

## 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 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

**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)**

## Youth Culture and MTV: Technology, History, Politics

FTV 98T | Winter 2020

Instructor: Michael Reinhard, [mmreinhard@g.ucla.edu](mailto:mmreinhard@g.ucla.edu)

**Screenings:** Thursday, 4-7:00 PM in the Darren Starr Screening Room

**Class meetings:** Friday, 1:00PM – 4:00pm in Melnitz 1441

**Office hours:** Thursday, 3:00 PM - 4:00 PM in Untitled Cafe

**Instructor Mailbox:** East Melnitz 102

**Textbook / readings:** Available on course website (via CCLE).

This course will examine the historical development of MTV as a cultural force whose production and distribution of music programming in the 1980s was predicated on its appeal to youth audiences, often by emphasizing the sexual and racial presentation of its performers. In response to its first decade, MTV's programming raised questions of aesthetics, politics, and identity from critics, academics, and politicians alike. We begin by tracing the roots of the music video as an artistic form in 1920s/30s film shorts before looking at their manifestations as "soundies" in the 1940s. Further, we look at the promotional dimensions of visual music from performances on broadcast television and cinema verité documentary, while also looking at the role of sound in avant-garde film to contextualize the visual materials that we will watch this quarter. From there, we look at the social and industrial context of MTV and its music and TV programming as it developed over the succeeding decade. We move from the introduction of cable programming in the late 1970s to the emergence of MTV in the 1980s and its targeting of a youth audience. Our studies will look at the "I Want My MTV" commercial campaign at the beginning of the decade before looking at the type of stardom the television network made possible that made it ripe for easy moralistic and censorship critiques. As we become familiar with this cultural grounding of MTV, our focus looks towards historicizing the types of social identities available on the channel by looking at its cultural response to the feminist-oriented impulses of Riot grrrl and the oft-cited journalistic mythologizing of "the slacker generation." From there, we look at how the channel has attempted to provide alternative forms of programming to the traditional music video model before seeing how its transition to reality TV and scripted programming dovetails with the rise of digital music streaming, allowing us to gesture towards the various afterlives of MTV from its cultural heyday of the 1980s and 1990s to the new digital and fan ecosystems of our own cultural moment.

Students will grapple and push beyond easy binaries of thinking through positive/harmful social representation or good/bad taste; instead, they will examine a cultural history of how TV programming on MTV has responded to shifts in taste amongst its youth audience. With this in mind, this course will challenge students to consider the ways in which their informal and everyday media consumption of music & tv programming are situated within specific industrial histories of media production. Key questions throughout the course will include:

- How does the production of TV media reflect industrial agendas and artistic entrepreneurialism? What does a history of a specific cable channel offer in terms of an understanding about how our own consumption is organized and networked?
- What representations of race, gender, sexuality, and class existed on MTV and what cultural circumstances did they reflect? How can we begin to think of the representations of celebrity, musical performance, and music videos as historically situated?
- What does it mean for a piece of media to be "controversial" or to be given the legitimacy of censorship efforts? What are the strategies of the censors, of the censored? And, how might this organize our engagement with the address of youth-centered media?
- Where can we locate the cultural afterlives of MTV and its music video programming? What role has social media played in organizing these afterlives? Further, how has music

video production responded to the growth of social media platforms and shaped the types of images we see?

## **COURSE OBJECTIVES**

- Learn about the formation of Viacom's MTV within the context of the rise of cable channels, narrow-casting, and niche marketing as it relates to organizing youth audiences and cultures.
- Study how cable channel programming has its own history of development designed to serve and cater towards niche demographics.
- Introduce students to critical skillsets by emphasizing their exposure to historical and theoretical scholarship related to feminist media criticism, black critical theory, genre, audience, and cultural studies.
- Explore the intersections of how technology and the political economy of media relate to broader organizations and alignments of politics and cultural identities.
- Critically analyze and evaluate visual media and rehearse this analysis through oral and written discussion.
- Develop key writing and research skills by emphasizing topic development, research methods, argument clarity, oral presentation, and revision.

