

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number

Music History 98T

Course Title

"I Want My MTV": Music Video and the Transformation of
The Sights, Sounds and Business of Popular Music

1 Check the recommended GE foundation area(s) and subgroups(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.

This seminar will trace the historical 'phenomenon' known as MTV (Music Television) from its premiere in 1981 to its move away from the music video in the late 1990s. The goal of this course is to analyze the critical relationships between music and image in representative videos that premiered on MTV, and to interpret them within a 'postmodern' historical and cultural context.

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

Joanna Love-Tulloch, teaching fellow; Dr. Robert Fink, faculty mentor

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

2010-2011 _____ Winter _____ Spring X
Enrollment Enrollment

5. GE Course Units

Proposed Number of Units: 5

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

□ General Knowledge	Students will learn to use rudimentary musical and visual analytical skills to interpret music videos from numerous analytical perspectives. They will also study the role of the music video in popular culture, its relationship to technology, and especially its importance to the adolescents known as the ‘MTV Generation.’
□ Integrative Learning	Students will read texts and encounter theories from a variety of disciplines, including film and cinema studies, sociology, music industry studies, ethnomusicology and musicology.
□ Ethical Implications	Students will engage with controversies that surrounded the network, such as charges that MTV was too sexually explicit and that it encouraged teenage delinquency.
□ Cultural Diversity	Students will examine the influence of MTV on diverse demographics within American youth. The network never defined a single ‘youth culture’ as a whole, but catered to specific divisions within it based on race, gender, sexuality, and region. Students will therefore be able to describe how music videos reflected and influenced changes in a diverse array of adolescent identities and attitudes.
□ Critical Thinking	Students will interpret differences among performances and styles of popular music by analytically viewing and discussing music videos using assigned theories and texts. Students will use their observations to consider how MTV’s postmodern <i>bricolage</i> of sights and sounds has had a profound impact on the music industry and popular music’s place within American culture.
□ Rhetorical Effectiveness	Students will interact productively in class discussions by asking and answering critical questions. Students will strengthen critical and conceptual reading skills with weekly written responses to the assigned theories, texts, and music videos.
□ Problem-solving	Students will extend their knowledge from readings, videos, and discussions to postulate how and why today’s popular music looks and sounds the way it does.
□ Library & Information Literacy	Students will learn to use academic resources such as the library, online article databases, and other online resources. They will use pertinent historical and cultural sources to develop, write, edit and present a substantial research paper that analyzes a music video of their choosing.

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

1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u>N/A</u>	(hours)
3. Labs:	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>N/A</u>	(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:	<u>2</u>	(hours)
2. Reading	<u>2</u>	(hours)
3. Group Projects:	<u>N/A</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>N/A</u>	(hours)
5. Information Literacy Exercises:	<u>N/A</u>	(hours)

6. Written Assignments:

5 (hours)

7. Research Activity:

3 (hours)

(B) TOTAL Out-of-class time per week

12 (HOURS)

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

15 (HOURS)

MUSIC HISTORY M98T
**“I Want My MTV”: Music Video and the Transformation of the
 Sights, Sounds and Business of Popular Music**

Instructor

Joanna Love-Tulloch
 Office Location: SMB 2428
 E-mail: jlovetulloch@ucla.edu
 Office hours: TBA

Seminar Description and Goals

This seminar will trace the historical ‘phenomenon’ known as MTV (Music Television) from its cable TV premiere in 1981 as a unique television network devoted solely to airing around-the-clock “music videos” featuring popular musicians, to the network’s late-1990s move away from the music video. The primary goal of the course is to analyze the critical relationships between music and image in representative videos that premiered on MTV, and to interpret them within a ‘postmodern’ historical and cultural context. Students will read texts and encounter theories from a variety of disciplines, including film and cinema studies, sociology, music industry studies, ethnomusicology and musicology; they will also learn to examine music videos from numerous analytical perspectives. We will study the role of the music video in popular culture, its relationship to technology, and especially its importance to the adolescents known as the ‘MTV Generation.’ Students will also examine the influence of MTV on diverse demographics within American youth since the network never defined a single ‘youth culture’ as a whole, but catered to specific divisions within it based on race, gender, sexuality, and region. Additionally, students will engage with musical and aesthetic controversies that surrounded the network as proponents of art music and ‘classic rock’ worried that audiences would begin to value ‘image’ over musical content. Finally, we will consider how MTV’s postmodern *bricolage* of sights and sounds has had a profound impact on the music industry and its place within American culture, both as a creative outlet for musicians and a business that has become increasingly reliant on corporate branding.

