

**UCLA** Herb Alpert School of Music

Department of Musicology

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Robert Fink  
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UCLA Herb Alpert School of Music  
Los Angeles, CA 90095-1623  
03-03-2019

Michael Hackett, Chair  
General Education Governance Committee  
Attn: Chelsea Hackett, Program Representative  
A265 Murphy Hall  
Mail Code: 157101

Members of the GE Governance Committee:

I am writing you in my role as Chair of the Faculty Advisory Committee for the Music Industry Minor in the Alpert School of Music to request GE credit be associated with two newly revised Music Industry classes:

Music Industry 29 (formerly 109). The Music Documentary in History and Practice.

Music Industry 55 (formerly 105). Songwriters on Songwriting.

Both of these classes were approved in the FAC and approved as part of a general revision of the Music Industry Minor program requirements by the School of Music's FEC. I am now submitting to you syllabi and GE Information sheets for both classes, as well as PDFs of the relevant CIMS forms, which have been routed to our School's FEC Coordinator, Nam Ung.

Please let me know if there is anything else I can do to help the process along. We hope to offer these courses with GE credit during Summer Sessions.

Sincerely,



Robert Fink

**General Education Course Information Sheet**  
*Please submit this sheet for each proposed course*

Department & Course Number \_\_\_\_\_

Course Title \_\_\_\_\_

Indicate if Seminar and/or Writing II course \_\_\_\_\_

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice

**Foundations of Society and Culture**

- Historical Analysis
- Social Analysis

**Foundations of Scientific Inquiry (IMPORTANT: If you are only proposing this course for FSI, please complete the [updated FSI information sheet](#). If you are proposing for FSI and another foundation, complete both information sheets)**

- Physical Science  
*With Laboratory or Demonstration Component must be 5 units (or more)*
- Life Science  
*With Laboratory or Demonstration Component must be 5 units (or more)*

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Do you intend to use graduate student instructors (TAs) in this course?      Yes                  No

If yes, please indicate the number of TAs \_\_\_\_\_

4. Indicate when do you anticipate teaching this course over the next three years:

2018-19	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2019-20	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2020-21	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE?    Yes    No

If yes, provide a brief explanation of what has changed:

Present Number of Units: \_\_\_\_\_ Proposed Number of Units: \_\_\_\_\_

6. Please present concise arguments for the GE principles applicable to this course.

General Knowledge

Integrative Learning

Ethical Implications

Cultural Diversity

Critical Thinking

Rhetorical Effectiveness

Problem-solving

Library & Information Literacy

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

- 1. Lecture: \_\_\_\_\_ (hours)
- 2. Discussion Section: \_\_\_\_\_ (hours)
- 3. Labs: \_\_\_\_\_ (hours)
- 4. Experiential (service learning, internships, other): \_\_\_\_\_ (hours)
- 5. Field Trips: \_\_\_\_\_ (hours)

**(A) TOTAL Student Contact Per Week** \_\_\_\_\_ **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

- 1. General Review & Preparation: \_\_\_\_\_ (hours)
- 2. Reading \_\_\_\_\_ (hours)
- 3. Group Projects: \_\_\_\_\_ (hours)
- 4. Preparation for Quizzes & Exams: \_\_\_\_\_ (hours)
- 5. Information Literacy Exercises: \_\_\_\_\_ (hours)
- 6. Written Assignments: \_\_\_\_\_ (hours)
- 7. Research Activity: \_\_\_\_\_ (hours)

**(B) TOTAL Out-of-class time per week** \_\_\_\_\_ **(HOURS)**

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week** \_\_\_\_\_ **(HOURS)**

Music Industry 24: The Music Documentary in History and Practice

Professor David Leaf

Spring 2019

Wednesdays, 7-10pm

1200 Schoenberg Music Building

**Class Description and Learning Objectives**

This course takes a close analytical look at the various genres of music documentaries and the goals, methods, and challenges inherent in making them. Almost all audio-visual material produced by the music industry (whether distributed in a theater, on TV, from a website or through social media) aims to bring attention to the music that artists make. Music Industry 29 is also a general introduction to the theory and practice of visual storytelling, a fundamental part of Western popular culture in the mass media age.

The course uses the first quarter century of the rock era (circa 1955-1980) as a representative sample, but contemporary artists are also part of the curricula. We'll look at what makes for a successful (or unsuccessful) music documentary, viewed through a very specific focus on story and storytelling...and artists who have stood the test of time.

This course fulfills UCLA's General Education Requirement in the Foundations of Humanities Area, Subgroup: Visual and Performing Arts Analysis and Practice. It should appeal to anyone interested in film making, visual storytelling, and who loves music and the visual presentation of stories about great artists. Screening and discussion of documentaries is the primary focus leading to development of a culminating written project. Letter grade or P/NP option is available.

Students who successfully complete Music Industry 29 will have:

- Gained familiarity with the history of the music documentary
- Learned about the history of popular music through film
- Analyzed and internalized basic principles of storytelling
- Developed their own creative project through the pitching process

**Classwork & Homework:**

Each week there will be a reading assignment, either from the **required text (Bill Nichols, *Introduction to Documentary* (3<sup>rd</sup> ed., Indiana UP, 2017))** or from a scholarly or critical article on the music and film(s) we are studying.

Each week (except for Week 1) we will discuss films you have watched the previous week.

During the quarter, we will have special guests (directors of the films we've watched) as well as your professor, who is the director of several of the films we'll be screening.

Each week, your homework will be divided into three parts.

PART ONE

A brief class review: This will be something you will write every week. (Class reviews are due by Wednesday 9 p.m. following each class unless otherwise indicated.)

### PART TWO

A written report on the previous week's work: These writing assignments are due at noon on the Sunday prior to the next class. Late assignments will automatically be marked down, one grade every two hours. Assignments more than 12 hours late will receive an automatic "F."

All homework to be mailed as text inside emails (not documents) to TBD. Email all assignments to [daniellesteingrader@gmail.com](mailto:daniellesteingrader@gmail.com)

### PART THREE

This work will prepare you for the in-class presentation and discussion.

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**LENGTH OF HOMEWORK:** I'm often asked how long your answers for the written homework should be. The word count listed is a suggestion. **Write as long (or as short) as you need to so that you have sent in a meaningful answer.** I don't want clichés or obvious facts. I'm not looking for you to pad your reports with a summary that just recycles what we both know. I'm seeking clear, concise, smart, thoughtful, "connect the dots" writing. That's what I hope to see, and that is what will get you the best grades.

**NOTE:** Due to official holidays, there will be no class on January 15th or February 19<sup>th</sup>. To make up for those missed classes, there will be double homework assignments during those weeks.

### SCREENINGS:

Our primary sources for homework screenings will be two streaming sites.

