CONTEXTUAL ANALYSIS OF MEANING THROUGH ADOLESCENT VIEWING OF MUSIC TELEVISION

A Thesis

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* * * * *

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ABSTRACT

This thesis is a qualitative case study investigating the context of the viewer in constructing meaning. The viewers were five high school juniors that were placed at the Wexner Center for the Arts as part of a Columbus Public School charter emphasizing experiential learning. The study involved having the students bring in their choice of music television and discuss what was relevant. Investigating what meaning was constructed also involved examining how meaning was made. Cultural theorist Stuart Hall’s approach of practicing articulation asks to examine organic facets of how meaning is made. Hall and I support the idea that context analysis foregrounds meaning made by people through their daily experiences. The meaning made when viewing and discussing music videos is specific within this study’s context. This study offers examples of the junctions passed through in constructing meaning. The students predominantly constructed meaning through the lenses of a developing adolescent.
To my husband,
My high school art teacher Paul Terrel,
And in memory of Dorthy Neill
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Study of Visual Culture</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Visual and Other Modes</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Culture as Dynamic</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Reflecting Upon Cultural Experiences</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Inclusion of Cultural Experiences</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Context of Viewing</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Viewer Articulation</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Through Cultural Meaning of Popular Media</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>The Contextual Struggle for Meaning</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Difference</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Evasive Meaning</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Produced Meaning</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>Relevance in Consumption</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>Relevance for Adolescence</td>
<td>16</td>
</tr>
<tr>
<td>2.</td>
<td>Methodology</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>Articulation</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>Choosing Participants</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Data Collection</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Data Analysis</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td>Conjecture</td>
<td>31</td>
</tr>
</tbody>
</table>
### 3. Description of the Study

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>High School at the Wexner Center</td>
<td>33</td>
</tr>
<tr>
<td>The Participants</td>
<td></td>
</tr>
<tr>
<td>Jenna</td>
<td>38</td>
</tr>
<tr>
<td>Laura</td>
<td>41</td>
</tr>
<tr>
<td>Nick</td>
<td>43</td>
</tr>
<tr>
<td>Anthony</td>
<td>46</td>
</tr>
<tr>
<td>Brian</td>
<td>50</td>
</tr>
<tr>
<td>Participant-Observer</td>
<td>52</td>
</tr>
<tr>
<td>Music Video</td>
<td>54</td>
</tr>
<tr>
<td>Talking about Music Television</td>
<td>55</td>
</tr>
<tr>
<td>Criteria for Selecting Videos</td>
<td>57</td>
</tr>
<tr>
<td>Watching Music Videos</td>
<td>59</td>
</tr>
<tr>
<td>Discussing Music Videos</td>
<td>70</td>
</tr>
<tr>
<td><em>Sliver</em></td>
<td>71</td>
</tr>
<tr>
<td><em>System of a Down</em></td>
<td>77</td>
</tr>
<tr>
<td><em>Awwaw</em></td>
<td>79</td>
</tr>
</tbody>
</table>

### 4. Interpretation and analysis

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relating and Pleasure</td>
<td>86</td>
</tr>
<tr>
<td>Tight</td>
<td>88</td>
</tr>
<tr>
<td>Autobiography</td>
<td>90</td>
</tr>
<tr>
<td>Keeping It Real</td>
<td>90</td>
</tr>
<tr>
<td>Drop It Like It’s Hot</td>
<td>91</td>
</tr>
<tr>
<td>Struggle for Meaning</td>
<td>95</td>
</tr>
<tr>
<td>Feminist Positioning</td>
<td>97</td>
</tr>
<tr>
<td>MTV and Image</td>
<td>99</td>
</tr>
</tbody>
</table>

### 5. Conclusion

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adolescent Development Foregrounds Meaning</td>
<td>102</td>
</tr>
<tr>
<td>Emotive Responses</td>
<td>104</td>
</tr>
<tr>
<td>How They Interpret</td>
<td>105</td>
</tr>
<tr>
<td>The Call for Critiquing Visual Culture</td>
<td>106</td>
</tr>
<tr>
<td>Closing</td>
<td>107</td>
</tr>
</tbody>
</table>

Sources Referenced .................................. 109

Appendices ............................................. 111
A. Transcripts .................................................................................................................. 111

