

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

Department & Course Number Musicology 98T
 Course Title Prince and the (1980s U.S. Cultural) Revolution
 Indicate if Seminar and/or Writing II course Seminar

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 X

Foundations of Society and Culture

- Historical Analysis X
- Social Analysis X

Foundations of Scientific Inquiry

- 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.

Class will engage with recorded music, seeking to increase students' listening skills, allowing them
to speak and write critically about musical sound (Visual-Perf. Arts Analysis). Class also will use
Prince's music to engage issues such as generational difference, race, gender, sexuality, religion,
ensorship, health, and capitalism in 1980s American history (Historical/Social Analyses).

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

Schuyler Whelden, Teaching Fellow; Faculty Mentor – Tamara Levitz, Professor

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

If yes, please indicate the number of TAs _____

4. Indicate when do you anticipate teaching this course:

2018-2019 Fall Enrollment _____ Winter Enrollment X Spring Enrollment _____

5. GE Course Units

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

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____ Proposed Number of Units: 5

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

□ General Knowledge	Course analyzes musical texts by engaging them in their cultural, social, and historical contexts. Students learn about knowledge production in the cultural realm by engaging disciplinary readings and in their own written work.
□ Integrative Learning	Course readings cover a range of disciplinary approaches from musicology, sociology, history, political science, cultural theory, popular criticism as well as hands-on learning with direct contact with musical materials and instruments.
□ Ethical Implications	Ethical questions center and guide each course unit as students examine manifestations of issues such as racism, sexism, sexuality, religion, economics, and health. The seminar style invites critical discussion of all of these topics.
□ Cultural Diversity	Course readings are intentionally drawn from not only diverse disciplines, but also writers whose personal backgrounds reflect myriad backgrounds. Prince's biography, aesthetics, and career highlight questions of diversity and inclusion.
□ Critical Thinking	Seminar discussions and course assignments are all geared toward the development and inclusion of original, critical ideas. Integration of historical and musical evidence requires both making connections and assessing arguments.
□ Rhetorical Effectiveness	Student presentations and writings will center on analysis of scholarly arguments and formation of original theses centered on musical and contextual evidence.
□ Problem-solving	Students will engage original course-long projects in which they will apply skills in argumentation. Each stage of project will require students to discover answers to problems both common to the discipline and unique to their project.
□ Library & Information Literacy	Final projects will require well-researched and formatted papers that engage primary and secondary sources. These are approached and assessed in stages to ensure student engagement with appropriate scholarly methods and sources.

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

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

(A) TOTAL Student Contact Per Week **3** **(HOURS)**

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

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

(B) TOTAL Out-of-class time per week **12** **(HOURS)**

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

Prince and the (1980s U.S. Cultural) Revolution

Instructor: Schuyler Whelden

Course Description:

Minneapolis-born musician Prince Rogers Nelson (1958-2016) made an indelible mark on American popular music in a career that spanned four decades. In this seminar, we will listen in detail to his 1980s musical output as a solo artist, collaborator, and producer. We will examine the intersections between Prince's music and categories such as generational difference, race, gender, sexuality, religion, censorship, health, and capitalism. In each case, we will read historical and theoretical scholarship related to these issues alongside musicological scholarship and criticism on Prince's music. We will investigate together the ways in which music is reflective and constitutive of historical trends. Each week we will also focus on a particular musical detail to develop a vocabulary for discussing popular music. Students will showcase their ability to analyze popular music within its sociopolitical, historical, and cultural contexts in a final paper focusing on one of Prince's songs from this period.

The main objectives of the course are for students to be able to:

- Relate musical sounds to the social, political, and culture contexts from which they arose
- Understand how musical sounds influence historical change
- Connect significant social issues of the 1980s to popular music
- Interpret popular music recordings and performances using basic music analytical skills
- Know the basic historical narratives in Prince scholarship
- Know trends and events of 1980s U.S.A. and how they relate to present issues

Goals and roles:

Seminars are designed to help you develop critical thinking skills by evaluating readings and other texts in facilitated discussion with classmates. We will also focus on the development of writing skills, working together on a final paper of original work following the conventions of musicological scholarship.

My role is to challenge you to think critically about the material, provide guidance on both understanding and writing about that material, and evaluate your performance. Your role is to prepare for class by reading the weekly assignments, attending class, completing assignments on time and participating in discussions. Our shared role is to create a safe, dynamic, and collaborative environment for discussion and learning. As a part of this, I expect cell phones and other devices to be turned off and put away during class. This is a matter of respect for one another as much as anything else.