## **COURSE EXPECTATIONS:**

- Attend weekly screenings and seminar discussions.
- Read the assigned texts in advance of class meetings.
- Prepare weekly discussion responses.
- Active participation in seminar to collaboratively develop the class's understanding of the course material.
- Write one seminar paper (approx. 12-15 pages) and a series of paper exercises that include a paper proposal (Week 3), a research update (Week 6), and a first draft and presentation (Week 9/10) before submitting the final copy in Week 11.

## **PARTICIPATION**

Participation in this course is essential. All students are required to attend weekly seminars and screenings. During seminar, students should be ready to engage in classroom discussion and ask questions as necessary. The quick nature of the quarter system makes absences and undisciplined course participation risky. Students will simply not have enough time to play catch-up. Repeated absences will result in the forfeiture of half of a student's participation grade. Please inform me prior to any absences. A short makeup response may be assigned to satisfy participation credit for missed classes.

Section participation is 25% of your grade, which is a discretionary grade based on both *active* participation and *weekly* discussion posts. Each week, I will send out prompts for the upcoming discussion section via email using Google Docs. **Please respond by Wednesday evenings at 8:00 PM** to ensure that your classmates have time to read your response. No late responses will be accepted.

## **ASSIGNMENTS:**

### **Weekly Reading Responses:**

**Due: Wednesdays by 8:00 PM PST (posted to GoogleDocs)**

On our course website, each week's reading will be accompanied by a series of questions to guide you through the readings. You will answer one of these questions in a response each week. To answer these questions, you'll want to pull from that week's readings and bring in your own thinking, research, and studies on the topic. Your responses should be around ~300 words and include at least one close analysis of a passage from our readings or a sequence from one of our screenings (with timecodes and citations). These weekly responses should not require any outside research, but you are encouraged to supplement with information of your own. In addition, your posts should include one question that was generated in response to the reading – i.e. something that was underexplored or unanswered that invites further discussion.

### **Research Paper:**

**Due Friday, March 20th at 1:00 PM PST via hardcopy and TurnItIn.**

**(Length: ~12-15 Pages)**

For the final paper, you will select, research, and critically analyze a media text using the skills that we've developed in class. This media text could be a film in dialogue with a series of music videos, a certain segment of an awards show, a web series, or a series of music videos featured on MTV or related to its youth culture address. A successful paper will analyze media in a rigorous, contextualized way that moves beyond simple categories of "good and bad" or "positive or negative representation" to think about how economics and technologies intersect with TV personalities, culture, and politics. Successful papers will take up these intersections in careful, deliberate, and methodical ways that speak to the sensitivity of the issues involved in the production, distribution, and reception of an artistic text. This paper assignment is designed to stress research and writing as a process-driven endeavor. To that effect, there will be a proposal, an in-class research presentation, and rough drafts of the final paper. The full parameters of the assignment will be introduced formally in Week 2 of the class, but a brief sketch of this process is included below.

This course invites and challenges students to complete their own research and seminar paper by focusing on a series of exercises that will guide students through the writing process:

#### **January 24th - Paper proposal (Week 3):**

This first exercise will be a paper proposal that outlines what kind of research project the student will pursue throughout the quarter. The proposal will encourage students to develop a methodology for their paper with an organizing research question and tentative bibliography. Students will also do preliminary research to suggest a type of concrete argument or thesis that they might find at the end of their research. While the thesis and object of your study is likely to change over the quarter, students will treat this as a helpful exercise in organizing their research process.

#### **February 14th – Research Update (Week 6):**

Students will prepare a formal research update of their papers. To complete this exercise, students will show how they have gone through the methodology and research bibliography that they proposed in the first exercise. Think of this assignment as a preliminary drafting exercise that allows students to revise and toggle with their research approach about halfway through the project. The research update should speak to the following questions:

- What have you learned thus far about the initial questions that you used to approach your topic?
- How has your thinking and potential thesis changed over the course of your research?

- What adjustments to your approach are necessary to finish the paper over the next few weeks?