- 1) **OID** can be accessed via the course CCLE website. No password required.
- 2) **HASOM Library:** Another group of documentaries will be streamed through the HASOM library site, which will be accessed by a link also found at CCLE. The password for this site is "Cleveland."

## **Grading**

*The grading system is broken down into a precise set of percentages, but there is something more important to understand---- the bare minimum of assignment completion and attendance will receive an average grade. In order to receive a better grade, students must bring insightful participation and engagement with the material. Participating/volunteering in class is truly important.*

### GRADING SUMMARY:

<b>Attendance/Participation:</b>	<b>15% of your grade.</b>
<b>Written homework:</b>	<b>40% of your grade.</b>
<b>Mid-term:</b>	<b>20% of your grade</b>

**Final Project****25% of your grade (10% written, 15% pitch)**

*Extra Credit assignments are listed at the end of the syllabus. They will be counted with the explicit permission of the instructor only.*

**Attendance/Participation:** Because this is a Monday class, meaning two fewer classes due to holidays, attendance is extra important. Participation is vital too. Even one absence will mean you miss a significant portion of the course. You can't succeed in this class...or anything...if you're not right there, present and in the middle of the action.

NOTE: Preferred participation is in class but you can also contribute via a pre- or post-class e-mail blasts/CCLE message board communications to me and everybody here.

**Writing:** Writing is also essential to success, in this course and the real world. Even in this digital age, especially in a world of brief communication and very short attention spans...you need to be able to get your point across clearly, concisely and efficiently. As noted above, typically, there will be at least two writing assignments per week.

**Mid-Term...**The mid-term will be an "at home" writing assignment.

**Final Exam/Final Project** The final exam has a written and a verbal component.

FINAL EXAM: Written portion will be essay questions in syllabus on Page 14-15.

FINAL PROJECT: You and your five-person team will present visually (either in a video or PowerPoint) and in a written two-page treatment, the story of a music doc you want to make. I'll be the network/distributor/"financier" and you'll present it to me in my office.

This is designed to help prepare to present your ideas in the real world...no matter what world you're going into.

**Course Policies and University Resources**

Academic Accommodations: Students needing academic accommodations based on a disability should contact the *Center for Accessible Education* (CAE) at 310-825-1501 or in person at Murphy Hall A255. When possible, **students should contact the CAE within the first two weeks of the term** as reasonable notice is needed to coordinate accommodations. For more information, please visit [www.cae.ucla.edu](http://www.cae.ucla.edu).

Use of Laptops, Tablets or Phones in Class: You can decide if you want to use your laptop, tablet or phone in class. Research finds that laptop multitasking is likely to hinder not only your own learning, but also the learning of anyone who can see your laptop. For the sake of your peers' learning, I therefore ask that if you use an electronic device during class, either only have lecture notes showing or sit in the back row.

Message about Academic Integrity to all UCLA Students from UCLA Dean of Students: UCLA is a community of scholars. In this community, all members including faculty, staff and students alike are responsible for maintaining standards of academic honesty. As a student and member of the University community, you are here to get an education and are, therefore, expected to demonstrate integrity in your academic endeavors. You are evaluated on your own merits. Cheating, plagiarism, collaborative work, multiple submissions without the permission of the professor, or other kinds of academic dishonesty are considered unacceptable behavior and will result in formal disciplinary proceedings usually resulting in suspension or dismissal.

Forms of Academic Dishonesty: As specified in the UCLA Student Conduct Code, violations or attempted violations of academic dishonesty include, but are not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic dishonesty:

*Cheating:* Unauthorized acquiring of knowledge of an examination or part of an examination.

- Allowing another person to take a quiz, exam, or similar evaluation for you
- Using unauthorized material, information, or study aids in any academic exercise or examination – textbook, notes, formula list, calculator, etc.
- Unauthorized collaboration in providing or requesting assistance, such as sharing information
- Unauthorized use of someone else's data in completing a computer exercise
- Altering a graded exam or assignment and requesting that it be regraded

*Plagiarism:* Presenting another's words or ideas as if they were one's own.

- Submitting as your own through purchase or otherwise, part of or an entire work produced verbatim by someone else
- Paraphrasing ideas, data or writing without properly acknowledging the source •
- Unauthorized transfer and use of someone else's computer file as your own •
- Unauthorized use of someone else's data in completing a computer exercise

*Multiple Submissions:* Submitting the same work (with exact or similar content) in more than one class without permission from the instructor to do so. This includes courses you are currently taking, as well as courses you might take in another quarter.

*Facilitating Academic Dishonesty:* Participating in any action that compromises the integrity if the academic standards of the University; assisting another to commit an act of academic dishonesty.

- Taking a quiz, exam, or similar evaluation in place of another person
- Allowing another student to copy from you
- Providing material or other information to another student with knowledge that such assistance could be used in any of the violations stated above (e.g., giving test information to students in other discussion sections of the same course)

*Fabrication:* Falsification or invention of any information in an academic exercise.

- Altering data to support research
- Presenting results from research that was not performed
- Crediting source material that was not used for research

*Alternatives to Academic Dishonesty*

- § Seek out help – meet with your TA or Professor, ask if there is special tutoring available.



- § Drop the course – can you take it next quarter when you might feel more prepared and less pressured?
- § Ask for an extension – if you explain your situation to your TA or Professor, they might grant you an extended deadline.
- § See a counselor at Student Psychological Services, and/or your school, college or department – UCLA has many resources for students who are feeling the stresses of academic and personal pressures.

Remember, getting caught cheating affects more than just your GPA. How will you explain to your parents, family and friends that you have been suspended or dismissed? How will it affect your financial aid award and/or scholarship money? Will you be required to, and be able to pay back that money if you are no longer a student? If you live in the residence halls, where will you go if you are told you can no longer live there?

You have worked very hard to get here, so don't cheat! If you would like more information, please come see us at the Dean of Students' Office in 1206 Murphy Hall, call us at (310) 825-3871 or visit their website at [www.deanofstudents.ucla.edu](http://www.deanofstudents.ucla.edu).

Please keep this syllabus easily accessible so that you can refer to it throughout the quarter. Contact me or your TA with any clarifying questions in advance of the quarter or within the first week. I look forward to getting to know you and supporting your learning in this course.