May 14th, Watch, Side A, 1 of 2 ..................................................................................... 111
May 14th, Watch, Side B, 1 of 2 ..................................................................................... 116
May 14th, Watch, Side A, 2 of 2 ..................................................................................... 123
May 16th, Discuss, Side A, 1 of 2 ................................................................................. 133
May 16th, Discuss, Side B, 1 of 2 ................................................................................. 143
May 16th, Discuss, Side A, 2 of 2 ................................................................................. 151
May 16th, Discuss, Side B, 2 of 2 ................................................................................. 158
May 27th, Ending, Side A, 1 of 1 ................................................................................... 160

B. Journal Entries .......................................................................................................... 173

May 2, 2002 .................................................................................................................. 173
May 7, 2002 .................................................................................................................. 176
May 9, 2002 .................................................................................................................. 179
May 14, 2002 ............................................................................................................... 182
May 15, 2002 ............................................................................................................... 184

C. Videography .............................................................................................................. 186

Brian’s Music Video Selection ....................................................................................... 186
Anthony’s Music Video Selection ................................................................................ 188
Laura and Jenna’s Music Video Selection .................................................................. 189

D. First Written Responses ............................................................................................ 190

Anthony ......................................................................................................................... 191
Brian .............................................................................................................................. 192
Laura ............................................................................................................................. 193
Jenna ............................................................................................................................. 194
Nick ............................................................................................................................... 195

E. Second Written Responses ........................................................................................ 196

Anthony ......................................................................................................................... 197
Brian .............................................................................................................................. 198
Laura ............................................................................................................................. 199
Jenna ............................................................................................................................. 200
Nick ............................................................................................................................... 201
CHAPTER 1

INTRODUCTION

The historical development of generating theory around interpretation and meaning has typically focused on content within text. Meaning and interpretation of texts have been measured in terms of theoretical judgments. Social and natural science researchers have realized that theoretical judgments are limited in analyzing complex processes of how and why meanings are constructed. I agree with Art educators Paul Duncum, and cultural theorists Stuart Hall, and John Fiske that meanings are part of experiences and contexts of viewing where meaning is constructed from cultural sites. Inquiry into cultural practices and the social formations of meaning of students in the art classroom allows students to consider the active process of making meaning out of their social lives. Educators can better direct classroom discussions if they have an understanding of how students view and define themselves in the world. I believe making meaning from direct experiences is why art is so important and necessary. The making of art draws not only from the context or content that exists in a culture, but also the act of doing or creating personal insights through self-concept and social positioning in the world.
There is a lack of focus on the social processes of how meanings are constructed in cultural studies and art education. Cultural theorists traditionally have used semiotics for the interest of emphasizing the material codes of artifacts. Within art education, classroom practices have ignored or shied away from the social and cultural processes of how people construct meaning. Furthermore, what the viewer or participant values, believes and finds significant has been secondary within these fields.

Study of Visual Culture

Art educators Paul Duncum (2001), Kerry Freedman (2001), Kevin Tavin (2000), Patricia Stuhr (2001), Brent Wilson (2000), and Graeme Chalmers (2001) call for the study of visual culture. Duncum (2001) a leader supporting the inclusion of the study of visual culture in art education, defines visual culture as including "...all visible artifacts studied in terms of the beliefs and values from which they arise and with which they are viewed"(p.35). Duncum offers the criterion that visual culture is important to art educators in so far as that the artifacts are visual; and beliefs, attitudes, and values are assigned and created from them. The call for the study of visual culture in the field of art education argues for the inclusion of all visual artifacts that have assigned cultural value. This means introducing popular forms and sites of culture that are a part of students’ everyday lives. Within this study music videos are a site of meaning making as used by five sixteen to seventeen year old youths. There are three boys and two girls who are twins.
Visual and Other Modes

What is considered “visual” and what is “culture” within visual culture? Malcolm Barnard (1998) writes about visual culture that is a part of product design from forms such as cars and designer jeans. He describes the “visual” as “anything visual produced, interpreted or created by humans which has, or is given, functional, communicative and/or aesthetic intent” (p.18). Duncum (2000) explains that while the visuality of an artifact is the emphasis, the meaning that is decoded from this visual artifact can be interdependent upon other codes in the form of text or sound. He states, “…substantially visual artifacts…[that] involve codes other than visual ones and engage sensory modes other than sight, but one is interested in artifacts to the extent to which or when one infers that they have meaning that is substantially visual” (p. 35). Within my study I will draw from both of these authors’ ideas of the visual with regards to popular music videos. The music industry and music television heavily rely on fashion and design in constructing a band’s image. In addition, music videos are not only visual, but also include text and sound.