The main objectives of the course are for students to:

- learn to use rudimentary musical and visual analytical skills to interpret music videos
- recognize and interpret differences among performances and styles of popular music by analytically viewing music videos
- describe how music videos reflected and influenced changes in gendered, sexual, racial, and class identities and attitudes
- strengthen critical and conceptual reading skills
- interact productively in class discussions by asking and answering critical questions
- learn to use academic resources such as the library, online article databases, and other online resources in order to develop, write, edit and present a substantial research paper

Course Requirements and Grading

There are no prerequisites for this course. No prior knowledge of the subject matter is necessary. Students will be expected to participate in class discussion and should come to class prepared, ready to ask and answer questions.

Course Reader

All readings are printed in the Course Reader, which is available at 1080 Broxton Ave. (310) 443-3300. Additional materials are available on our class website which can be accessed through MY UCLA (Moodle): <http://www.my.ucla.edu/>. You will need a UCLA/BOL logon ID and password to login.

Listening/Video Examples

The listening examples are available online.

- Songs discussed in the reader, on the syllabus, and in class are available in a *streaming* version (these are not downloadable) through the UCLA library audio reserves http://unitproj.library.ucla.edu/dlib/audio_reserves/eres.cfm?i=242. You must install Real Player 7.0 or a later version on your computer in order to listen to the tracks.
- Most music videos are available on MTV.com and searchable by artist or title. You must create a free

account on the site for full access to the videos. Additional audio/visual clips will be posted on the *class website* (Moodle) cited above: <http://www.my.ucla.edu/>.

You can access the listening examples from any on-campus computer lab or your own computer. For a list of on-campus labs visit <http://www.computerlabs.ucla.edu/>. You can also access the examples from home through the proxy server. For instructions on how to access the proxy server, please visit the Bruin Online office in Kerckhoff or see <http://www.bol.ucla.edu/>. If you listen from your own computer you will need the free QuickTime Player in order to play the audio examples on the class website.

Course Evaluation and Grading

Seminar Participation – 50%

- Participation – (20%)
- Reading Responses – (20%)
- Analytical Assignment – (10%)

Research Paper and Presentation – 50%

- Abstract (5%)
- Outline and Annotated Bibliography (10%)
- Paper Presentation (15%)
- Final Paper (20%)

Participation (20%)

The focus of our time in class will be discussing the readings and their relationship to the songs and music videos assigned. Active participation in these discussions is not only a crucial element to the success of the course but essential to your understanding of the various analytical perspectives you will use to develop your paper. In addition to regular weekly participation, each student will serve as *Discussion Leader* for one reading assignment during the quarter. Students will sign-up for this duty in the first week of class. As Discussion Leader it is your task to highlight the author's main arguments by moderating the conversation and asking the class to answer critical questions. The Discussion Leader should not lecture or simply outline the reading, but prompt the class to engage with the topic by using the assigned musical and video materials to generate an analytical discussion.

Reading Responses (20%)

Each week, students will write a one-page response to one of the assigned readings for the week. Your response should discuss the author's theses and arguments and critically analyze points you agree with, disagree with, and/or are unsure about. Additionally, you may decide to take the author's analyses further by extending them to related songs or videos you know from class or outside research. You may also want to focus on points that are particularly relevant to your own research interests.