#### Campus Resources and Support Services around UCLA Available to Students:

- § *Academic Achievement Program*: AAP advocates and facilitates the access, academic success, and graduation of students who have been historically underrepresented in higher education; informs and prepares students for graduate and professional schools; and develops the academic, scientific, political, economic, and community leadership necessary to transform society. Learn more at <http://www.aap.ucla.edu/>
- § *Academics in the Commons at Covell Commons*: (310) 825-9315 free workshops on a wide variety of issues relating to academic & personal success [www.orl.ucla.edu](http://www.orl.ucla.edu) (click on "academics")
- § *Bruin Resource Center*: Includes services for transfer students, undocumented students, veterans, and students with dependents. <http://www.brc.ucla.edu/>
- § *Career Center*: Don't wait until your senior year – visit the career center today! <http://www.career.ucla.edu/>
- § *Center for Accessible Education (Formerly Office for Students with Disabilities)*: A255 Murphy Hall: (310) 825-1501, TDD (310) 206-6083; <http://www.cae.ucla.edu/>
- § *College Tutorials at Covell Commons*: (310) 825-9315 free tutoring for ESL/math & science/composition/and more! [www.college.ucla.edu/up/ct/](http://www.college.ucla.edu/up/ct/)
- § *Counseling and Psychological Services Wooden Center West*: (310) 825-0768 [www.caps.ucla.edu](http://www.caps.ucla.edu)
- § *Dashew Center for International Students and Scholars* 106 Bradley Hall: (310) 825- 1681 [www.internationalcenter.ucla.edu](http://www.internationalcenter.ucla.edu)
- § *Dean of Students Office*; 1206 Murphy Hall: (310) 825-3871; [www.deanofstudents.ucla.edu](http://www.deanofstudents.ucla.edu)

- § *Lesbian, Gay, Bisexual and Transgender Resource Center Student Activities Center, B36:* (310) 206-3628 [www.lgbt.ucla.edu](http://www.lgbt.ucla.edu)
- § *Letters & Science Counseling Service:* A316 Murphy Hall: (310) 825-1965 [www.college.ucla.edu](http://www.college.ucla.edu)
- § *Library:* Get help with your research, find study spaces, attend a workshop, rent a laptop, and more. Learn more: <http://www.library.ucla.edu/>
- § *Students in Crisis:* From the Office of the Dean of Students: Faculty and Staff 911 Guide for Students, commonly known as the “Red Folder.” This tool is intended to provide you with quick access to important resources for assisting students in need.
- § *Student Legal Services;* A239 Murphy Hall: (310) 825-9894; [www.studentlegal.ucla.edu](http://www.studentlegal.ucla.edu)
- § *Undergraduate Research Portal:* The Undergraduate Research Portal helps students and faculty connect over research opportunities. It’s available now under the Academics tab on MyUCLA and can be directly accessed at [www.urp.my.ucla.edu](http://www.urp.my.ucla.edu)
- § *Undergraduate Writing Center:* Peer learning facilitators (PLFs) are undergraduates who understand the challenges of writing at UCLA. Scheduled appointment and walk-in options are available, see [www.wp.ucla.edu/uwc](http://www.wp.ucla.edu/uwc) for more information about writing programs and to get assistance with your writing.
- § *UCLAONE.com:* UCLA ONE is UCLA’s interactive, online gateway for mentorship, professional networking, peer driven career advice and exclusive job leads. (Similar to LinkedIn for the UCLA community)

<b>Schedule of Class Topics and Assignments</b>
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### **Week 1    JANUARY 8**

- 1) Welcome & Introduction to the course.
- 2) General guidelines and philosophy of how the class will work.
- 3) What are the goals of this course? How do we accomplish those goals?
- 4) Review of syllabus/home work/grading/holidays/final project.
- 5) Explanation of homework assignments
- 6) Questions: Your chance to ask any questions that I haven’t addressed.

**NOTE: A key to success in this course is clear verbal and written communication in all aspects of the work.** I know this is repetitive, but it is essential.

Formal coursework begins.

What makes a film worthy of this class, what makes a film “a doc that matters”?

**TODAY’S SUBJECT:** Construction and deconstruction: *Making a documentary...from story to completion.*  
Screening of “The Night James Brown Saved Boston” followed by Q&A.

### **WEEK 1 HOMEWORK:**

**READ: Nichols, Chapter 1 (How to define documentary film)**

### **CLASS REVIEW#1**

- 1) Review of class: 50-100 word review of class #1 (including the screening). Tell me what you liked, what you didn't like. You can write these as bullet points or a list.

### **Writing Assignment #1 (Due at noon on 1/14)**

Watch: *Soul Survivor* (James Brown career retrospective)

- 1) WRITE: Report on James Brown documentary answering the following questions:
  - a) What story is each documentary telling?
  - b) What do you like & dislike about how the story has been told?
  - c) What did you learn about the artist?

For *The Night James Brown Saved Boston* only

- d) What is the context in which the story is told?
- e) What do we learn about the world in which the story takes place, and how does that effect the impact and/or importance of the story.
- f) Why does this story qualify (or not qualify) as a “Doc That Matters”?

### **GENERAL HOMEWORK NOTE:**

Reminder: Please e-mail all homework (as text in the message) to [daniellesteingrader@gmail.com](mailto:daniellesteingrader@gmail.com)

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### **WEEK 2     January 15<sup>th</sup>     HOLIDAY NO CLASS**

(NOTE: This may seem like a lot of work but it encompasses what would have been class prep and been screened in class if not for the holiday).

### **Part 1**

**Subject:** Event documentaries: Documenting rock history as it happens...

### **ASSIGNMENT**

**READ:** Nichols, Chapter 7 (Observational, Participatory, Performative Modes)

**LISTEN:**

*Jimi Hendrix: Are You Experienced & Jimi Hendrix: Smash Hits*  
*The Who: The Who Sell Out*  
*Billboard Top Rock 'n' Roll Hits 1966*  
*Simon & Garfunkel: The Best of Simon & Garfunkel*  
*Otis Redding: I've Been Loving You Too Long & Other Hits*  
*Janis Joplin: Janis Joplin's Greatest Hits*

Read Wiki biographies of the above artists plus Wiki bios of  
 The Mamas & Papas  
 Crosby, Stills, Nash & Young  
 Joe Cocker  
 The Monterey Pop Festival  
 Woodstock

Watch:

*Monterey Pop* (1968)  
*Woodstock* (1970)

**Writing Assignment #2 (due Sunday, 1/21 at noon)**

Answer the following questions. Total to be at least 500 words.

- 1) Why were Monterey Pop and Woodstock each important and how (if at all) did these events change the course of popular music?
- 2 a) Which artist(s) did you see in the films that made you say something like, "WOW. I've got to know more about that artist and his/her music?" Why?  
 b) Which artist(s) did you see in the films that made you say, "No. I don't like them."?
- 3) Overall, how effective was the presentation of each event and did it adequately present the feeling of what it would have been like to have been there?
- 4) What did you like/not like most about each movie and how the story was told?
- 5) How did seeing the movie change your perception of these now-legendary events?
- 6) Discuss one of the artists (e.g. The Who, Jimi Hendrix) that were at both Monterey Pop in 1967 and Woodstock in 1969 and compare and contrast their individual performances and their impact two years apart.
- 7) How...if at all...did the movies change your perception of the artists who performed at the festivals and why?