Culture as Dynamic

Art, culture and visual culture are open concepts. Culture has been associated as learned knowledge of what is in good taste or what represents the best that a culture has to offer. Philosopher Mathew Arnold states culture is the “best that has been thought and said” (Sturken & Carwright, p.3). Culture as the best has been referred to as High Culture representing artistic or intellectual refinement.
Research in the field of anthropology has defined culture as a whole *way of life* (Williams, 1958). A *whole way of life* has been criticized for being interpreted as exclusive to dominant or mass culture. Within a particular society’s culture, there are dynamics of power, religion, and economics that create subsets of subversive or counter culture within that dominant culture. Defining a culture as *whole* diminishes the infinite combinations of how people live their lives through various beliefs and values. In addition, though one could generalize a way of life. What I am looking for in this study are human cultural attributes that are not general, but specific (Krug, 1997).

Criticism for overlooking the complexity of culture is further expanded upon by Fernando Ortiz who sees culture as becoming ever more *transcultural* (Barnard, 1998, p.13). Ortiz describes transcultural as a form of hybridization of two or more separate *heritages*. Ortiz states, “culture in visual culture will seek to be this constantly changing dynamic of transculture, rather than the static edifice of anthropological culture” (Barnard, 1998, p.13). The face of a culture is likely to be altered by the increasing displacement and relocation of people and their heritages.

Hall (1997) states:

…culture is not so much a set of things (television shows or paintings, for example) as a set of processes or practices through which individuals and groups come to make sense of those things. Culture is the production and exchange of meanings, the giving and taking of meaning, between members of a society or group.’ Hall states, ‘It is the participant in a culture who give meaning to people,
objects, and events….It is by our use of things, and what we say, think and feel about them-how we represent them-that we give them a meaning. (p.4)

Hall’s position is important in understanding the relevance of studying the processes within cultural sites and artifacts. I believe studying interests and values linked to artifacts creates a more holistic and relevant opportunity for students to reflect upon the rich complexity of social life and making meaning. Studying artifacts for how they are viewed, which includes not only the format, but also the social practices of viewing, sheds light onto how people use or incorporate viewing with other personal and social experiences.

Cultural emphasis in art education is further delineated by Duncum (2000) stating, “…the term culture suggests that one is interested in more than the artifacts themselves. We [art educators] are interested in social conditions in which the artifacts have their being, including their production, distribution, and use….as part of an ongoing social discourse that involves their influence on social life” (p.35). Duncum refers to looking at artifacts for their cultural significance more so than for their material form. In addition, Duncum refers to the social discourse that is ongoing, always changing, that is expressed or used differently in everyday social life.

Reflecting Upon Cultural Experiences.

Duncum (2002) further states the importance of the critique of visual culture, emphasizing the ideological implication of aesthetics (p.10). Students will be empowered by considering the underpinnings of aesthetics intermeshed with social issues. Whether
making art or intercepting seductive imagery, students will be more conscious of ideological mechanisms. Visual culture, according to Duncum’s (2002) position, should have an emphasis on the critique and understanding of the social implications of image making (p.6). Duncum (2002) states art education has practiced an experimental and expressive approach to making art, leaving no room for the implications of what is being made (p.8). I feel art making should be experimental and emotive, but at the same time there needs to be a point where students are reflective about what and why they are making art. Art is an expression, but of what? What are the students’ cultural experiences through which they view and make art? What are the students’ cultural experiences through which they view and make meaning from music videos?