Analytical Assignment (10%)

Students will select a video that has appeared on MTV within the last 10 years and prepare a short 15-minute presentation that analyzes the video's contemporary musical, visual, historical and cultural features. This assignment is meant to be an extension of what you have learned from readings and analyses thus far. Your task is to compare similarities and differences between a recent video and those that appeared on MTV in its hey-day – roughly 1981-1999. Therefore, you should use analytical tools described in the readings and in class to support your arguments. Things to consider include: technological advances, changes in portrayals of race, gender, and sexuality, new musical styles and devices, and current reflections of adolescent life and identity. Be sure to use technically specific musical and cinematic vocabulary to describe key moments. Students will receive a handout detailing how to approach musical description in the first week of class. A formal write-up of the presentation of 3-4 pages is due the week after the presentation. Presentations will run from Weeks 3-9 and students will sign-up for their slots during the first meeting.

Research Paper and Presentation (50%)

Students will choose a 'classic' music video that appeared on MTV in its first two decades to research and analyze. Once the instructor has approved your video, you will conduct research on the content and making of the video. You should use techniques learned in this course to critically describe and analyze the relationship between the music and visual images. Questions you should consider in your analysis include: Which of the five categories of music videos does this video fall into? How might we discern a genre for the song? What are the musical and visual attributes that suggest this particular genre? How are the performers portrayed in this video? What 'meanings' can we discern from the incorporation of the visual and musical elements? Additionally, relevant historical and cultural contexts should be considered and situated within themes discussed in class and in

the readings. Be sure to use technically specific musical and cinematic vocabulary to describe key moments. Your final paper will be 15-18 pages.

Part I: Abstract (5%) – Due Week 4

Submit a 300-word abstract for your paper. Your abstract should have a clear thesis and give some detail and background about your topic.

Part II: Outline and Annotated Bibliography (10%) – Due Week 7

Create an outline for your paper and a preliminary bibliography. The bibliography should adhere to Chicago citation guidelines. These guidelines can be found online or in the library reference section. Each entry should have a short annotation demonstrating the relevance of the work to your project and an overview of its arguments. Your paper should include 8-10 sources that represent a variety of materials and pertain to your paper topic. Only three can be online sources. You must have at least five books and/or articles and a recording and video of the music. Wikipedia is NOT an acceptable source.

Part III: Paper Presentations (15%) – Due Week 10

You will give a 15-minute presentation of your paper in the final week of the class. This is meant to be a conference-style presentation so you should have a substantial draft written from which you will read. You will receive comments from classmates at the end of your talk. Due to time limitations, you may have to shorten your introduction and conclusion, and make your arguments concise. This exercise is meant to be an opportunity for you to receive feedback on your work before submitting the final draft. All students are required submit questions and comments in writing to their peers in addition to participating in class discussion, so make sure to bring a pen and paper on this day.

Part IV: Final Paper (20%) – Due Friday, Finals Week

Based on your abstract, outline, and comments from your paper presentation write a final paper about the music video you have been researching and analyzing. This essay should be 15-18 pages, double-spaced, in Times New Roman, 12-point font, with 1" margins. Your paper should not only discuss relevant lyrics and corresponding visual images, but also use analytical tools developed in class to focus on musical intricacies that support the video's 'messages' or 'meanings.' Make sure to update your bibliography if you find additional sources and to properly cite ALL sources either in the text or with footnotes. It is important that your paper have a clear thesis and/or investigative questions, development, and conclusion. These two websites are excellent resources in instructions of how to write your research essay:

<http://www.library.utoronto.ca/utel/language/essay.htm>

<http://www.utm.utoronto.ca/~dwhite/papers.htm>

Grading Scale

A passing grade is 60% and above.

A+	97-100	C+	77-79
A	93-96	C	73-76
A-	90-92	C-	70-72
B+	87-89	D+	67-69
B	83-86	D	63-66
B-	80-82	D-	60-62
		F	59 and below

Students with special needs

If you have a legitimate need for accommodations because you have a documented physical or learning disability, please inform the instructor immediately. The Office for Students with Disabilities (OSD) can help to provide you with the accommodations you require: <http://www.osd.ucla.edu/>.

Academic Honesty

Please consult the UCLA Student Conduct Code for more information regarding your responsibilities as a student. The online tutorial provided by *Bruin Success with Less Stress* (<http://www.library.ucla.edu/bruinsuccess>) can help you understand intellectual property issues and proper citation techniques; helpful advice can also be found at <http://www.deanofstudents.ucla.edu/>.