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**WEEK 3    January 22nd****CLASS PREP for January 22nd**

**READ: Robert Faulkner, *Hollywood Studio Musicians: Their Work and Careers in the Recording Industry* (1971; reprint Aldine, 2013), excerpts.**

Listen to: “The Wrecking Crew” CD

Watch: *20 Feet From Stardom*

Watch: *The Wrecking Crew*

Go to wreckingcrew.com and spend an hour at the website reading about the film.

**In Class:** Interview with Denny Tedesco, discussion of “The Wrecking Crew”. Director Denny Tedesco will be with us in class to discuss his film, “The Wrecking Crew,” so you will have an opportunity to ask him a question.

**NO CLASS REVIEW****Writing Assignment #3 (DUE 1/28 by noon)**

In 100 words or less, what did you find most interesting and inspiring about Denny Tedesco’s journey in the making of this film?

In 100 words or less: What was the most surprising/important/revelatory thing you learned from watching “The Wrecking Crew”?

In 100 words or less, do you think “The Wrecking Crew” will ultimately be seen as a “doc that matters” and why?

In 100 words or less, what you did learn from “Twenty Feet From Stardom” that you didn’t learn from “The Wrecking Crew.”

In 100 words or less, compare “The Wrecking Crew” and “Twenty Feet From Stardom,” discussing which film you think tells a more important story and which film is more effective at telling its story.

**Preparation for January 29<sup>th</sup> class.**

You’ve already watched “Monterey Pop” and “Woodstock.” Those films are the descendants of “The T.A.M.I. Show,” and on January 29<sup>th</sup>, our in-class special guest will be Steve Binder, the legendary director of “The TAMI Show,” “Elvis ’68” and other iconic music-TV moments.

**Listen to:**

*Chuck Berry Anthology*

*James Brown: Star Time Discs 1 & 2*

*Beach Boys: 50 Big Ones, Greatest Hits...Disc 1: Listen to tracks 1-14, 16-17,19-25*

*Disc 2: Listen to tracks 5, 14, 22-25*

*Rolling Stones: Hot Rocks: Greatest Hits*

*Elvis Presley "Sunrise"*

*Elvis Presley "30 #1 Hits"*

**Find out what you can about chart success for these records. Who was the biggest seller among these artists (in the 1950s-70s/during their lifetimes/ever)?**

**Read:** Elvis Presley & Steve Binder wiki biographies

**Read:** Steve Binder's IMDB page

**Watch:** *The TAMI Show* (filmed in 1964)

**Watch:** *Elvis '68: The Comeback Special* (taped in 1968)

Watch: *Sam Phillips: An A&E Biography*

#### **Week 4: January 29th**

**SUBJECT:** Rock concerts as cultural history. Our focus will be on concerts/TV specials that became landmark events in rock history and their resonance and influence on musical and cultural history. Also: working with Elvis.

Brief review of your homework assignments.

Brief discussion on multi-artist event films (Monterey Pop and Woodstock) and your written assignments.

**IN CLASS: Special Guest: Director Steve Binder** ("The TAMI Show," "Elvis '68," et al)

**SCREEN IN CLASS:** Watch sections of "The TAMI Show," "Elvis '68" and "Diana Ross in Central Park" (with special guest Steve Binder/class discussion regarding the creation of these non-fiction musical "documents" and their relevance today.

#### **HOMEWORK:**

**READ: Alan Light, "Pop History Revealed! Doing Splits!," *The New York Times*, March 19, 2010.** (A critical take on the TAMI Show as music history.)

**CLASS REVIEW:** 100 words (or less) on what you what you liked about Steve Binder's presentation and his relevance to the class. Due January 31<sup>st</sup> by 9 p.m.

#### **Writing Assignment #4: DUE 2/4 by noon**

500 words review of class that focuses on the most important things you learned from Steve Binder and the discussion of The Tami Show, the Elvis comeback special et al. Please focus on what you found most enlightening, illuminating, informative and interesting.

#### **Preparation for 2/5 class**

**1) Read Nichols, Chapter 6 (Poetic, Expository, Reflexive Modes)**

2) Read Bob Dylan Wiki biography

3) Listen to the following *BOB DYLAN* CDs:

*Freewheelin'*

*The Times They Are A-Changin'*

*Bringing It All Back Home*

*Highway 61*

*Blonde on Blonde*

4) Research the chart performance of Dylan's albums in the period 1962-1967. How many records did he sell – and when?

5) Watch:

a) Bob Dylan: *Don't Look Back* (1967)

b) Martin Scorsese's Dylan anthology, *No Direction Home* (2005)

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## **Week 5     February 5**

**SUBJECT:** Telling a story from different points of view---actuality, “in the moment” and retrospective.

### **SCREEN IN CLASS:**

- 1) Excerpts from *Dylan at Newport* (including his performance of “Like A Rolling Stone” and his acoustic encores).
- 2) Excerpts from *Dylan: Don't Look Back*

NO CLASS REVIEW

## **Writing Assignment #5 (Due noon, Sunday, 2/11)**

(Essay to be at least 500 words)

- 1) Given what you knew about Dylan before watching and listening...and what you know now...tell me what you learned from listening and watching that has changed your perception of him...and why. Be specific.
- 2) Looking at early Dylan (meaning, for our purposes, before 1967), tell me what you saw that surprised you? That you liked? That disappointed you?
- 3) Scorsese *vs.* Pennebaker...which film do you think is more authentic and why? Which film got closer to the truth of Bob Dylan and why?
- 4) Explain why, based on what you've seen and what you've listened to, Dylan deserves to be considered to be the greatest and most important poet in rock music history. Where do you rank him in your personal pantheon of great songwriters of the rock era?

- 5) What did you like most about "Don't Look Back"? What did you like least?
- 6) What did you like most about "No Direction Home"? What, if anything, didn't you like about the film?
- 7) What is your favorite Dylan song and why?

### **HOMEWORK: Preparation for 2/12 class**

**Read:** Beatles Wiki biography; **Ehrenreich, B., Hess, E., & Jacobs, G. (1992). Beatlemania: Girls just want to have fun. In Lewis, L. A. (Eds.), *The adoring audience: Fan culture and popular media* (pp. 84-106). New York, NY: Routledge.**

### **Listen To :** THE BEATLES CDs

*Please, Please Me*  
*Rubber Soul*  
*Revolver*  
*Sgt. Pepper's Lonely Hearts Club Band*  
*Abbey Road*  
*The Beatles "#1"*

For each of these albums, look up the chart performance online. Be prepared to discuss the Beatles' career as recording artists.

### **Watch:**

*The Beatles: The First 1<sup>st</sup> U.S. Visit* (1964)  
*A Hard Day's Night* (1964)  
*Imagine* (John Lennon) (1988)  
*The U.S. vs. John Lennon* (2006)

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### **Week 6: February 12th**

#### **In Class:**

- 1) Discussion of the final project
- 2) Conversation about the early years of the Beatles vis-a-vis how they were documented vs. how they were perceived and what Beatlemania meant in 1964, how the Beatles image (and their music) evolved during their career and what their legacy (sociological/artistically/cultural/politically) means today.