### **March 6th – Full First Draft/Presentation (Weeks 9 and 10):**

Students will submit a hard copy draft of their paper in-class for feedback. In Week 10, students will give brief presentations of their papers, which offers the opportunity for students to seek feedback during class discussion. Students will use feedback on their drafts and presentations to enhance the clarity, structure, and conclusions of the paper for submission in the last week of the course. Further, students are encouraged to sign-up for office hours meetings to discuss the preparation of their final draft.

### **March 20th – Final Draft (Final’s Week):**

Your final papers are due in my mailbox and TurnItIn by 1:00 PM PST. The paper will be graded both on its own and in comparison to the first draft. Grading will stress argument structure, creative and compelling research, thoughtful critical analysis, and the clarity of the student’s writing.

### **COURSE GRADE BREAKDOWN:**

<b>Course Work</b>	<b>% Pts.</b>
Participation, Attendance, Weekly Responses	25%
Proposal	10%
Research Update	15%
Seminar Paper (Rough Draft)/Presentation	25%
Seminar Paper (Final Draft)	25%
	<b>100%</b>

<b>Grading Scale</b>	
A	93-100
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	<60

## **PLAGIARISM**

Consistent with other courses in this department, it is critical that the University uphold the highest standards of integrity both inside and outside the classroom consistent with its status as a world-class research institution. As a student and member of the UCLA community, you are expected to demonstrate integrity in all of your academic affairs. Accordingly, when accusations of academic dishonesty occur, The Office of the Dean of Students is charged with investigating and adjudicating suspected violations. Academic dishonesty, includes, but is not limited to, cheating, fabrication, plagiarism, multiple submissions, or facilitating academic misconduct. Plagiarism, the presentation of another author's words or ideas as your own, constitutes theft and is, therefore, a serious offense. If you have any questions about documentation, quotations, and other related matters, do not hesitate to ask me for clarification before submitting your work.

Please refer to the UCLA Rules of Student Conduct found here:

<http://www.deanofstudents.ucla.edu/Student-Conduct>

## **OFFICE HOURS**

Each week, I will hold office hours as an opportunity for you to bring questions, concerns or ideas that you want to discuss one-on-one. It is highly recommended that you utilize these hours when preparing the final paper, as talking through your ideas in-person is an excellent way to develop and clarify your thinking. All office hours meetings must be scheduled in advance of the listed office hours on the syllabus to ensure that I can meet with all interested students. Should you be unable to make office hours, please email me to set up a meeting for a different time.

## **ADDITIONAL RESOURCES:**

Please take advantage of resources on campus to help with your research papers and to maintain active participation in the course:

### **UCLA Undergraduate Writing Center**

A-61 Humanities Building  
(310) 206-1320  
[wcenter@ucla.edu](mailto:wcenter@ucla.edu)  
[www.wp.ucla.edu](http://www.wp.ucla.edu)

### **UCLA Arts Library**

1400 Public Policy Building  
(310) 206-5425  
[arts-ref@library.ucla.edu](mailto:arts-ref@library.ucla.edu)  
[www.library.ucla.edu/arts](http://www.library.ucla.edu/arts)

### **UCLA's Film and Television Archive**

Powell Library Building, Room 46  
(310) 206-5388  
[arsc@cinema.ucla.edu](mailto:arsc@cinema.ucla.edu)

### **Center for Accessible Education**

A255 Murphy Hall  
(310) 825-1501  
[www.osd.ucla.edu](http://www.osd.ucla.edu)

If you have questions, please feel free to schedule a meeting. If your concern is time sensitive, you may ask me any questions over email via [mmreinhard@g.ucla.edu](mailto:mmreinhard@g.ucla.edu). Please allow for delays in electronic communication due to prior personal or professional commitments.

## **Required Texts/Readings:**

Gina Arnold and Daniel Cockney, *Music/Video: Histories, Aesthetics, Media* (London: Bloomsbury Academic, 2017).

Available at the UCLA LuValle Commons Bookstore.

All other readings are available through the CCLE Course Website: <https://ccle.ucla.edu>.