Plagiarism is taken very seriously at UCLA. Any suspicion of plagiarism is dealt with swiftly and may result in repercussions from the university. Citation Rule of Thumb: Always cite any idea that isn't your own – this includes ANY website or Internet source.

Schedule

WEEK 1: "VIDEO KILLED THE RADIO STAR": PROMOTIONAL MUSIC VIDEOS BEFORE MTV

In this first class we will review the syllabus, course requirements, and expectations for the quarter and sketch out the major themes of the seminar. We will begin by viewing music videos and promotional films made prior to those that premiered on MTV and discuss their intended use as an advertising tool to gain public exposure for new music and performers. Throughout the quarter we will examine how video budgets and product placement dramatically increased as network executives and corporate sponsors realized that young audiences had more disposable income than ever and were eager to spend anything to be like their musical idols. In this way, MTV became a cultural force that set American trends for everything from fashion to soda pop by the close of the twentieth-century.

In Class Listening: "A Hard Days Night" – The Beatles
 "Video Killed the Radio Star" – The Buggles
 "Take On Me" – a-ha

In Class Viewing: Opening Scene from the film *A Hard Day's Night*
 Clips from *Viva Las Vegas*
 "Video Killed the Radio Star" – The Buggles
 "Take On Me" – a-ha

Read: Gorbman, Claudia. *Unheard Melodies*. Bloomington: Indiana University Press, 1987. Pp.11-21.
 Goodwin, Andrew. *Dancing in the Distraction Factory: Music Television and Popular Culture*.
 Minneapolis: University of Minnesota Press, 1992. Pp. 24-48.

WEEK 2: EARLY MTV: LIVE AND RE-IMAGINED PERFORMANCE SPACES

During the second week we will examine early performance videos that appeared on MTV. Some videos are simply cuts made from live concerts, some give the illusion of a concert setting, while some intersperse narrative bits between images of band members playing their instruments. Throughout the course we will see that performance spaces become key in determining ideological spaces for musical genres, meanings and identities, as well as maintaining one's musical 'credibility' by showing off one's technical abilities. As we discuss the videos below we will begin to learn rudimentary musical and film analytical skills. We will also discuss the business practices and cultural influences apparent within the early years of the network.

Listen: "Any Way You Want It" – Journey
 "Roxanne" – The Police
 "With or Without You" – U2

View: "Any Way You Want It" – Journey
 "Roxanne" – The Police
 "With or Without You" – U2

Read: Knopper, Steve. *Appetite For Self-Destruction: The Spectacular Clash of the Record Industry in the Digital Age*. New York: Free Press, 2009. Pp. 1-14.
 Yale University. The Film Analysis Website. <http://classes.yale.edu/film-analysis/>.

WEEK 3: SELLING MTV: BRITISH UNKNOWNNS TAKE OVER AIR-WAVES AND POPULARITY

This week we will examine more "artistic" videos that emerged from British New Wave/Pop groups. In the early 1980s MTV had not yet convinced American Record companies that videos were worthwhile investments. As a result, the network began playing imported videos from British Pop groups that were relatively unknown to American audiences. These videos not only set a new standard for visual creativity, but also confirmed that MTV was indeed a powerful tool for increasing the popularity of unknown acts. As a class, we will broaden our analytical tools to deconstruct these videos in their historical contexts. We will also talk about the five main categories that in which music videos fall into and begin parsing out important characteristics of each.

- Listen: "Hungry Like a Wolf" – Duran Duran
 "Do You Really Want to Hurt Me?" – Culture Club
 "I Ran (So Far Away)" – Flock of Seagulls
- View: "Hungry Like a Wolf" – Duran Duran
 "Do You Really Want to Hurt Me?" – Culture Club
 "I Ran (So Far Away)" – Flock of Seagulls
- Read: Kaplan, E. Ann. *Rocking Around the Clock: Music Television, Postmodernism, and Consumer Culture*. New York: Routledge, 1987. Pp.49-88.
 Covach, John. *What's That Sound?: An Introduction to Rock and Its History*, 2nd edition New York: W.W. Norton & Company, Inc., 2009. Pp. 449-485.