Inclusion of Cultural Experiences

Including a broader sampling of what could be discussed in the classroom is not a new idea. Barrett believes many of the ideas of visual culture are present in the history of the field of art education. In *The World of Art Education According to [Vincent] Lanier*, Lanier recaps a forty-year career in art education, reinstating the importance of having newer media in the classroom so that learning is relevant and significant to students’ live. In addition, Lanier states the importance of a multicultural art education to not only broaden the content beyond the Western Art History Canon, but to study artifacts for their contextual existence. Lanier calls for the inclusion of studying the values and beliefs of why and how artifacts were made. Visual culture as a contemporary idea expands upon Laniers’ ideas by adding to the discourse for a need to also address the contextual conditions of viewing and making meaning through an artifact.
Duncan (2001) states, "the shift to visual culture represents recognition of a vastly changed cultural environment, which includes a new symbiosis between new technologies, new economic arrangements, and changed social formation." (p.103). Duncan’s statement infers that the cultural environment is changing because of the pervasiveness of information and visual media. Duncan emphasizes the social implication of new emerging relationships.

Other authors supporting visual culture such as Kevin Tavin have described the changing cultural environment as a paradigm shift. Tavin (2000), who is interested in visual culture and its relationship to cultural studies and critical pedagogy explains, "Numerous postmodern theories describe a new social order in which visual representations help mold and regulate social relationships, politics, race, gender, sexuality, and class (e.g. Hall, 1999; Kellner, 1995; Mirzoeff, 1999; Mitchell, 1994). This new order is often labeled visual culture"(p.37). I agree that visual representations mold and regulate power, but this study was not approached directly through postmodern theories, but acknowledges the practice of multiple ways of seeing and knowing in which I examined more closely.

Whether one agrees Western culture is within or next to an emerging postmodern paradigm is beside the point. Culture is always changing; it just so happens there is much talk about the effects of the technology on politics, the economy and social issues. I will be looking at the experiences and meanings that emerge, describe and interpret them as such, and then it is up to the reader whether they see fit to use this information to further
support the idea of a paradigm shift. I will primarily be drawing upon the viewers' experiences and ways of viewing, which will reflect ‘changed social formations’.

Context of Viewing

Studying visual artifacts for their assigned value, and the cultural experiences of students directs this study to look at qualities in context. Context is a keyword in visual culture. Context is the here and then, the studying of a phenomenon within its context suggests each situation is unique in some instance. Instances of cultural experiences and relationships are formed from the context, content, and viewers. One of the main ideas within visual culture is the conceptual component of studying artifacts for how the viewers negotiate or make meaning from contextual situations.

Stuart Hall supports context analysis that foregrounds meaning that is made by people through their daily experiences. Hall (1986) calls this shoring up *articulation* and describes the process as:

...the form of the connection that can make a unity of two different elements, under certain conditions. It is a linkage which is not necessary, determined, absolute and essential for all time. You have to ask, under what circumstances can a connection be forged or made? The so-called ‘unity’ of a discourse is really the articulation of different, distinct elements which can be rearticulated in different ways because they have no necessary ‘belongingness’. The ‘unity’ which matters is a linkage between the articulated discourse and the social forces with which it can, under certain historical conditions, but need not necessarily, be connected. (p.53)
Hall describes the process of articulation as an expressed meaning that is made specific to a time, place and person. I find this particularly exciting and a point where the power of creativity is in practice for the purpose of supporting one's own desires, beliefs, and hopes for the present and future. Discourses that were or are in place are rearticulated by adding a new interpretation to how that discourse can be used as relevant or effective in including one's own experiences and interests to be communicated. Older ideas are blended with newer ideas to alter or contest the discourse. Here is where new traditions are made. New 'social formations' are working through discourse to change historical perspectives.

This study will reflect the specific time and place of where these student participants create new meaning and mediate through daily experiences. This process will be particularly active because the students are developmentally constructing their identity and self-concept through trying out and comparing values of their peers, family, school, and politics.

**Viewers Articulations**

Studying the experiences of viewers while participating in media is not a new idea either. Audiences have been looked at as a social demographic within media studies. What I propose to study is the viewer's articulations of interpretations, interests, values, and practices that emerge from viewing music television. The interpretations, interests, values, and practices may originate from the act of watching or for that matter not watching, but what instances occur from the music video as a springboard for other ideas to follow?
Through Cultural Meaning of Popular Media

Articulating meaning is supported and practiced in John Fiske’s article


The focus is on looking at the process of how the viewer is participating in creating cultural meaning out of material artifacts. I will be using Fiske’s ideas to support my analysis in how and why the student participants view music videos. He has throughout his career studied the qualities of viewers’ experiences of popular culture such as the experiences of homeless men watching the televised movie *Die Hard*.