#### **Screen In Class: Misc. Beatles performances/Beatles videos**

**CLASS REVIEW:** Due Wednesday 2/14 by 9 p.m. In 100 words or less, tell me what you liked most about this past Monday's class and what you liked least.



## **WRITING ASSIGNMENT #6 (Due by Sunday, Feb. 18<sup>th</sup> at noon).**

250 word essay that clearly and concisely addresses the following:

Given what you knew about the Beatles before watching and listening...and what you know now...tell me what you learned from listening, watching and the in-class conversation that added to or changed your perception of why the Beatles mattered in the 1960s and their enduring impact on music, popular culture and the United States.

### **FINAL PROJECT HOMEWORK:**

**READ: Nichols, Chapter 4 (What Makes Documentaries Engaging and Persuasive?) and Chapter 10 (I Want to Make a Documentary – Where do I Start?)**

*Then*, as discussed in class, please send me an e-mail with your final project topic, the name of your film and a short description of the story you'll be telling. Each five person team should have a "leader" who tells me about their team and their project.

Send the email to [furize@aol.com](mailto:furize@aol.com)

\*\*\*\*\*

**WEEK 7    FEBRUARY 19...** HOLIDAY. **No Class.**

**Mid-Term will be sent to you on 2/16 via CCLE**

**Mid-Term to be submitted by noon, 2/22**

Read Wiki biographies of Amy Winehouse and Kurt Cobain/Nirvana; also **read reviews of these two documentaries** in: *The New York Times*, *New Yorker*, *Rolling Stone*, and *Pitchfork.com*.

Listen to all music released *during their lifetimes*

Watch: *Amy* (the story of Amy Winehouse); Kurt Cobain: *Montage of Heck*

## **WRITING ASSIGNMENT #7: DUE Noon 2/25**

100 words or less: What was the most surprising/important/revelatory things you learned from watching the Cobain and Winehouse docs?

100 words or less: How did the docs change your impression of the artists?

In 100 words or less, in the future, do you think either of these docs will be seen as a "doc that matters" and why?

In 100 words or less, what did their lives/careers tell you about the price of fame?

**Preparation for 2/26**

Read Morgan Neville's wiki page.

You should already have seen *Twenty Feet From Stardom*, Morgan's Academy Award winning documentary and his biography on Sam Phillips. Please watch the following films from his filmography:

**Watch:**

*The Songmakers:* Watch the episodes on Burt Bacharach and Carole King

*Respect Yourself: The Stax Records Story*

*Brian Wilson: A Beach Boys Tale*

Watch at least one of the following:

*Keith Richards*                      *Ray Charles America*

*Johnny Cash's America*              *Muddy Waters: "Can't Be Satisfied"*

**In Class:**

Discussion with Morgan Neville regarding his life in music documentary.

As with every special guest, please come prepared to ask a question.

**HOMEWORK:**

**Class Review: Due Wednesday February 28 by 9 p.m.**

Please write a short essay (about 100 words) on what you found most interesting and important about what Morgan Neville discussed in class.

**Writing Assignment #8 (Due March 4<sup>th</sup> at noon)**

Write an essay of at least 250 words discussing the films of Morgan Neville, what you learned from each of them that you felt was most important and what you like most about his storytelling.

Answer these questions about "Respect Yourself"

- 1) In 100 words or less, tell me about Stax's place in music history.
- 2) In 50 words or less, tell me who is your favorite Stax artist and why?
- 3) In 100 words or less, how did Stax influence music and cultural history?

**Preparation for March 5<sup>th</sup>**

Read: Wiki biographies of Motown, Berry Gordy, Smokey Robinson, Marvin Gaye, Stevie Wonder, the Supremes, the Temptations; read Paul Justman's IMDB page

**Read: Nichols, Chapters 2, 8 (Social and Ethical Issues)**

Read: Robert Frank article at the link below)

<http://www.nytimes.com/2015/07/05/magazine/robert-franks-america.html?hp&action=click&pgtype=Homepage&module=second-column-region&region=top-news&WT.nav=top-news>

The goal is for you to become familiar with the music of Motown (circa 1961-1977) for class discussion and screening. If you already know that music, skip the assigned CDs and go right to the DVDs.

Otherwise, before you watch the assigned DVDs, first listen to:

- CD: *Hitsville USA : The Motown singles collection 1959-1971.*  
 CD: *Hitsville U.S.A. Volume 2: Only Disc 1 is required listening*  
 CDs: *MARVIN GAYE: What's Going On*  
*STEVIE WONDER: Innervisions*  
*STEVIE WONDER: Songs In The Key of Life*  
*STEVIE WONDER: Masterpiece*

### **REQUIRED VIEWING BEFORE CLASS.**

- Motown 25*  
*Standing in the Shadows of Motown*  
*Hail! Hail! Rock 'n' Roll"*

### **Week 9 March 5<sup>th</sup>**

SUBJECT: Motown and the challenge of telling the story of the soul of America.

**IN CLASS:** SPECIAL GUEST: Paul Justman, director of “Standing In The Shadows Of Motown.” Justman will discuss his work, with a primary focus on his Motown film.

- Discussion of CS Blues
- Discussion of “Let The Good Times Roll” (interview as scene)
- Discussion of MJ performance footage (re: beauty)
- Discussion on “Hail, Hail, Rock ‘n’ Roll” performance footage.
- Discussion on how all of this prepared him for his biggest challenge.
- Discussion on Motown and the challenge inherent in telling a big story (including screening of key sequences in the film).

**Screen scenes from “Standing in the Shadows...” with director’s live commentary.**

### **NO CLASS REVIEW**

### **Writing Assignment #9: DUE 3/11 by noon**

- 1) In 100 words or less, what did you learn from Paul Justman about his Motown film that you found most illuminating, informative and interesting?
- 2) In 250 words or less, tell me who is your favorite Motown artist and why...tell me about Motown's place in music history and tell me how Motown influenced music and cultural history.

3) In 250 words or less, what did you learn from Paul Justman about his overall body of work, his life and career that you found most illuminating, informative and interesting? Overall, what's the most important think you learned from Paul Justman?

### **CLASS PREP for March 12<sup>th</sup>**

Read: Wiki biographies of Beach Boys and Brian Wilson

Watch: *The Beach Boys: An American Band*  
*An All Star Tribute To Brian Wilson*  
 BBC video of "God Only Knows" ([www.youtube.com/watch?v=XqLTe8h0-jo](http://www.youtube.com/watch?v=XqLTe8h0-jo))

**LISTEN** *The Beach Boys: Pet Sounds*  
*Brian Wilson Presents SMiLE*  
 Brian Wilson solo album (1988) Track 11, "Rio Grande"

\*\*\*\*\*

### **WEEK 10      MARCH 12**

**SUBJECT:** Epic personal journeys/The Beach Boys place in music history.  
 Screening of "Beautiful Dreamer: Brian Wilson and the Story of SMiLE"

Post-screening, director to explain the origins of the film/Class discussion.