WEEK 4: SEX AND SEXUALITY UNMASKED

Much of the controversy that surrounded MTV had to do with its explicit and implicit sexual content. This week we will examine videos that blur and overtly reject rigid heterosexual and gender identities and situate them within their historical contexts. Many of these videos pinpoint anxieties within 1980-1990s American Culture, while simultaneously proving empowering to marginalized groups of young men and women.

- Listen: "Sweet Dreams (Are Made of This)" – Eurythmics
 "Cherish" – Madonna
 "Losing My Religion" – REM
- View: "Sweet Dreams (Are Made of This)" – Eurythmics
 "Girls Just Wanna Have Fun" – Cyndi Lauper
 "Cherish" – Madonna
 "Losing My Religion" – REM
- Read: Vernallis, Carol. *Experiencing Music Video: Aesthetics and Cultural Context*. New York: Columbia University Press, 2004. Pp. 209-235.
 Morris, Mitchell. "Losing My Religion" and the Queer Alternative Subject. 2001 American Musicological Society Annual Meeting, Conference Presentation.

WEEK 5: THE "INTERNATIONAL POP SUPER-STAR": MICHAEL JACKSON AND MADONNA

One of the greatest impacts MTV had on the music industry was the creation of the "International Pop Super-Star." Increases in technology created a global stage and allowed music videos to be broadcast on music video stations like MTV all over the globe. As budgets dramatically increased for videos, musicians began to hire the best filmmakers, choreographers, and artistic teams to create stunning works of art. The popularity of these videos quickly propelled talented musicians like Michael Jackson and Madonna to a fame unparalleled since The Beatles. As a class, we use the readings to examine the numerous reasons why the videos below helped these stars acquire and maintain their fame.

- Listen: "Billie Jean" – Michael Jackson
 "Thriller" – Michael Jackson
 "Open Your Heart" - Madonna
 "Like A Prayer" - Madonna
- View: "Billie Jean" – Michael Jackson
 "Thriller" – Michael Jackson
 "Open Your Heart" - Madonna
 "Like A Prayer" - Madonna
- Read: Mercer, Kobena. "Monster Metaphors: Notes on Michael Jackson's Thriller." In *Sound and Vision The Music Video Reader*, edited by Simon Frith, Andrew Goodwin, and Lawrence Grossberg. London: Routledge, 1993. Pp. 93-108.

McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 1991. Pp. 148-166.

WEEK 6: SUBCULTURES GAIN MOMENTUM: *HEADBANGER'S BALL*, *'YO!' MTV RAPS* & *120 MINUTES*

By the late 1980s, MTV was looking for ways to keep its increasingly fragmented teen audience tuned in. The network started showing one-hour segments of Heavy-Metal videos for fans, which eventually turned into an hour-long show called *Headbangers Ball*. As a show hosted by Metal lovers for Metal lovers VJ hosts interviewed musicians, premiered videos, discussed the music, and featured live performances. In the early 90s *'Yo!' MTV Raps* got its start in much the same way featuring the brand new sounds of African-American urban music. *120 Minutes* emerged soon after to cater to another innovative musical genre, Alternative Rock. This week we will discuss why these shows proved important to teen audiences of the time by examining issues specific to these viewers' demographics of gender, race, sexuality, and region.

Listen: "Walk This Way" – Run DMC and Aerosmith
"Welcome to the Jungle" – Guns N' Roses

View: "Walk This Way" – Run DMC and Aerosmith
"Welcome to the Jungle" – Guns N' Roses
"Yo! MTV Raps": Top Ten Episodes"
"Headbangers Ball – Leslie West and Howard Stern Host 4/26/87"
Clips from "MTV: Best of 120 Minutes"

Read: Walser, Robert. "Forging Masculinity: Heavy-Metal Sounds and Images of Gender." In *Sound and Vision The Music Video Reader*, edited by Simon Frith, Andrew Goodwin, and Lawrence Grossberg. London: Routledge, 1993. Pp. 153-181.
Rose, Tricia. "A style nobody can deal with. Politics, style and the postindustrial city in Hip Hop." In *Popular Music: Critical Concepts in Media and Cultural Studies*. Edited by Simon Frith. London: Routledge, 2004. Pp. 341-359.