Fiske is interested in what social or cultural practices emerge from media culture. Fiske would be interested in how people use media to construct new modes of fashion, eating habits, or even political ideals. The cultural practices that emerge are not mimicking what is offered by the media, but instead are creative social processes of picking and choosing parts of ideas and piecing them together to create an attitude, value or belief that is different from the original idea. Fiske explains the process of articulating or reconfiguring practices and meaning as follows:

Culture is the social circulation of meanings, pleasures, and values, and the cultural order that results is inextricably connected with the social order within which it circulates....students’ audiencing as the process of producing, through lived experience, their own sense of their social identities and social relations, and of the pleasures that this process gave them. There are both overlaps and contradictions among these ways of constructing ‘the audience,’ but the most
significant theoretically are the contradictory relations. [struggle over meaning]

(Fiske, (1996), cited in Denzin & Lincoln (Eds.), p.193)

**The Contextual Struggle for Meaning**

Fiske describes the cultural experience and process of viewing as a struggle over meaning. More specifically he states the viewer enters his or her own lived experiences into the equation to construct ‘their social identities and social relations’. I will look for behaviors or attitudes that are formed in relation to the identity and social positioning of the student participants. Furthermore, I will describe and interpret the context of the social relations for their contradiction or difference. The difference is what makes this study of value and interest. Meaning is articulated within specific contexts.

Fiske (1991) illustrates the social circulation of meaning nicely in his qualitative study of the experiences of homeless men watching the movie *Die Hard* starring Bruce Willis (p.456). Willis’ character in the text represents a hero; the homeless men accept this representation. What these men find pleasurable or of interest is when the hero defies authority. Willis’ character is a police officer from out of town visiting Los Angeles. During the movie, he becomes involved in terrorist circumstances in an executive office building. When the terrorists execute one of the executive businessmen, the homeless men reacted in shouts and yells of delight. Fiske continues to support additional reactions that the homelessness men had towards representations of authority. Fiske believed this difference in reading reflects the men’s attitudes towards middle class values and authority in relation to their social positions and experiences.
Difference

Fiske continues to document how differences are found in everyday practice of making meaning, not in social normative regulations. He draws from one of cultural studies idea of the process within ideology, hegemony. Hegemony is a social process of relations of power and meaning. Where the dominant social structure of ideas and regulations are acknowledged, yet are contested or reconfigured in daily practice. I accept this idea of an ideological process that is not oppressive. Instead hegemony is a process where people socially position themselves to support their values and interests. Fiske states:

Indeed, one of the key locations where social and semiotic struggles are entered, where the weak engage with the strong, is this interface between practice and structure. This is also where social differences of identity and social relations can be struggled over, where the top-down or bottom-up control over such difference can be contested. It is a crucial site of the hegemonic process, and it can be analyzed only by a theory that grants particularities as a greater significance than do macro-level critical theories. (Denzin & Lincoln, 1996, p. 198)

The site of hegemonic process, as Fiske states, can only be analyzed by a theory [an open theory] that acknowledges those particularities as significant in practice and meanings are those established as theoretical structures of ideology. These particularities are the oppositional or daily practices that are not explicitly theorized because they are
unique in context. These particularities are what Fiske calls the *popular pleasures* that are practiced and used within hegemonic processes. They are pleasurable because the acts have meaning that empowers the viewer or user.

Fiske examines how hegemonic pleasure occurs, and is different from popular pleasures. Hegemonic pleasures occur where someone enjoys “exerting power over others…” [or] “…exerts power over oneself, in disciplining oneself” (Fiske, 1989, p.49). He illustrates that power over others does not have to stem from a dominant class. Members of subordinate classes find pleasure in exerting power over others as well. Disciplining oneself refers to conforming to a dominant set of values. *Popular pleasures* are often more creative and personal even though they are given meaning or are affective because hegemonic structures are in place.

**Evasive Meaning**

Popular pleasures are quite creative practices that insight rebellion or empowerment. Fiske categorizes popular pleasures as ‘evasive’ or ‘producing meaning’. Evasive pleasure relate to the body whether in a positive or negative light. The body’s ‘natural’ reactions are viewed as liberating or are viewed as low and immoral. Fiske offers social semiotician Roland Barthes’ idea of *jouissance* to illustrate his point further.