How to succeed:

Show up. Critical material be discussed and disseminated every class. If you need to miss class for any reason, you must contact me before that class period to let me know, even if the absence is unexcused. See below for more details.

Be prepared. Once again, the lecture and discussion will rely on you having completed the reading, listening and other assignments on your own time.

Participate. Your participation in discussions is not only a requirement for your final grade for the course, but an important part of the learning experience. Thoughtful and respectful participation is your chance to enter an ongoing conversation with all of the other academics that have come before you, as well as those who will follow you. Your performance in class is evaluated according to how actively and thoughtfully you participate, not whether you always have the “right” answer.

Assignments and Evaluation:

Participation and Attendance: 25%

Album Presentation: 15%

Abstract/Thesis Proposal: 5%

First Draft: 10%

Final Presentation: 20%

Final Paper: 25%

Participation and Attendance:

Because this course is a discussion-based seminar, class attendance is mandatory. You will be graded not only on showing up, but also on your participation in class discussions and activities, the quality of your weekly online reading responses, your discussion leading opportunities, and at least one visit to office hours to discuss your term paper. It is your responsibility to attend office hours, and if you are unable it is your responsibility to setup an appointment with me at an alternate time.

For your absence to be excused, you must follow the following steps:

1. Provide documentation (a doctor's note, etc.) that your absence was a result of illness or a legitimate emergency;
2. Obtain notes from a classmate from the class that you missed, and catch up on all reading and listening;
3. Visit me during office hours within a week of the missed class to discuss the material that you missed. Note that you must get notes and do the reading BEFORE you meet with me.

If you are reticent to speak up, I encourage you to come to office hours to discuss material one-on-one, and to work with us on strategies to make it easier for you to contribute to class discussion.

Album Presentation:

Each student will have to choose one of the albums on the syllabus for presentation throughout the quarter. Each student will have to research relevant information about the album, including recording information, critical and popular reception, sonic attributes, lyrical content, and artwork. They will share their research with the class in a well-organized, 15-minute presentation, complete with audio-visual materials.

Abstract/Thesis Proposal:

In week 6, each student will submit a 300 word abstract for their final paper, in which they will analyze one song on the album they have presented / will present for the class. The abstract will contain a clear thesis statement, bolded.

Final Presentation:

During week 10, each student will briefly present their song analysis to the class, sharing their thesis and evidence, in preparation for their final paper.

Final Paper:

Each student will write a final paper of 8-10 pages in length analyzing a song from Prince's oeuvre, chosen from the album they presented across the quarter. This paper will require students to make critical connections between musical and lyrical details of the song and the cultural and historical circumstances into which it was released, following the course's trends. They will submit a first draft of this paper in Week 8 for instructor review and feedback.

Course Materials:**Syllabus:**

All students should bring a paper or electronic copy of this syllabus to every class meeting. I reserve the right to modify, supplement, or excise materials as necessary and will give appropriate notice in the event that changes are made.

Readings:

All course materials will be made available via the course CCLE, accessible through MyUCLA. These will be posted as PDFs or links to articles available through JSTOR or equivalent. (Please note that to access UCLA Library resources, you must be either on campus or signed in to the UCLA VPN or proxy server.) There are no required textbooks or course reader. Students are expected to come to class with readings, either in electronic or print form. You are responsible for completing all of the readings BEFORE the designated class meeting, and you should be prepared to discuss them during class.

Required listening:

The required listening examples will be available through the course Spotify site when possible. All other listening examples will be linked through the course website. Make sure to do your listening well in advance of class and allow yourself plenty of time to troubleshoot in case of computer problems! Please check, right away, to make sure that you know how to access the required listening.

Grading:**Written assignments:**

All written assignments are to be turned in via e-mail. They must be either a Microsoft Word or an Apple Pages document. They must follow the following format: Times New Roman font, 12

pt, double spaced, 1 inch margins all the way around, single spaced header, no cover page, page numbers. The heading must include: your name, the date the assignment is due, and my name.

Files should be saved in the following format: LastFirst.Prince.AssignmentName.doc / pages (e.g., either “WheldenSchuyler.Prince.FinalPaper.doc” for Word, or, in the case of a Pages document, “WheldenSchuyler.Prince.FinalPaper.pages”). Because of the volume of class-related files I have to organize, it is very important that you follow this exact format.