### Weekly Course Schedule:

#### Week 1 - Course Introduction / Music Videos and Their Beginnings:

##### **Thursday, January 9th – Screenings (in programming order):**

Selection of Fleischer Studios and “Screen Songs”:

- *By the Beautiful Sea* (1931)
- *Time on My Hands* (1932) – Ft. Betty Boop and Ethel Merman

Selection of Soundies:

- *Once Over Lightly* (1941) – Ft. Doris Day
- *Cow-Cow Boogie* (1942) – Ft. Dorothy Dandridge
- *Sleepy Time Down South* (1942) – Ft. Louis Armstrong
- *A Zoot Suit* (1942) – Ft. Dorothy Dandridge

Excerpts from *The Ed Sullivan Show* (1956) -- Ft. Elvis Presley

Excerpts from *American Bandstand* (1957) – ft. Rock and Roll

Excerpts from *A Hard Day's Night* (1964) – Dir. Richard Lester

*Scorpio Rising* (1964) – Dir. Kenneth Anger

##### **Friday, January 10th – Seminar:**

**Questions:** What were the artistic predecessors of the music video? How can we trace their development in older forms of media? How did the rise of television provide opportunities to organize the artistic energies of avant-garde visual practices into what would become MTV?

##### **Required Readings:**

- Amy Herzog, “Illustrating Music: The Impossible Embodiments of the Jukebox Film,” in *Medium Cool: Music Videos from Soundies to Cellphones* (Duke University Press, 2007), 30-58.
- Matthew Delmont, “Introduction” and “They’ll Be Rockin’ on Bandstand, in Philadelphia, PA,” in *The Nicest Kids in Town: American Bandstand, Rock ‘n’ Roll, and the Struggle for Civil Rights* (Berkeley and Los Angeles, CA: University of California Press, 2012), 1-10, 157-179.

#### Week 2 – “I Want My MTV”: Cable, Youth Culture, and The Early Years of MTV:

##### **Thursday, January 16th – Screenings (in programming order):**

“I Want My MTV” Commercials (~1984)

Selected Music Videos:

- Adam and the Ants, “Prince Charming” (1981)
- Adam and the Ants, “Ant Rap” (1981)
- The Buggles, “Video Killed the Radio Star” (1981)
- The Cars, “You Might Think” (1984)
- Cyndi Lauper, “Girls Just Want to Have Fun” (1983)

- Cyndi Lauper, “She Bop” (1984)
- Duran Duran, Hungry Like the Wolf (1982)
- Duran Duran, “The Wild Boys” (1984)
- Duran Duran, “The Flame” (1985)
- Madonna, “Lucky Star” (1984)
- Madonna, “Like A Virgin” (1984)
- Madonna, “Borderline” (1984)
- Prince, “When Doves Cry” (1984)
- A-ha, “Take on Me” (1985)

*Desperately Seeking Susan* (1985) – Dir. Susan Seidelman

### Friday, January 17th – Seminar:

**Questions:** What programming did early MTV audiences see? How did the station’s approach to programming reflect what a growing number of academic critics referred to as “postmodernism”? How did these postmodern impulses reflect both the nature of television as a moving image technology and the peculiarities of music videos themselves?

### Required Readings:

- Andrew Goodwin, “Fatal Distractions: MTV Meets Postmodern Theory,” in *Sound and Vision: The Music Video Reader* (London: Routledge, 2005), 37-56.
- Lisa Lewis, “MTV’s Industrial Imperatives,” in *Gender Politics and MTV: Voicing the Difference* (Philadelphia, PA: Temple University Press, 1990), 13-27.
- Sunil Manghani, “The Pleasures of (Music) Video,” in *Music/Video: Histories, Aesthetics, Media* (London: Bloomsbury, 2017), 21-40.

### Further Readings:

- Andrew Goodwin, “A Televisual Context: MTV,” in *Dancing in the Distraction Factory: Music Television and Popular Culture* (St. Paul, MN: University of Minnesota Press, 1992), 131-155.
- Lisa Lewis, “Female Address on Music Television: Being Discovered,” *Jump Cut*, No. 35 (1990): 2-15.