WEEK 7: THE 1950S NEVER DIE: MTV REMEMBERS ROCK'S PAST

In the 1950s, Rock N Roll was the first American popular music genre to cater specifically to teen audiences. It was also the first to overtly break from social norms and highlight teenage themes of delinquency, sexual exploration, and rebellion. Musically, Rock N Roll was generally loud with hard driving rhythms that energized young audiences. Visually, it enticed movement and unleashed sexual desires. Because Rock N Roll's set a foundation for future generations to express their unique adolescent subjectivities, many MTV musicians felt the need to pay homage to their predecessors. Consequently, we will examine videos that recreate Rock's past and work to re-imagine them for contemporary audiences. We will consider how the sights and sounds in the videos below construct a world that is simultaneously set in the past and present.

Listen: "We Didn't Start the Fire" – Billy Joel
"The Boys of Summer" – Don Henley
"Buddy Holly" – Weezer

View: "We Didn't Start the Fire" – Billy Joel
"The Boys of Summer" – Don Henley
"Buddy Holly" – Weezer

Read: Lapedis, Hilary. "Popping the Question: The Function and Effect of Popular Music in Cinema." *Popular Music* 8 (Summer 1999): 367-379.
Shumway, David R. "Rock 'n' Roll Sound Tracks and the Production of Nostalgia." *Cinema Journal* 38 (Winter 1999): 36-51.

WEEK 8: THE BEGINNING OF THE END: MTV PARODIES ITSELF

Amid the rise of boy-bands and bubble-gum pop, many fans, scholars and musicians began realize that the network responsible for bringing so many artists and genres to public attention had simultaneously become the ideal postmodern text – a text that represented “fragmentation, segmentation, superficiality...blurring of mediation and reality...the elevation of hedonism, the dominance of the visual over the verbal.” According to theorists like Andrew Goodwin, MTV’s montage of images and sounds had re-constructed themselves so many times, that they had rendered the network itself meaningless. On the other hand, strong cultural stereotypes emerged for particular genres. Many bands, therefore thought it was time for self-critique and played out scenarios of parody and pastiche in their videos. MTV picked up on this trend with their cartooned show “Beavis and Butthead,” which ironically catered to the very audience it made fun of – Metal fans. We will examine an episode from this show as well as various videos that poke fun at stereotypes within various subcultural genres. As we think critically about these videos, we will analyze musical and visual tropes that either perpetuate or negate specific cultural stereotypes and consider how these stereotypes are negotiated by representations of race, region, and gender.

- Listen: “Money For Nothing” – Dire Straits
 “All the Small Things” - Blink 182
 “Boyz in The Hood” – NWA
 “Boyz in The Hood” – Dynamite Hack
- View: “Money For Nothing” – Dire Straits
 “I Want it That Way” – Backstreet Boys
 “All the Small Things” – Blink 182
 “Boyz in The Hood” – Dynamite Hack
 “Pretty Fly for a White Guy” – Offspring
 “Beavis and Butt-Head Vs. the Vending Machine”
- Read: Goodwin, Andrew. “Fatal Distractions: MTV Meets Postmodern Theory.” In *Sound and Vision: The Music Video Reader*, edited by Simon Frith, Andrew Goodwin, and Lawrence Grossberg. London: Routledge, 1993. Pp. 45-66.

WEEK 9: TAKING THE AD ONE STEP FURTHER: MUSIC VIDEO IN COMMERCIALS

Although MTV still plays some music videos, fans and scholars agree that by the end of the 1990s, MTV no longer held the prestige and cultural edge it once claimed. Well into the twenty-first century, MTV’s programming mainly consists of reality shows and the network has moved its videos to sister stations, such as MTV2. As a result of this, the monopolization of radio stations in the late 1990s, and the invention of the MP3, musicians have since looked to other sources for exposure. Besides doing promos on the internet, in films and television shows, it seems that licensing songs for television commercials has become the most direct way for popular musicians to reach new audiences. Thus, many advertisements have become short music videos in themselves and many work to re-capture historic MTV moments. In this class, we will examine television commercials that feature popular music and discuss the musical, social and cultural implications of popular music’s overt pairing with a branded corporate product. We will also analyze musical and visual qualities that suggest which demographic populations these commercials were intended to target and how these relate to those once sought after by MTV. I also plan for a guest speaker to come on this date and discuss these issues from an insider perspective.