All ideas that are not your own need to be properly cited. If you aren't sure what this means, please read the plagiarism section below and/or come see me during office hours. Please use Chicago Turabian Notes and Bibliography format for citations. (http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html)

Grading questions:

If you have questions about the grades or written comments that you receive from me, please make an appointment to see me or come to my office hours to discuss your work. If you are asking for something to be regraded, I require that you (1) wait at least 24 hours after receiving that grade before meeting with me, (2) make the request within eight days of the return of the graded work, (3) bring a brief written description of your concerns, and (4) bring the assignment in question. This will ensure an efficient and productive discussion of the matter at hand. Re-grading can result in a grade being modified in either direction.

FAQs:

Contacting me

I am reachable by the above e-mail address (sdw@ucla.edu) Monday – Friday, 10am-6pm. After those hours and on weekends, I cannot guarantee a prompt response. Generally speaking, leaving 24 hours before you require a response is advised. Meeting during office hours is always best. You do not need to contact me before showing up to office hours, but appointments made ahead of time will be given preference.

What do I do if I am registered with the Center for Accessible Education; or if need accommodations to help me succeed in the class?

If you need accommodations to facilitate your learning, I am more than happy to make them. All arrangements for such accommodations must be made through the UCLA Center for Accessible Education; so please register with the center, if you have not done so already. All arrangements for such dispensations must be made AT LEAST one week in advance of tests or due dates, through the CAE. Please contact me ASAP if you anticipate needing any accommodations. For more information about the CAE, please visit <http://www.cae.ucla.edu/>.

How do I access online course materials when I am not on campus?

Some of the materials that you will use in this class are UCLA Library resources, and you will need to connect to the UCLA Virtual Private Network in order to access them. Connection instructions are available at <https://www.bol.ucla.edu/services/vpn/>

Can I use my computer/iPad/etc. in class?

Taking notes using pen and paper is encouraged. Studies have shown that students learn better when they take notes by hand. It helps you listen better, think more clearly, and remember more information. Here's an article explaining why: <http://www.vox.com/2014/6/4/5776804/note-taking-by-hand-versus-laptop>

That said, I don't ban laptops in my classroom. For some students, they do facilitate learning, and you should make the choice that works best for you. However, if at any point you use technology in a disruptive way – for instance, if you are browsing the internet in a way that is distracting, it will affect your participation grade, and you may be asked to leave the classroom.

What counts as plagiarism? How can I avoid it?

The UCLA Student Conduct Code defines plagiarism as follows:

Plagiarism includes, but is not limited to, the use of another's words or ideas as if they were one's own; including, but not limited to representing, either with the intent to deceive or by the omission of the true source, part of or an entire work produced by someone other than the student, obtained by purchase or otherwise, as the student's original work; or, representing the identifiable but altered ideas, data or writing of another person as if those ideas, data or writing were the student's original work.

-UCLA Student Conduct Code, Fall 1998, section 102.01c

Plagiarism is treated very seriously at UCLA. Any suspicion of plagiarism or cheating will be reported to the Dean of Students, and may result in severe repercussions from the university, including academic probation and expulsion. Please consult the Dean of Students' guide to Academic Integrity for tips on avoiding plagiarism and cheating: <http://www.studentgroups.ucla.edu/dos/students/integrity/>

Citation rule of thumb: Always cite any idea that isn't your own – this includes ANY website or internet source. Remember: even if you change something so that it is in your own words, you still need to cite your source! If, at any point during this class, you find yourself in a position where you are thinking about cheating or plagiarizing, I want you to stop what you are doing, and email me to ask for help with your assignment. I would much rather help you succeed than have to report you to the Dean of Students for academic dishonesty.

I've never taken a class on music before! Will I be able to succeed in this class?

YES. The only requirement for this class is that you be willing to think critically and engage with the material. We will introduce you to terminology and concepts that you need to succeed in this class. Because the students in this class are approaching the material from a variety of levels of musical expertise, it is crucial that you are respectful to your classmates and instructors during all class meetings and discussions. In addition to talking about music, we will be engaging in frank discussions about the relationship between music-making and politics, and this may mean that we will cover material that is new to you and may make you uncomfortable. It is thus a requirement of this class that you approach all course material with an open mind and a respectful attitude.