### Week 3 – “Pop” Stardom:

#### Thursday, January 23rd – Screenings (in programming order):

Andy Warhol’s *Fifteen Minutes* (1987) – Episode #2.

Excerpts from *Chelsea Girls* (1966) – Dir. Andy Warhol and Paul Morrissey

Selected Music Videos:

- Michael Jackson, “Billie Jean” (1983)
- Michael Jackson, “Beat It” (1983)
- Michael Jackson, “Thriller” (1983)
- Madonna, “Material Girl” (1984)
- Madonna, “Vogue” (1990)
- Mariah Carey, “Honey” (1997)
- Mariah Carey, “Heart Breaker” (1999)
- Mariah Carey, “Shake It Off” (2005)

*Cribs* (2000 -- Present) – Ft. Mariah Carey

**Friday, January 24th - Seminar:**

**Questions:** What is the relationship of MTV and celebrity? How has the channel been central as a platform for music publicity; and further, how has this tv platform viewed celebrities as a resource for their programming?

**Required Readings:**

- Jaap Kooijman, “The Boxed Aesthetic and Metanarratives of Stardom: Analyzing Music Videos on DVD Compilations,” in *Music/Video: Histories, Aesthetics, Media* (London: Bloomsbury, 2017), 231-244.
- Joshua Gamson, “The Name and the Product: Late Twentieth-Century Celebrity” in *Claims to Fame: Celebrity in Contemporary America* (Berkeley and Los Angeles, CA: University of California Press, 1994), 40-56.
- Kobena Mercer, “Monster Metaphors: Notes on Michael Jackson’s ‘Thriller,’” *Screen*, Vol. 27, No. 1 (1986): 26-43.

**Further Reading:**

- Cecile Whiting, “Andy Warhol, The Public Star, and the Private Self,” *Oxford Art Journal*, Vol. 10, No. 2 (1987): 58-75.
- Jason King, “Form and Function: Superstardom and Aesthetics in the Music Videos of Michael and Janet Jackson,” *The Velvet Light Trap*, Vol. 44 (Fall 1999): 80-96.

**Week 4 – The Rise of Gangster Rap:**

**Thursday, January 30th – Screenings (in programming order):**

Selected Music Videos:

- NWA, “Straight Outta Compton” (1988)
- NWA, “Fuck Tha Police” (1988)
- 2 Live Crew, “Me So Horny” (1989)
- 2 Live Crew, “Banned in the USA” (1989)
- Eazy-E, “We Want Eazy” (1989)
- Public Enemy, “By the Time I Get to Arizona” (1991)
- The Notorious B.I.G, “Hypnotize (1997)
- Tupac, “Hit ‘Em Up” (1996)

*Color Adjustment* (1992) – Dir. Marlon Riggs

**Friday, January 31<sup>st</sup> – Seminar:**

**Questions:** What images of race were seen on MTV in the late 1980s and early 1990s? How did music critics understand the themes of rap music? What elements of rap and hip hop did critics emphasize and which elements did they ignore? How did this framing of MTV’s images and lyrics from black male artists allow for social stereotyping?

**Required Readings:**

- Greg de Cuir, Jr., “‘The Message’ Is the Medium: Aesthetics, Ideology, and the Hip Hop Music Video,” in *Music/Video: Histories, Aesthetics, Media* (London: Bloomsbury Academic, 2017), 53-66.
- Larry Starr and Christopher Waterman, “Hip-Hop Breaks Out (1980s-1990s)” and “Commercialization, Diversification, and the Rise of Gangsta Rap (1990s)” in *American Popular Music* (Oxford, UK: Oxford University Press, 2013).
- Michael Marriot, “Hard-Core Rap Lyrics Stir Backlash,” *The New York Times*, August 15, 1993.
- Michele Wallace, “When Black Feminism Faces the Music, and the Music is Rap,” *The New York Times*, July 29, 1990.
- Tipper Gore, “Hate, Rape, and Rap,” *The New York Times*, January 8, 1990.