Guest Speaker from MTV Networks

- Listen: “Bad” – Michael Jackson
 “Man, I Feel Like a Woman!” – Shania Twain
 “Pink Moon” – Nick Drake
 “Start the Commotion” – Wiseguys
- View: Pepsi “Choice of A New Generation,” 1988
 Revlon “Liquid Lip,” 1997
 Volkswagen “Milky Way,” 1999
 Eclipse “Fun,” 2001
- Read: Klein, Bethany. *As Heard on TV: Popular Music in Advertising*. Burlington: Ashgate Publishing Company, 2009. Pp. 41-58.

Taylor, Timothy. "The Changing Shape of the Culture Industry; or, How Did Electronica Music Get into Television Commercials?." *Television & New Media*, (2007): 235-258.

WEEK 10: PAPER PRESENTATIONS

Final Paper Presentations

FINALS WEEK:

Final Papers Due Friday at 5pm.

Reading List:

- Covach, John. *What's That Sound?: An Introduction to Rock and Its History*, 2nd edition New York: W.W. Norton & Company, Inc., 2009. Pp. 449-485
- Goodwin, Andrew. *Dancing in the Distraction Factory: Music Television and Popular Culture*. Minneapolis: University of Minnesota Press, 1992. Pp. 24-48.
- Goodwin, Andrew. "Fatal Distractions: MTV Meets Postmodern Theory." In *Sound and Vision The Music Video Reader*, edited by Simon Frith, Andrew Goodwin, and Lawrence Grossberg. London: Routledge, 1993. Pp. 45-66.
- Gorbman, Claudia. *Unheard Melodies*. Bloomington: Indiana University Press, 1987. Pp. 11-21.
- Kaplan, E. Ann. *Rocking Around the Clock: Music Television, Postmodernism, and Consumer Culture*. New York: Routledge, 1987. Pp.49-88.
- Klein, Bethany. *As Heard on TV: Popular Music in Advertising*. Burlington: Ashgate Publishing Company, 2009. Pp. 41-58.
- Knopper, Steve. *Appetite For Self-Destruction: The Spectacular Clash of the Record Industry in the Digital Age*. New York: Free Press, 2009. Pp.1-14.
- Lapedis, Hilary. "Popping the Question: The Function and Effect of Popular Music in Cinema." *Popular Music* 8 (Summer 1999): 367-379.
- McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 1991. Pp. 148-166.
- Mercer, Kobena. "Monster Metaphors: Notes on Michael Jackson's Thriller." In *Sound and Vision The Music Video Reader*, edited by Simon Frith, Andrew Goodwin, and Lawrence Grossberg. London: Routledge, 1993. Pp. 93-108.
- Morris, Mitchell. "Losing My Religion" and the Queer Alternative Subject. 2001 American Musicological Society Annual Meeting. Conference Presentation.
- Shumway, David R. "Rock 'n' Roll Sound Tracks and the Production of Nostalgia." *Cinema Journal* 38 (Winter 1999): 36-51.
- Taylor, Timothy. "The Changing Shape of the Culture Industry; or, How Did Electronica Music Get into Television Commercials?." *Television & New Media*, (2007): 235-258.
- Vernallis, Carol. *Experiencing Music Video: Aesthetics and Cultural Context*. New York: Columbia University Press, 2004. Pp. 209-235.

Walser, Robert. "Forging Masculinity: Heavy-Metal Sounds and Images of Gender." In *Sound and Vision The Music Video Reader*, edited by Simon Frith, Andrew Goodwin, and Lawrence Grossberg. London: Routledge, 1993. Pp. 153-181.