Week 1: “I ain’t got no money”: American Conservatism and Emergence of Prince Rogers Nelson

Reading:

Swensson, Andrea. “Prince and André” and “Funkytown.” In *Got to Be Something Here: The Rise of the Minneapolis Sound*, 148-189. Minneapolis: University of Minnesota Press (2017)

Hahn, Alex and Laura Tibert. *The Rise of Prince (1958-1988)*. Boston, MA: Mad Cat Press, 2017, 48-111.

Touré. “Prince’s Rosebud.” In *I Would Die 4 U: Why Prince Became an Icon*, 13-69. New York: Atria Books, 2013.

Schaller, Michael. “Conservatism: From Margin to Mainstream, 1945-1980.” In *Right Turn: American Life in the Reagan-Bush Era, 1980-1992*. New York: Oxford University Press, 2007.

Listening:

94 East Featuring Prince; For You; Prince (selections)

Week 2: “Am I Straight or Gay?”: Voicing Queerness in the Early 1980s

Reading:

François, Anne-Lise. “Fakin’ It/Makin’ It: Falsetto’s Bid for Transcendence in 1970s Disco Hits.” *Perspectives of New Music* 33, no. 1/2 (1995): 442-457.

Hawkins, Stan and Sarah Niblock. “Inscriptions of Otherness: Dandyism, Style and Queer Sensibility.” In *Prince: The Making of a Pop Music Phenomenon*, 35-54. Burlington, VT: Ashgate, 2011.

Nilsen, Per. “I Really Get a Dirty Mind” and “Sexuality Is All I’ll Ever Need.” *Dance Music Sex Romance: Prince: The First Decade*, 67-97. London: Firefly, 1999.

Shilts, Randy. *And The Band Played On*. New York: St. Martin’s Griffin, 1987. (selections)

Listening:

Dirty Mind; Controversy

Viewing:

Prince & The Revolution perform “Partyup” on *Saturday Night Live* (1981)

Musical focus: Voice.

Watch: "Falsetto and Head Voice": <https://www.youtube.com/watch?v=JjMGKs9kThI>

Week 3: "Tonight we're gonna party like it's 1999": Revolution, and the Threat of Nuclear Annihilation

Reading:

Mausbach, Wilfried. "Nuclear Winter: Prophecies of Doom and Images of Desolation during the Second Cold War." In *Nuclear Threats, Nuclear Fear and the Cold War of the 1980s*, 27-54, edited by Eckart Conze, Martin Klimke, Jeremy Varon. New York: Cambridge University Press, 2017.

Ro, Ronin. "Parties Weren't Meant to Last" and "Be Glad That You Are Free." In *Prince: Inside the Music and the Masks*, 69-83. New York: St. Martin's Griffin, 2016.

Nilsen, Per. "Tonight I'm Gonna Party Like It's 1999." *Prince: The First Decade*, 98-120. London: Firefly, 1999.

Listening:

1999, "How Come U Don't Call Me Anymore"

Musical focus: Rhythm.

Watch interview with Roger Linn: <https://www.youtube.com/watch?v=WVrQNJ54-JU>

Watch Linn Drum machine demo: <https://www.youtube.com/watch?v=h9fcGpVNxOc>

Week 4: "What Time is It?": Blackness in the Music of Prince, The Time, and Michael Jackson

Reading:

George, Nelson. "Crossover: The Death of Rhythm & Blues (1975-1979)." In *The Death of Rhythm & Blues*, 147-169. New York: Pantheon Books, 1988. (skim only)

Vogel, Joseph. "We Created This: Prince and Race." In *This Thing Called Life: Prince, Race, Sex, Religion*, 61-92. New York: Bloomsbury, 2018.

Light, Alan. *Let's Go Crazy: Prince and The Making of Purple Rain*. New York: Atria, 2014. (excerpts)

Roberts, Tamara. "Michael Jackson's Kingdom: Music, Race, and the Sound of the Mainstream." *Journal of Popular Music Studies* 23, no. 1 (2011): 19-39.

Listening:

The Time: *The Time; What Time Is It?* (selections)
 Michael Jackson: *Off The Wall; Thriller* (selections)

Musical focus: Bass.