### **Writing Assignment #10: DUE 3/18 by noon**

- 1) In 100 words or less, tell me what you think of the idea that *Pet Sounds* is widely considered to be one of the greatest and most important albums in rock history?
- 2) In 100 words or less, tell me what you like/don't like about the CD, *Brian Wilson Presents SMiLE* and would you care about it without knowing the story about it? Does it live up to the legend/hype?
- 3) In 100 words or less, how (if in any way) did the documentary "Beautiful Dreamer" effect your feeling for the music of *SMiLE*? What did you like most about the documentary "Beautiful Dreamer"? What did you like least about it?
- 4) It's now over 48 years since *SMiLE* was abandoned. What, if any, in the wake of its completion and release in 2004, is its relevance to popular music and rock history?
- 5) Based on the Brian Wilson documentaries you've seen...and the Beach Boys and Brian Wilson music you've heard...what is Brian Wilson's place in music history? What is the Beach Boys place in music history? What is *SMiLE*'s place in music history?

\*\*\*\*\*

### **WEEK 11      FINAL EXAM/FINAL PROJECT**

## **Written portion (Due by noon of the Wednesday of finals week)**

**Read: Nichols, Chapter 9 (How Can We Write Effectively About Documentaries?)** and then answer the following questions, attempting to write effectively about your experience with documentary film in this class.

### Essay Question #1 (500 words maximum)

Throughout the quarter, we've watched numerous documentaries about iconic artists, major music festivals, events, et al.

*Rank your three favorite documentaries* from the quarter, and tell me why they matter to you, why they matter to the history of the rock era and pick the one you think that, 50 years from now, is most likely to be a doc that *still* matters.

### Essay Question #2: (500-1000 words)

Pick *one favorite scene* from one documentary and tell me why it was your favorite and how it impacted your thoughts and feelings about the artist and their music.

## **“Live” portion: “The Pitch”**

- 1) Teams to be finalized and team leader chosen by February 18<sup>th</sup>.
- 2) Team leader to send title and subject of film and short description of the story to me by e-mail no later than February 18<sup>th</sup>.
- 3) Each individual or team to meet with David Leaf for 15-30 minutes after March 12<sup>th</sup> to deliver “The Pitch.”

**Combined, these two projects make up your final exam, which is 25% of your grade. “The Pitch” will be 3/5 of this.**

### Frequently Asked Questions

- 1) *In what format should the writing assignment be done, Q&A or essay?* Either. Essay is preferable. To discuss--  
--“Connecting the dots.”
- 2) *How long should the essay be?* There is no specific required length---longer than a tweet, shorter than a book. Write an answer that is as long as you need to clearly communicate what you want and need to say. You won't be graded on length but on clarity of expression, the specificity of your comments and how informed your thinking and analysis is.
- 3) *Where do we get the DVDs and CDs that are in the home work assignments?*  
The CDs are available in the UCLA Music Library or on Spotify (or other streaming services).  
DVDs are in the Instructional Media Lab, room 270 of Powell Library and will be available through the course website on the OID and HASOM links.
- 4) *How will we be graded?* Detailed grading scheme is on page 3 of the syllabus. **Remember: If getting an A or A+ is important to you, extra-credit work will be essential.** But that's only part of the answer. I will break it out for you in class.
- 5) *It seems like there's a lot of homework. How come?* Because of the two Monday holidays, there are only eight classes, putting additional weight on your attendance, your preparation for and participation in each class, on your writing assignments.
- 6) *When is homework due?* The class reviews are due Wednesday by 9 p.m.. All writing assignments throughout the quarter (except the mid-term) will be due at noon Sunday prior to the next class.
- 7) *What are class reviews?* For each class (unless otherwise indicated), I will expect a 50-100 word review of the class. I'll want to know specifically what you liked, what you didn't like. You can write an essay or submit these as bullet points or a list if you want.
- 8) *Can I talk with you outside of class?* Yes. By appointment. And I'll be available after class too.
- 9) *Feedback:* I will be posting information regularly at CCLE. It is your responsibility to monitor the website at least twice a week.

From time to time, I expect your classmates will post questions on the discussion board, so please pay attention to that. Part of the success of this class...and the success of all creative endeavors...is determined by how well you collaborate with each other.

DVDs can be streamed through OID link on the CCLE course website (NOTE: Almost all of the DVDs can also be screened in the Instructional Media Lab, room 270 of Powell Library.)

\* ---Indicates documentaries and films are also in the UCLA Music School Library

*The Night James Brown Saved Boston*  
*The Wrecking Crew*  
*Monterey Pop*  
*Woodstock*  
*No Direction Home*

James Brown \*

Multiple Artists \*

Multiple Artists \*

Bob Dylan \*

<i>Don't Look Back</i>	Bob Dylan *
<i>The TAMI Show</i>	Multiple Artists
<i>Elvis' 68</i>	Elvis Presley
<i>"The Beatles: The First 1<sup>st</sup> U.S. Visit"</i>	Beatles *
<i>"A Hard Day's Night"</i>	The Beatles *
<i>The U.S. Vs. John Lennon</i>	John Lennon *
<i>Imagine</i>	John Lennon
<i>That's The Way It Is</i>	Elvis Presley *
<i>Hail, Hail Rock 'n' Roll</i>	Chuck Berry
<i>Standing in the Shadows of Motown</i>	Multiple artists
<i>Amy</i>	Amy Winehouse
<i>Kurt Cobain: Montage of Heck</i>	Cobain/Nirvana
<i>The Beach Boys: An American Band</i>	The Beach Boys
<i>Brian Wilson: A Beach Boy's Tale</i>	Brian Wilson
<i>Beautiful Dreamer: Brian Wilson &amp; The Story of SMILE</i>	Brian Wilson
(NOTE: This film is on Disc 1 in the "Brian Wilson Presents SMiLE DVD" *	
<i>Gimme Shelter</i>	Rolling Stones
<i>Respect Yourself: The Stax Records Story</i>	Multiple artists
<i>The Kids Are Alright</i>	The Who
<i>Amazing Journey</i>	The Who
<i>This Is Spinal Tap</i>	Spinal Tap
<i>Anvil: The Story of Anvil</i>	Anvil
<i>It Might Get Loud</i>	
<i>Madonna: Truth or Dare</i>	
<i>Metallica: Some Kind of Monster</i>	
<i>Wattstax</i>	
<i>Soul Power</i>	
<i>The Dixie Chicks: Shut Up &amp; Sing</i>	
<i>Bee Gees: This Is Where I Came In</i>	
<i>Searching For Sugarman</i>	
<i>Radiohead: Meeting People Is Easy</i>	

CDs are available at the UCLA Music Library

Most albums are available on Spotify (or other streaming services).

