

WMST 4310/6310 MUSI 4310/6310

Gender and Music Video

Tuesday/Thursday 11:00-12:15
School of Music #210

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In the last two decades, music videos have been the site of constant (and often controversial) exploration of gender, sexuality, and identity. This course examines music videos from the early 1980's until the present and treats them as texts in which we can glean historical and cultural understanding as well as explore new ways of analyzing aesthetic communication and musical meaning.

This course is cross-listed in both Women's Studies and Music. It is understood that students entering from different disciplines will arrive with different levels and types of theoretical knowledge. Therefore, the goal of this class is to provide students with a theoretical and methodological toolkit which will allow them to analyze musical and visual media in terms of gender theory, popular music studies, postmodern theory, and musical analysis. Students will also learn the cultural and material history of music video and how it ties into the history of North American popular music over the last 25 years. Students will gain independent competency in these areas through weekly writing assignments, their own, analyses, group activities, a formal paper, and in-class presentations.

Required Texts:

Coursepack, available at Bel-Jean, located on Broad St., across from the Arch.
Materials will also be on reserve in the Music Media Library or available on WebCt as needed

COURSE REQUIREMENTS:

Participation. The active input and participation of every student is critical for making this class a success. Students expected to read and listen to all assigned materials and to participate in class discussion. Occasional "participation assignments" will be posted on WebCt which will encourage students to use their own knowledge of popular culture to contribute to the subject material of the course.

Attendance. Since class participation plays a crucial role in this course, you will be required to attend the course on a regular basis. You will be allowed **two (2) unexcused "free" absences.** **Beyond that, 2 points will be deducted from your semester grade**

for every “unexcused” absence. Documentation for an excused absence must be provided to the instructor in the first class immediately following the absence.

Weekly response papers Response papers are due in class on Thursdays. Papers must be typed and stapled, if necessary. Papers must be turned in as hard copy, and I will not accept papers by email. **No late papers will be accepted.** (except in the case of an excused student absence.)

Take-home midterm. Please note that the midterm is due in class on Thursday, March 9, just prior to spring break. If you have made plans that will cause you to miss class, it is your responsibility to hand in your midterm **in hard copy** before you leave. Graduate students and undergraduates taking this course at the 6000 level will take a midterm with a separate analytical component, and will complete a longer, more in-depth final project appropriate to their level of academic work.

Final Project/Presentation. The final project/presentation provides students with the opportunity to engage in their own research and analysis at the end of the semester. Students may work alone or in pairs with another student. The project will be a comparative study of three videos of the student’s choice, and detailed instructions for the assignment will be handed out later in the semester. Each student will be responsible for a short presentation of their work to the class as well as a written final paper. Students who collaborate will present together, but each student will be responsible for independently writing up their findings. For students taking the course at the 4000 level, the paper should be 8-12 pages in length. For students taking the course at the 6000 level, the paper should be 15-20 pages in length.

How Your Grade is Determined:

Participation/Attendance	15
Response Papers:	40
Midterm:	20
Final Project/Presentation:	25

ACADEMIC HONESTY: All academic work must meet the standards contained in “A Culture of Honesty.” Students are responsible for informing themselves about those standards before performing any academic work. For more information: www.uga.edu/ovpi/honesty/acadhon.htm

Any student who may require some special arrangements in order to meet course requirements should contact the instructor within the first two weeks of the semester to make necessary arrangements. Students should present appropriate verification from Disability Services.

COURSE SCHEDULE

(The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.)

INTRODUCTION

Thurs. Aug. 16

First Class

WEEK ONE

About Music Video...

Tues. Aug. 21

Reading: Denisoff "Ladies and Gentlemen!" **On WebCt**

Thurs. Aug. 23

Reading: Williams "Intersections" Ch. 3 pp. 39-75 **On WebCt**

RESPONSE PAPER DUE

WEEK TWO

Some Theoretical Models (Postmodernism, Gender Theory)

Tues. Aug. 28

Reading: Linda Holtzman, "Gender: In Pink and Blue and Vivid Color." 52-97

Teresa de Lauretis, "The Technology of Gender." 1-30

Thurs. Aug. 30

Reading: E. Ann Kaplan, "MTV and the avant-garde: the emergence of a postmodernist anti-aesthetic?" 33-48

Will Straw, "Popular Music and Postmodernism in the 1980's" 3-21

RESPONSE PAPER DUE

WEEK THREE

Analytical Models

Tues. Sept. 4

Reading: Andrew Goodwin, "The Structure of Music Video: Rethinking Narrative Analysis" 72-97; Sheila Whitely, "Seduced by the Sign: An analysis of the textual links between sound and image in pop videos." **On WebCt.**

Thurs. Sept. 6

Reading: E. Ann Kaplan. "Ideology, adolescent desire, and the five types of video on MTV" 49-88.