Watch: Bass cover of "777-9311": https://www.youtube.com/watch?v=nCdiLA_8b0s
 Watch: Nik West plays "Head": <https://www.youtube.com/watch?v=NoNh6fIqu1g>
 Watch: Larry Graham on slap bass: <https://www.youtube.com/watch?v=Cusns4PcUcM>

Week 5: "Dig if you will the picture of you and I engaged in a kiss": *Purple Rain* and the PMRC

Reading:

Lima, Brian Jude de. "Erotic Cities: Instrumental Anthropomorphism in Prince's Compositions." *Journal of African American Studies* 21 (2017): 385-407.

Light, Alan. *Let's Go Crazy: Prince and The Making of Purple Rain*. New York: Atria, 2014. (excerpts)

Tudahl, Duane. *Prince and the Purple Rain Era Studio Sessions*. London: Rowman and Littlefield, 2018. (selections)

Chastagner, Claude. "The Parents' Music Resource Center: From Information to Censorship." *Popular Music* 18, no. 2 (1999): 179-192.

Listening:

Purple Rain, "Erotic City"

Viewing:

Purple Rain

Musical focus: Electric Guitar.

Watch: "Purple Rain" guitar solo: <https://www.youtube.com/watch?v=ANn8Y1p-DfA>
 Watch: "Purple Rain" sound: <https://www.youtube.com/watch?v=eOByH9DNBNA>
 Watch: How to play "Purple Rain": <https://www.youtube.com/watch?v=ZbhkYnRkkVk>

Week 6: "She don't need a man's touch": Prince's Women Collaborators and Proteges

Reading:

Hill, Dave. "Women." In *Prince: A Pop Life*, 127-141. New York: Harmony Books, 1989.

Caldwell, H. Zahra. "‘We Are in the Feminine Aspect Now’: Women Artists, Prince, and Visions of Utopia." *Journal of African American Studies* 21 (2017): 408-424.

Cochran, Shannon M. "Growing Up Prince, Sheila E., and Uncle Gary: Notes on Gender Performativity." *Journal of African American Studies* 21 (2017): 500-507.

Haraway, Donna. "A manifesto for Cyborgs: Science, technology, and socialist feminism in the 1980s." *Australian Feminist Studies* 2, no. 4 (1987): 1-42.

Listening:

Apollonia 6, *Apollonia 6* (selections)

Vanity 6, *Vanity 6* (selections)

Sheila E., *The Glamorous Life; A Love Bizarre* (selections)

Wendy and Lisa, *Wendy and Lisa* (selections)

Jill Jones, *Jill Jones* (selections)

Week 7: "I Was Your Girlfriend": Performing Gender, Camille, and Sign 'O' The Times

Reading:

Barbin, Herculine. *Being the Recently Discovered Memoirs of a Nineteenth-Century French Hermaphrodite*. Introduction by Michel Foucault. Translated by Richard McDougall. New York: Pantheon Books, 1980. (selections)

Butler, Judith. "Foucault, Herculine, and the Politics of Sexual Discontinuity." In *Gender Trouble*, 93-111. New York: Routledge, 1990.

Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *Theatre Journal* 40, no. 4 (1988): 519-531.

Matos, Michaelangelo. *Sign 'O' the Times*. New York: Continuum, 2004.

Whiteneir, Kevin. "The Purple Prince: How Prince Subverted Gender Through Costume, Performance, and Eroticism" *Dress* 4, no. 2 (2016): 75-88.

Listening:

Camille; Sign 'O' The Times

Viewing:

Sign 'O' The Times Concert Film

Musical focus: The Studio.

Read: Susan Rogers on recording Prince: <https://tapeop.com/interviews/117/susan-rogers/>

Week 8: "I know heaven's just a kiss away": Sonic Excess and Religious Ecstasy in *Lovesexy***Reading:**

Chaney, Cassandra. "Prince Rogers Nelson: from 'Dirty Mind' to Devout Jehovah's Witness." *Journal of African American Studies* 21 (2017): 425-442.

Greenman, Ben. "I Wish U Heaven: Virtue and Sin in His Music." *Dig If You Will the Picture: Funk, Sex, God and Genius in the Music of Prince*, 120-144. New York: Henry Holt and Company, 2017.

Sutton, Matthew Avery. "Reagan, Religion, and the Culture Wars of the 1980s." In *A Companion to Ronald Reagan*, 204-220, edited by Andrew L. Johns. New York: Wiley Blackwell, 2015.