### **Week 5 – MTV Responds to Calls for Censorship:**

#### **Thursday, February 6th – Screenings (in programming order):**

Selected Music Videos:

- Madonna, “Like a Prayer” (1989)
- Madonna, “Cherish” (1989)
- Madonna, “Justify My Love” (1990)
- Madonna, “Erotica” (1992)
- Nine Inch Nails, “Closer” (1994)
- Pearl Jam, “Jeremy” (1992)
- Prodigy, “Smack My B\*\*\*\* Up” (1997)

MTV Video Music Awards Ceremony (1990)

MTV News Presents “Choose or Lose: Facing the Future with Bill Clinton” (1992)

#### **Friday, February 7th – Seminar:**

**Questions:** How did the calls for censorship of the music industry in the early 1990s reflect the popularization of new musical styles? How did these debates shape later programming on the channel? What types of politics were privileged on MTV as a result of these initial debates around censorship?

#### **Required Readings:**

- Claude Chastagner, “The Parents’ Music Resource Center: From Information to Censorship,” *Popular Music*, Vol. 18, No. 2 (1999): 179-192.
- Lawrence Grossberg, “The Politics of Youth Culture: Some Observations on Rock and Roll in American Culture,” *Social Text*, No. 8 (Winter 1983-84): 104-126.
- Martin Cloonan and John Street, “Rock the Vote: Popular Culture and Politics,” *Politics*, Vol. 18, No. 1 (1998): 33-38.

#### **Further Reading:**

- bell hooks, “Madonna: Plantation Mistress or Soul Sister?” in *Black Looks: Race and Representation* (London: Routledge, 2014), 157-164.

### **Week 6 – The Slacker Generation; or, the ironic 1990s:**

#### **Thursday, February 13th - Screenings (in programming order):**

*Slacker* (1990) – Dir. Richard Linklater

*Beavis and Butthead* (1993-1997, 2011) – Episode “Citizen Butthead” (1993)

Selected Music Videos:

- Sinead O’Connor, “Nothing Compares 2 U” (1990)
- Nirvana, “Heart Shaped Box” (1993)
- Smashing Pumpkins, “Today” (1993)
- Soundgarden, “Black Hole Sun” (1994)
- Alanis Morissette, “You Oughta Know” (1995)
- Bjork, “Bachelorette” (1997)
- Marilyn Manson, “The Beautiful People” (1996)

*Daria* (1997-2002) – Episode “Fizz Ed” (2001)

### **Friday, February 14th – Seminar:**

**Questions:** What response did MTV have to the “slacker generation”? How did this pivot cause shifts away from more traditional superstars of the 1980s? What programming resulted from this reconsideration of MTV’s audience? And how does this reconsideration reflect cable programming’s aim to cater towards a niche audience?

### **Required Readings:**

- Douglas Kellner, “Beavis and Butt-Head: *No Future for Postmodern Youth*,” in *Youth Culture: Identity in a Postmodern World* (New York, NY: Wiley, 1998), 74-99.
- Laura Ivins-Hulley, “Narrowcasting Feminism: MTV’s *Daria*,” *The Journal of Popular Culture*, Vol. 47, No. 6 (2014): 1198-1212.
- Lawrence Grossberg, “Identity and Cultural Studies – Is That All There Is?” in *Questions of Cultural Identity* (Thousand Oaks, CA: Sage, 1996), 87-107.

### **Further Reading:**

- Melinda Morrow, “But Beavis, Everything Does Suck: Watching Beavis and Butt-head Watch Videos,” *Popular Music & Society*, Vol. 23, No. 3 (1999): 31-40.
- Henry A. Giroux, “Teenage Sexuality, Body Politics, and the Pedagogy of Display,” in *Youth Culture: Identity in a Postmodern World* (New York, NY: Wiley, 1998), 24-55.