**Jouissance**, translated variously as bliss, ecstasy, or orgasm, is the pleasure of the body that occurs at the moment of the breakdown of culture into nature. It is a loss of self and of the subjectivity that controls and governs the self- the self is socially constructed and therefore controlled, it is the site of subjectivity and
therefore the site of ideological production. The loss of self is, therefore, the evasion of ideology. (Fiske, 1989, p. 50)

Fiske nicely illustrates *jouissance* as the reaction of an adolescent bobbing his or her head to rock music (1989, p. 51). The reaction is natural, free from social regulations, and is pleasurable because it is reactionary and liberating.

**Produced Meaning**

The second category of popular pleasures is *productivity* or produced meaning. Barthes labels this *plaisir*, the pleasure. *Plaisir* supports self-interests. Plaisir is found in things or acts that support socially relevant meaning to that person in that context (Fiske, 1989, p. 56). Self-interests lie in supporting oneself within and through social relations and identity. Bobbing your head up and down to rock music would not be as pleasurable if this was a common and accepted practice among “respectable adults.” Head bobbing in the context of rock and roll can be subversive and signify youth rebellion not middle age rebellion interests. Middle age rebellion has been called a midlife crisis. Whether one sees this a negative or positive, well that’s your ‘socially positioned self” working through the hegemonic process.

**Relevance in Consumption**

In addition, I will be describing the literal viewing practices, where students may have music videos on, while involved in other activities. Meaning from watching music videos is as contextual as how and why students choose to incorporate music video use into the everyday. Fiske (1989) states, “The mode of consumption is as context-specific
as any meanings that are made from the cultural commodity” (p.152). People turn on the television at certain times during certain activities. Multi-tasking while watching television is commonly practiced. Children are highly adaptable to multitasking and switching attention levels from one activity to another. Fiske (1989) continues to explain:

Segmented texts mean that its viewers can switch channels easily and frequently as their attention wanders, or as the relevances it offers fade. Children are particularly active channel switchers, an activity they extend to the medium, so that they are also active medium switchers…. The ways in which television is watched can be used to define and live the differences between genders, between work and leisure, between waged work and domestic work, between the centered, focused mode of masculine attention, and the decentered or other-centered mode of feminine. It is people’s position in the culture of everyday life that determines how they integrate their watching into it, and not TV that determines people’s everyday lives. (p.153)

The relevance of where attention is diverted will describe what students’ find of value or not. What activities occur during viewing will be described and interpreted for how the student participants are positioned in their culture. I will examine the relevancies that will be described coupled with the activities the student participants take part in will support the analysis of how identity and value choices are related.
Relevance for Adolescence

Since popular pleasures relate to social relations and identity, I will also be looking at the developmental age of the students. The self-concept, self-esteem and the construction of identity will be described and interpreted. What is limiting is the context. Within a context people will exhibit more sureness depending upon the situation. What will be the focus of the evaluation are the students' uses of music videos in thinking abstractly about theirs and others self-concept and identity.

I am interested in high school students because developmentally at this time teens are trying out new ideas, concepts, identities, and developing political ideals. They are beginning to find their voice, and actively are doing so at a developmentally rapid rate. Their cognitive development is a clear metaphor for the cultural practice of making meaning at both a personal and social level. Self-esteem, self-concept, and identity formation is an ongoing process on a personal and social level. Adolescence, through establishing a self-concept and identity, constantly considers their abilities, attitudes, and beliefs in relations to their peers, family, and extended social life. Teens become more independent from parental influences, where teens may consider values beyond what their parents hold. A self-concept that becomes more complex and multi-faceted, where teens begin to formulate what they want to become and who they are at the moment.