Yale University. The Film Analysis Website. <http://classes.yale.edu/film-analysis/>.



New Course Proposal

	Music History 98T	
	"I Want My MTV": Music Television and Transformation of Sights, Sounds, and Business of Popular Music	
<u>Course Number</u>	Music History 98T	
<u>Title</u>	"I Want My MTV": Music Television and Transformation of Sights, Sounds, and Business of Popular Music	
<u>Short Title</u>	MTV&POPULAR MUSIC	
<u>Units</u>	Fixed: 5	
<u>Grading Basis</u>	Letter grade only	
<u>Instructional Format</u>	Seminar - 3 hours per week	
<u>TIE Code</u>	SEMT - Seminar (Topical) [T]	
<u>GE Requirement</u>	Yes	
<u>Major or Minor Requirement</u>	No	
<u>Requisites</u>	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.	
<u>Course Description</u>	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of historical phenomenon known as MTV, with analysis of critical relationships between music and image in representative videos that premiered on network and interpretation of them within postmodern historical and cultural context. Letter grading.	
<u>Justification</u>	Part of the series of seminars offered through the Collegium of University Teaching Fellows.	
<u>Syllabus</u>	File Music History 98T syllabus.doc was previously uploaded. You may view the file by clicking on the file name.	
<u>Supplemental Information</u>	Professor Robert Fink is the faculty mentor for this seminar.	
<u>Grading Structure</u>	Seminar Participation 50% Participation (20%) Reading Responses (20%) Analytical Assignment (10%) Research Paper and Presentation 50% Abstract (5%) Outline and Annotated Bibliography (10%) Paper Presentation (15%) Final Paper (20%)	
<u>Effective Date</u>	Spring 2011	
<u>Discontinue Date</u>	Summer 1 2011	
<u>Instructor</u>	Name	Title
	Joanna Love-Tulloch	Teaching Fellow

Quarters Taught	Fall	Winter	Spring	Summer
Department	Musicology			
Contact	Name		E-mail	
Routing Help	CATHERINE GENTILE		cgentile@oid.ucla.edu	

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Role: Registrar's Publications Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704

Status: Added to SRS on 9/16/2010 3:08:37 PM

Changes: Title, Description

Comments: Edited course description into official version; corrected title.

Role: Registrar's Scheduling Office - Thomson, Douglas N (dthomson@registrar.ucla.edu) - 51441

Status: Added to SRS on 9/9/2010 11:17:20 AM

Changes: Title, Short Title

Comments: No Comments

Role: FEC School Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 45040

Status: Returned for Additional Info on 9/1/2010 12:40:53 PM

Changes: No Changes Made

Comments: Routing to Registrar's Office

Role: FEC Chair or Designee - McClendon, Muriel C (mcclendo@history.ucla.edu) - 53918

Status: Approved on 9/1/2010 12:07:27 PM

Changes: No Changes Made

Comments: No Comments

Role: L&S FEC Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 45040

Status: Returned for Additional Info on 9/1/2010 11:20:59 AM

Changes: No Changes Made

Comments: Routing to Vice Chair Muriel McClendon for FEC approval

Role: Dean College/School or Designee - Stowell, Timothy A (tstowell@college.ucla.edu) - 54856

Status: Approved on 8/25/2010 4:19:36 PM

Changes: Grading Structure

Comments: No Comments

Role: L&S FEC Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 45040

Status: Returned for Additional Info on 8/25/2010 11:14:47 AM

Changes: No Changes Made

Comments: Routing to Dean Stowell for approval

Role: Department/School Coordinator - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998

Status: Approved on 5/17/2010 10:13:51 AM

Changes: Grading Structure

Comments: on behalf of Professor Kathleen L. Komar, chair, Collegium of University Teaching Fellows.

Role: L&S FEC Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 45040

Status: Returned for Additional Info on 5/14/2010 5:01:53 PM

Changes: No Changes Made

Comments: Per request, routing back to Cathie Gentile

Role: Initiator/Submitter - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998

Status: Submitted on 5/14/2010 4:56:57 PM

Comments: Initiated a New Course Proposal

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cims@registrar.ucla.edu or (310) 206-7045