### **Week 7 –Riot grrrl, Feminism, and the New Pop Girls:**

#### **Thursday, February 20th - Screenings (in programming order):**

Selected Music Videos:

- Bikini Kill, “Suck My Left One” and “Rebel Girl” (1992)
- The Lunachicks, “Say What You Mean” (1996)
- Spice Girls, “Wannabe” (1996)
- Spice Girls, “Who Do You Think You Are” (1996)
- No Doubt, “Just A Girl” (1996)
- Pink, “Most Girls” (1999)
- Destiny’s Child, “Bills, Bills, Bills” (1999)

- Destiny's Child, "Bootylicious" (2001)
- Christina Aguilera, "Can't Hold Us Down" (2002)
- Pink, "Don't Let Me Get Me" (2002)

*Clueless* (1995) – Dir. Amy Heckerling

### **Friday, February 21st – Seminar:**

**Questions:** How did media production on MTV respond to the types of cultural criticism and feminism earmarked by the Riot grrrl movement? Where else did popular culture show investment in reconsidering the types of women and female empowerment offered to youth audiences? What role did MTV play in providing the space for these cultural reconsiderations to play out?

### **Required Readings:**

- Catherine Driscoll, "Girl Culture, Revenge, and Global Capitalism: Cybergirls, Riot Grrls, Spice Girls," *Australian Feminist Studies*, Vol. 14, No. 29 (1999): 173-193.
- Gayle Wald, "Just a Girl? Rock Music, Feminism, and the Cultural Construction of Female Youth," *Signs*, Vol. 23, No. 3 (1998), 585-610.

### **Further Watching and Reading:**

- *Crossroads* (2002) – Dir. Tamra Davis
- *Spice World* (1998) – Dir. Bob Spiers
- Steve Knopper, "1998-2001: The Teen Pop Bubble," in *Appetite for Self-Destruction: The Spectacular Crash of the Record Industry* (New York, NY: Free Press, 2009), 80-104.

### **Week 8 – Reality TV on MTV:**

#### **Thursday, February 27th - Screenings (in programming order):**

Excerpts from *An American Family* (1973)

*The Real World* (1992-present) – Episode: "Syrus Plays By His Own Rules, Pt. 1" (1997)

*True Life* (1998-present) – Episode: "I'm Gay and I'm Getting Married" (2004)

*16 and Pregnant* (2009-14) – Episode: Courtney and Scott (2014)

### **Friday, February 28th – Seminar:**

**Questions:** How might we understand MTV's pivot to reality TV at the end of the 1990s and the 2000s on MTV? What are the class politics of this programming? What opportunities does it provide for minority groups to find access to images of their sexual identity even if such identities are circumscribed voyeuristically?

### **Required Readings:**

- Anna McCarthy, "Reality Television: A Neoliberal Theater of Suffering," *Social Text* Vol. 25, No. 4 (2007): 17-41.
- Joshua Gamson, "It's Been a While Since I've Seen, Like, Straight People: Queer Visibility in the Age of Postnetwork Reality Television," in *A Companion to Reality Television* (New York: Wiley, 2014), 227-46.

**Further Reading:**

- Mark Andrejevic, “Between the New Medium and the Old,” in *Reality TV: The Work of Being Watched* (Oxford, UK: Rowman and Littlefield, 2004), 1-22.

**Week 9 – Past, Present, Future – Future Directions of MTV and Music’s Visual Culture:****Thursday, March 5th - Screenings (in programming order):**

Selected Music Videos:

- Lady Gaga, “Paparazzi” (2009)
- Lady Gaga, “Bad Romance” (2009)
- Lady Gaga, “Telephone” (2010)
- Lady Gaga, “Alejandro” (2010)
- Lady Gaga, “Born This Way” (2011)
- Rebecca Black, “Friday” (2011)
- Katy Perry, “Last Friday Night” (2011)
- Miley Cyrus, “We Can’t Stop” (2013)
- Miley Cyrus, “Wrecking Ball” (2013)
- Nicki Minaj, “Anaconda” (2014)
- Taylor Swift, “Bad Blood” (2015)
- Drake, “Hotline Bling” (2016)
- Fergie, “M.I.L.F. \$” (2016)
- Childish Gambino, “This is America” (2018)

*Teen Wolf* (2011 - 2017) – Episode: “Wolf’s Bane” (2011)

*Life Is But A Dream* (2013) – Ed Burke & Beyoncé Knowles

**Friday, March 6th – Seminar:**

**Questions:** Where is MTV now, a channel with an almost 40-year history, whose programming looks back both nostalgically at its music video prime but nervous for its continued future? How has its logic of exposure, promotion, and unruliness shaped the production of music videos online? And how do changing platforms for music video production provide new forums for the types of challenging racial and sexual representations found on MTV during its first decade?