RESPONSE PAPER DUE

WEEK FOUR

Male Address Video

Tues. Sept. 11

Reading: Lisa A. Lewis, "The Making of a Preferred Address," 27-42

Thurs. Sept. 13

Reading: Lewis, "Male-Address Video" 43-53

RESPONSE PAPER DUE

WEEK FIVE

Models of Masculinity

Tues. Sept 18

Reading: Simon Frith and Angela McRobbie, "Rock and Sexuality" **ON WEBCT** Robert Walser, "Forging Masculinity: Heavy-Metal sounds and Images of Gender" 153-181,

Thurs. Sept. 20

Reading: Susan Fast, "Whole Lotta Love, 159-201, Paul McDonald, "Feeling and fun: Romance, dance, and the performing male body in the Take That videos." **On WebCt**

WEEK SIX**The Gendered Gaze**

Tues. Sept. 25 **Reading:** E. Ann Kaplan, "Gender Address and the Gaze in MTV" 89-142.

Thurs. Sept. 27 Dreamworlds 3
RESPONSE PAPER DUE

WEEK SEVEN **Female-Address Video**

Tues. Oct. 2 **Reading:** Lisa A. Lewis, "Being Discovered: The Emergence of Female Address on MTV," 129-151

Thurs. Oct. 4 Female Address: After the "Discovery"
RESPONSE PAPER DUE

WEEK EIGHT **Stardom, Performance, and Identity**

Tues. Oct. 9 **Reading:** Goodwin, "Metanarratives of Stardom and Identity" Georges-Claude Guilbert. "Desperately Seeking Stardom," 26-90

Thurs. Oct. 11 **Reading:** Susan McClary, "Living to Tell: Madonna's Resurrection of the Fleshly," 148-165
RESPONSE PAPER DUE

WEEK NINE **Blurred Boundaries: The Politics of Identity Transgression**

Tues. Oct. 16 **Reading:** Stella Bruzzi, "Mannish Girl: k.d. lang—from cowpunk to androgyny," 191-206. **On WebCt**

Thurs. Oct. 18 Kobena Mercer, "Monster Metaphors: Notes on Michael Jackson's *Thriller*," 93-108; Greg Tate, "I'm White! What's Wrong with Michael Jackson" **On WebCt**;
RESPONSE PAPER DUE

WEEK TEN **The Body: Empowerment or Objectification?**

Tues. Oct. 23 **Reading:** Barbara Bradby, "Sampling Sexuality: Gender, Technology, and the Body in Dance Music," 155-175; Marla Shelton, "Can't Touch This! Representations of the African American Female Body in Urban Rap Videos," 107-116.

Thurs. Oct. 25 FALL BREAK

WEEK ELEVEN **Pornography and Prostitution**

Tues. Oct. 30 **Reading:** Karen Boyle, "The Pornography Debates: Beyond Cause and Effect," 406-417
Jane Caputi, "Everyday Pornography," 434-450.

Thurs. Nov. 1 **Reading:** Imani Perry, "Who(se) Am I? The Identity and Image of Women in Hip-Hop"
RESPONSE PAPER DUE

WEEK TWELVE The New Orientalism

Tues. Nov. 6 **Reading:** Edward Said, "Orientalism," 87-91

Thurs. Nov. 8 **Read:** Kevin Miller, "Bolly-hood Remix" **On WebCT**

WEEK THIRTEEN Gender, Video, and the Internet

Tues. Nov. 13 TBA

Thurs. Nov. 15 TBA

WEEK FOURTEEN Gender, Video, and the Internet

Tues. Nov. 20 TBA

Thurs. Nov. 22 THANKSGIVING

WEEK FIFTEEN FINAL PROJECTS

Tues. Nov. 27 Presentations

Thurs. Nov. 29 Presentations

WEEK SIXTEEN

Tues. Dec. 4 FRIDAY SCHEDULE

Thurs. Dec. 6 Presentations

Final Project Presentations will also take place during the three hour block scheduled for this class' FINAL EXAM, Tuesday, Dec. 11, from 12:00-3:00 p.m.