#### For Beatles class

CDA 6297	Beatles	Please, Please Me CD
CDA 6298	Beatles	With The Beatles CD
CDA 6301	Beatles	Rubber Soul
CDA 6303	Beatles	Revolver
CDA 5838	Beatles	Sgt. Pepper's Lonely Hearts Club Band
CDA5862	Beatles	Abbey Road
CDA 13532	Beatles	1 (One) Greatest Hits

#### For Brian Wilson/Beach Boys class

CDA 6162	Beach Boys	Pet Sounds
CDA 23804	Brian Wilson	Brian Wilson Track 11 "Rio Grande"

CDA 17373 Brian Wilson SMILE (Brian Wilson Presents SMiLE)

For Bob Dylan class

CD 6321 Bob Dylan *Freewheelin' CD*  
 CDA 6322 Bob Dylan *Highway 61 CD*  
 CDA 6324 Bob Dylan *Bringing It All Back Home CD*  
 CD 6325 Bob Dylan *Blonde on Blonde CD*

For Motown class

CD: *Hitsville USA : The Motown singles collection 1959-1971.*  
 CD: *Hitsville U.S.A. Volume 2: Only Disc 1 is required listening*  
 CDs *MARVIN GAYE: What's Going On*  
*STEVIE WONDER: Innervisions*  
*STEVIE WONDER: Songs In The Key of Life*  
*STEVIE WONDER: Masterpiece*

For TAMI Show/Elvis '68 class

CDA 7368 Beach Boys *50 Big Ones*  
 CDA 6126 James Brown *Live At The Apollo/Apollo Theater presents James Brown*  
 CDA 12385 James Brown *Star Time---Discs 1 & 2*  
 CDA 12377 Elvis Presley *Sunrise*  
 CDA 23780 Elvis Presley *30 #1 Hits*  
 CDA 14112 Chuck Berry *Anthology*  
 CDA 9879 The Temptations *Best of the Temptations*  
 CDA 5853 The Rolling Stones *Hot Rocks*

For Monterey Pop/Woodstock

CDA 6356 Billboard Top Rock 'n' Roll Hits of 1966  
 Misc. Artists including the Mamas and Papas  
 CDA 5914 Jimi Hendrix Are You Experienced CD  
 CDA 23926 Jimi Hendrix Smash Hits CD

M1630.18.S56 (Naxos Link)

<http://ucla.naxosmusiclibrary.com/catalogue/item.asp?cid=8.990052>

Simon & Garfunkel The Best of Simon & Garfunkel

CDA 18841 Otis Redding I've Been Loving You Too Long and other hits  
 CDA 5847 Janis Joplin Janis Joplin's Greatest Hits

CDA 5915 The Who Tommy  
 CDA 6337 The Who Live At Leeds  
 CDA 18277 The Who The Who Sell Out  
 CDA 7734 The Who Who's Next

For Winehouse/Cobain class

Amy Winehouse *Frank*  
 Amy Winehouse *Back to Black*  
 Nirvana *Bleach*  
 Nirvana *Nevermind*



Nirvana                    *In Utero*  
 Nirvana                    *MTV Unplugged*

### **EXTRA CREDIT ASSIGNMENTS**

Below are four extra credit assignments. The first two will earn you major extra credit (The Who & Rock 'Mockumentary) and the second two ("Gimme Shelter" and "Respect Yourself) will earn significant extra credit.

The films on the optional list will also earn you extra credit.

#### **1) EXTRA CREDIT ASSIGNMENT: The Who**

SCREEN                    The Who: The Kids Are Alright  
                                   The Who: Amazing Journey

CDs:                        *The Who: Tommy*  
                                   *The Who: Who's Next*  
                                   *The Who: Live At Leeds*

**SUBJECT:** In their prime, there were many who regarded The Who as the greatest rock band in the world. On CD, they created works (e.g. "Tommy") that were considered revolutionary in rock history.

We've seen performances by the Who as they were "in the moment" at Monterey and Woodstock. Compare the way of telling their story in "The Kids Are Alright" which is essentially just performance clips versus "Amazing Journey" which tells their story through a retrospective point of view. The Who's story told in almost completely different ways.

- 1) What were your most and least favorite songs on "Tommy" and why?
- 2) What were your most and least favorite songs on "Who's Next" and why?
- 3) What did you learn from watching "The Kids Are All Right" that enhanced your appreciation for the Who and their place in rock history?
- 4) What was your favorite scene in "Amazing Journey" and why?
- 5) What did you learn in "Amazing Journey" that enhanced your appreciation for the Who and their place in rock history?
- 6) From what you've seen...in Monterey Pop, Woodstock, The Amazing Journey and The Kids Are Alright...talk about what you like and don't like about the Who as a rock group.
- 7) Talk about the Who in comparison to the other artists in Monterey and Woodstock in terms of performance, artistic ambition, audience acceptance and how you felt after watching them.
- 8) The Who's fans tend to be more male than female. Why do you think that is?

- 9) You've now seen films about the Beatles, the Rolling Stones and the Who...the bands rock historians consider to be the big three of UK 1960s rock. In the 1960s, the Beatles both topped the charts regularly and had #1 albums. The Rolling Stones had quite a few hit singles and #1s. In retrospect, those two groups and the Who are often considered together in the rock pantheon, but in the 1960s, the Who had, by comparison, very little commercial success in the U.S.

From what you've seen and heard, why do you think that was true...why, prior to 1969, were the Who relatively unsuccessful on the American pop charts?

Please give me your ranking of the Beatles, the Rolling Stones and the Who.

- 10) From what you've seen and heard, what is there about "Tommy" and "Who's Next" that you can point to and say, "There's why they connected in a big way with the record-buying public"?
- 11) Now, looking back at the Beatles, the Rolling Stones and the Who...where do you rank the Who and why?
- 12) Talk about Pete Townshend's artistic ambitions and how they helped take the Who to new creative and commercial heights.
- 13) What was there about the Who's work that made them stand-out (in artistic and commercial ways)?

## **2) EXTRA CREDIT ASSIGNMENT: Rock "mockumentary" as an effective medium.**

Watch both "This Is Spinal Tap" (1984) & "Anvil: The Story of Anvil" (2008)

Long before faux reality satire came to prime-time television with "The Office" or "Curb Your Enthusiasm"...or before Christopher Guest and his group of writers and actors made movies like "A Mighty Wind"...comic eyes were aimed at rock 'n' roll, a ripe target for 1970s late-night TV shows like "SCTV" and "Saturday Night Live."