**Required Readings:**

- David Bruenger, “Media Revolutions,” in *Making Money, Making Music: History and Core Concepts* (Berkeley and Los Angeles, CA: University of California Press, 2016), 70-91.
- Maura Edmond, “Here We Go Again: Music Videos After YouTube,” *Television and New Media*, Vol. 15, No. 4: 305-320.

**Further Reading:**

- Melissa A. Click, Hyunji Lee, and Holly Willson Holladay, “Making Monsters: Lady Gaga, Fan Identification, and Social Media” *Popular Music and Society*, Vol. 36, No. 3 (2013): 360-379.

- Patricia Hill Collins, “Mammies, Matriarchs, and Other Controlling Images,” in *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment* (New York, NY: Routledge, 2000), 69-96.

### **Week 10 - Student Presentations:**

#### **Thursday, March 12th – Screenings (in programming order):**

*Truth or Dare* (1991) – Dir. Alek Keshishian

*Lemonade* (2016) – Dir. Beyoncé and Various Directors

#### **Friday, March 13th – Seminar:**

**Questions:** What is authenticity? How can it be communicated? What value does it offer for music video production in the age of social media? How have celebrities drawn on longer antecedents of media production to engage with the new demands of the industry?

#### **Required Readings:**

- Alice Marwick and danah boyd, “To See and Be Seen: Celebrity Practice on Twitter,” *Convergence: The International Journal of Research Into New Media Technologies*, Vol. 17, No. 2 (2011): 139-158.
- Charles Taylor, “The Sources of Authenticity” and “The Need for Recognition” in *The Ethics of Authenticity* (Cambridge, MA: Harvard University Press, 1991), 25-30, 43-54.

#### **Further Reading:**

- Kobena Mercer, “The Burden of Representation,” *Third Text*, Vol. 4, No. 10 (1990): 61-78.

### **Week 11 – Final Papers Due!**

**Final papers due March 20th (submit to Turnitin/hard-copy)**



# New Course Proposal

## Film and Television 98TA Youth Culture and MTV: Technology, History, Politics

**Course Number** Film and Television 98TA

**Title** Youth Culture and MTV: Technology, History, Politics

**Short Title**

**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. This course examines the historical development of MTV as a cultural force in the production and distribution of music programming. Course sessions will interrogate how MTV responded to shifts in the taste of youth audiences across its almost four-decade history.

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

**Syllabus** File [FILM\\_TV\\_98TA\\_Reinhard\\_Syllabus.docx](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Instructor (Michael Reinhard) UID: 804690580

Professor Chon Noriega is the faculty mentor for this course. UID: 801617639

Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 19, 2019

**Grading Structure** Participation, Attendance, Weekly Responses 25%  
Proposal 10%  
Research Update 15%  
Seminar Paper (Rough Draft)/Presentation 25%  
Seminar Paper (Final Draft) 25%

**Effective Date** Winter 2020

**Discontinue Date** Summer 1 2020

**Instructor**

Name	Title
Michael Reinhard	Teaching Fellow

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Film, Television, & Digital Media

**Contact**

Name	E-mail
MICHELLE CHEN	mchen@teaching.ucla.edu

**Routing Help**

# ROUTING STATUS

**Role:** L&S FEC Coordinator - Ries, Mary (mries@college.ucla.edu) - 61225

**Status:** Pending Action

**Role:** CUTF Coordinator - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

**Status:** Approved on 8/14/2019 1:33:18 PM

**Changes:** No Changes Made

**Comments:** on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

**Role:** Initiator/Submitter - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

**Status:** Submitted on 8/12/2019 11:54:46 AM

**Comments:** Initiated a New Course Proposal



---

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)  
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

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