Hahn, Alex and Laura Tibert. *The Rise of Prince (1958-1988)*. Boston, MA: Mad Cat Press, 2017. (selections)

Listening:

The Black Album; Lovesexy

Musical focus: Horns.

Watch: Interview with Eric Leeds: <https://www.youtube.com/watch?v=76VJKvpR0PM>

Read: Woodworth, Griffin. "Prince, Miles, and Maceo: Horns, Masculinity, and the Anxiety of Influence." *Black Music Research Journal* 33, no. 2 (2013): 117-150.

Week 9: "Money Don't Matter 2 Night": Prince, Postmodernism, and Neoliberal Capitalism**Reading:**

Draper, Jason. "I've Seen the Future" and "We R The New Power Generation, We Want 2 Change the World." In *Prince: Chaos, Disorder, and Revolution*, 100-115. New York: Backbeat Books, 2011.

Danielsen, Anne. "His Name Was Prince: A Study of 'Diamonds and Pearls'." *Popular Music* 16, no. 3 (1997): 275-291.

Jameson, Fredric. "The Cultural Logic of Late Capitalism." In *Postmodernism, or, The Cultural Logic of Late Capitalism*, 1-54. Durham: Duke University Press, 1991.

Listening:

Batman; Diamonds and Pears

Musical focus: Genre.

Watch: "Gett Off" video: <https://www.youtube.com/watch?v=6f4BwQFF-Os>

Watch: "Sexy M.F." video: <https://www.youtube.com/watch?v=bfHsF6FKgb4>

Week 10: Final Presentations

Presentations of Song Analysis from Final Paper



New Course Proposal

Musicology 98T

Prince and (1980s U.S. Cultural) Revolution

Course Number Musicology 98T

Title Prince and (1980s U.S. Cultural) Revolution

Short Title PRINCE&80S US CULTR

Units Fixed: 5

Grading Basis Letter grade only

Instructional Format Seminar - 3 hours per week

TIE Code SEMT - Seminar (Topical) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

Course Description Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of life and music of Prince within social, historical, and cultural context of 1980s U.S. Emphasis on using musical output as lens into issues such as generational difference, race, gender, sexuality, religion, censorship, health, and capitalism. Focus on writing component. Letter grading.

Justification Part of the series of seminars offered through the Collegium of University Teaching Fellows

Syllabus File [MSC HST 98T Whelden Syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Instructor (Schuyler Whelden) UID: 404130642

Professor Tamara Levitz is the faculty mentor for this course. UID: 602873525

Grading Structure Participation and Attendance: 25%

Album Presentation: 15%

Abstract/Thesis Proposal: 5%

First Draft: 10%

Final Presentation: 20%

Final Paper: 25%

Effective Date Winter 2019

Discontinue Date Summer 1 2019

Instructor Name

Schuyler Whelden

Title

Teaching Fellow

Quarters Taught

Fall Winter Spring Summer

Department Musicology

Contact Name

MICHELLE CHEN

E-mail

mchen@oid.ucla.edu

Routing Help

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Role: Registrar's Publications Office - Livesay, Blake Cary (BLIVESAY@REGISTRAR.UCLA.EDU) - 61590

Status: Added to SRS on 8/17/2018 11:21:21 AM

Changes: Description

Comments: Course description edited into official version.

Role: Registrar's Scheduling Office - Lin, Jessica (JLIN@REGISTRAR.UCLA.EDU) - 58253

Status: Added to SRS on 8/7/2018 4:48:02 PM

Changes: Subject Area, Short Title

Comments: Music History is now under Musicology Subj Area. Within e-mail thread from Mary Ries and Aaron Tornell, FEC Chair Aaron Tornell provided written approval of course proposal on 08/03/2018.

Role: FEC Chair or Designee - Ries, Mary Elizabeth (MRIES@COLLEGE.UCLA.EDU) - 61225

Status: Returned for Additional Info on 8/1/2018 3:31:07 PM

Changes: No Changes Made

Comments: Per 8/01/2018 e-mail from Michelle L. Chen, course proposal was approved by CUTF FAC on 5/08/2018. Copy of approval letter was attached to Michelle's e-mail.

Role: Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

Status: Submitted on 8/1/2018 2:53:38 PM

Comments: Initiated a New Course Proposal

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Comments or questions? Contact the Registrar's Office at publications@registrar.ucla.edu or (310) 825-6704