Rob Reiner's first film, "This Is Spinal Tap," is so close to the truth of life in a band and on the road that real groups actually thought it was their career that was the subject of the satire. Some fans of the movie thought that Spinal Tap was real, so real that Spinal Tap actually became a "real" group and toured.

Please answer the following questions (and be a little satirical if you like):

- 1) What did you like most and least about "This Is Spinal Tap"?
- 2) When "Anvil: The Story of Anvil" was first released, there were people who wondered if it was about a real group or was a fictional mockumentary. What did you like most about "Anvil: The Story of Anvil"?
- 3) Did you see anything in it that seemed like satire?
- 4) Which of these films worked best for you...and why?

- 5) You've seen "Anvil," about a living group that almost nobody knows. You've seen the Dylan retrospective, "Don't Look Back" and the Lennon retrospective, "Imagine." The latter two are about legendary figures; "Anvil" is about an almost completely unknown band. Which film did you like best and why?
- 6) Is "Anvil" a "doc that matters"? Explain your answer.

### 3) EXTRA CREDIT ASSIGNMENT: "Gimme Shelter"

Write a brief report (approx. 100-200 words) talking about:

What do you like or dislike about how the story is being told?

What new information do you learn about the artists?

What is the context in which the story is told?

How did this change your perception of the Rolling Stones and their place in rock music and rock history?

"Woodstock" and "Gimme Shelter" were filmed within 4 months of each other. Compare and contrast how they made you feel about the era.

### 4) EXTRA CREDIT ASSIGNMENT: Free Choice

Watch any or all of the following films and write an essay answering the questions below:

*It Might Get Loud*

*Madonna: Truth or Dare*

*Metallica: Some Kind of Monster*

*Wattstax*

*Soul Power*

*The Dixie Chicks: Shut Up & Sing*

*Bee Gees: This Is Where I Came In*

*Searching For Sugarman*

**For each film, write a report (500 words or less) that answers these questions**

- 1) Is it a great film? Were you drawn into the story?
- 2) Did the film reach beyond the artist's core audience to tell a story that is universal?
- 3) Did you watch it and immediately want to listen to the artist's music?
- 4) Is this a Doc That Matters and why?



# Course Revision Proposal

## Music Industry 29

### The Music Documentary in History and Practice

**Requested revisions that apply:**

Renumbering  Title  Format  Requisites  Units  Grading  Description

Multiple Listing:  Add New  Change Number  Delete

Concurrent Listing:  Add New  Change Number  Delete

#### CURRENT

#### PROPOSED

Course Number **Music Industry 109**

**Music Industry 29**

Title **Docs that Rock, Docs that Matter**

**The Music Documentary in History and Practice**

Short Title **DOCS THAT ROCK**

**MUSIC DOCUMENTARY**

Units Fixed: **4**

Fixed: **5**

Grading Basis **Letter grade or Passed/Not Passed**

**Letter grade or Passed/Not Passed**

Instructional Format Primary Format **Seminar**

Primary Format **Lecture - 3 hours per week**

Secondary Format **None**

Secondary Format **None - 1 hours per week**

TIE Code **SEMT - Seminar (Topical) [T]**

**LECN - Lecture (No Supplementary Activity) [T]**

GE **No**

**Yes**

Requisites **None**

**None**

Description Seminar, three hours. Close look at various genres of rock documentaries and goals, methods, and challenges inherent in making them, with award-winning documentary writer/director. What makes for successful (or unsuccessful) music documentary? Viewed through very specific focus of story and storytelling. P/NP or letter grading.

**This course takes a close analytical look at the various genres of music documentaries and the goals, methods, and challenges inherent in making them. Almost all audio-visual material produced by the music industry (whether distributed in a theater, on TV, from a website or through social media) aims to bring attention to the music that artists make. Music Industry 29 is a general introduction to the theory and practice of visual storytelling, a fundamental part of Western popular culture in the mass media age. Screening and discussion of documentaries is the primary focus leading to development of a culminating written project. The course uses the first quarter century of the rock era (circa 1955-1980) as a representative sample, but contemporary artists are also part of the curricula.**

[Justification](#)

**This class is being moved to lower division and revised into the lecture format to (a) increase availability and (b) to prepare for making it a GE class. The course content and audience will be better served this way. In addition, course credits will be increased to 5, justified by more reading and longer writing assignments.**

Music Industry 29

[Syllabus](#)

File [MI 29 Music Documentary Film - GE syllabus.docx](#) was previously uploaded.  
You may view the file by clicking on the file name.

[Supplemental Information](#)

[Effective Date](#) **Fall 2016**

**Spring 2019**

[Department](#) **Music Industry**

**Music Industry**

[Contact](#)

Name  
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[Routing Help](#)

## ROUTING STATUS

**Role:** Department/School Coordinator - Ung, Nam Kien (namung@schoolofmusic.ucla.edu) - 310/267-7710

**Status:** Pending Action

**Role:** Department Faculty Member - Fink, Robert W (rfink@humnet.ucla.edu) - 67549

**Status:** Approved on 3/3/2019 7:11:09 PM

**Changes:** Units, Instructional Format, TIE Code, Description, Justification, Effective Date

**Comments:** Changes approved.

**Role:** Registrar's Office - Livesay, Blake Cary (blivesay@registrar.ucla.edu) - 61590

**Status:** Returned for Additional Info on 1/28/2019 2:05:25 PM

**Changes:** TIE Code

**Comments:** Returning to Professor Fink per e-mail for further revisions.

**Role:** Registrar's Scheduling Office - Hiatt, Michelle N (mhiatt@registrar.ucla.edu) - 424/259-8730

**Status:** Added to SRS on 12/19/2018 1:02:21 PM

**Changes:** TIE Code

**Comments:** No Comments

**Role:** FEC School Coordinator - Ung, Nam Kien (namung@schoolofmusic.ucla.edu) - 310/267-7710

**Status:** Approved on 12/14/2018 4:06:09 PM

**Changes:** TIE Code

**Comments:** Approved by the FEC at its 11/30/18 meeting.

**Role:** Dean College/School or Designee - Knapp, Raymond L (knapp@humnet.ucla.edu) - 62278

**Status:** Approved on 12/5/2018 8:01:32 AM

**Changes:** TIE Code

**Comments:** No Comments

**Role:** Department/School Coordinator - Ung, Nam Kien (namung@schoolofmusic.ucla.edu) - 310/267-7710  
Music Industry 29

**Status:** Approved on 12/3/2018 4:11:12 PM

**Changes:** TIE Code

**Comments:** No changes made.

**Role:** Initiator/Submitter - Fink, Robert W (rfink@humnet.ucla.edu) - 67549

**Status:** Submitted on 10/10/2018 11:57:14 PM

**Comments:** Initiated a Course Revision Proposal

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