What is of relevance or interest relates to how something functions in relation to the students lives, which could instigate multiple uses depending on the students. What insights could this gleam as to how they determine what is of relevance? What is of relevance as Fiske (1989) states, "requires both the forces of domination (hegemonic,
disciplinary) and the resistances to them be into the social experiences of the individual subordinate” (p.57). It is relevant when it is affecting everyday life experiences of the viewer. It is used or “produced from the text, but not by it”(p.57).
CHAPTER 2

METHODOLOGY

In this study I will be looking at the qualitative findings of five junior high school students’ construction of meanings while viewing music videos. Eisner (1992) “suggested qualitative research methods place value on relationships, subtleties of practice, the uniqueness of outcomes, nuance, personal signature, the importance of voice and the creation of a sense of authorship, and aesthetic crafting of writing that fosters empathy, feeling and insight (p.126)” (cited in La Pierre & Zimmerman,1997, p.172-173). The qualitative research in this thesis describes, analyses and interprets the recurring attitudes and language that joins both the relevance of the music video and the social positioning of the viewer.

What is discussed and how that is expressed creates points of meaning or conjecture of meanings. Meanings that are produced are personal and specific to the situation. The meanings produced are situational to the content, context, and viewer. How these meanings are communicated is individual and social. The communication is expressed through not only words, but also the delivery of the words and the choosing of words that inflect an interest, which in turn is impressed upon in a new situation. The communication is expressed through what is of significance to the viewer more so than
the texts’ dominant reading. The video may be talked about, but what is being talked about it is not the content of the video explicitly. The content of the video becomes a vehicle to incite conversation, becoming a format where internalized struggles are released. The struggles and conversations either constantly refer back to the video or punctuate the experience. The parts of the video or the conversation communicate or express ideas about how ‘I’ relate, view, or wish the world to be. The qualities are repeated between the lines like undulating waves of meaning.

I understand Eisner’s prescribed intent of qualitative research will direct me to look for the authorship or personal voice of the viewer where expressions are forms of empowerment or uncertainty. A signature is the writing of your own name through a larger social language. The personal is your style expressed through your cognitive and physical reactions within the bounded system of signing your name.

Qualitative research, by design, is meant to find new perspectives rather than apply prescript theories. I have chosen this method to clarify how I will be foregrounding the students’ values and interests where personal subtleties offer unique or fresh processes and ideas. This study was designed to be an informal group inquiry. I hope that both the participants and myself would enjoy participating. Informal casual enjoyment relieves the sense of a structured purpose, which I hoped would allow for genuine or natural responses. The students reported the biggest difference between the experiences of watching videos during this study versus other times was that I made them think about the videos as opposed to just listening to the music (Second Written Response, #4).
The basic purpose of qualitative research is to generate ideas from the immediate context as opposed to approaching the research through theoretical judgments. The researcher finds reoccurring patterns that might lead to further inquiry within and beyond the thesis. Qualitative research "seeks to discover and understand a phenomenon, a process, or the perspectives and worldviews of the people involved" (Merriam, 1996, p. 11. The process of how the participants view and make meaning will reflect perspectives and relevance.

Relevance is part of the phenomena under investigation. Relevance as Fiske stated emerges when it is a contention that is dealt within the viewer's everyday life. It is used or produced from the text, but not by the text. Issues of gender, age, race, morals, politics, religion are things we all contend with. These issues are national headlines, but are dealt with very differently in daily life. Humanistic perspectives against ideological backdrops create insights of who we are as people and nations. The viewer may choose to communicate relevant ideas about gender for example, though the text is not explicitly addressing this issue.

The biggest difference of watching videos within this context was the participants talked through what they were watching. The students, however, initiated the topics discussed. The conversations were never about the intent of the director of a video, but constantly referred to what the students related too. Repeatedly they stated they valued videos that displayed at least some sense of reality that they have experienced.

I will write my description and analysis employing a case study approach. As Eisner stated qualitative studies require writing that is insightful, empathetic, and feeling.
Thick description is important in not misconstruing the views of others, allowing the reader to add his or her knowledge in the process, so the researcher is not limiting the study to his or her worldview. Thick description will capture the ‘importance of voice’, ‘the personal signatures’, and ‘nuances’ while offering ‘empathy, feelings and insight’. “A case study design is employed to gain an in-depth understanding of the situation and meaning for those involved. The interest is in process rather than outcomes, in context rather than a specific variable, in discovery rather than confirmation” (Merriam, 1998, p. 19). This study is interested in the process of how and why students make meaning in this particular context. What meaning is made is not as important as the interests or motivations that construct the meaning. Gender as a variable will not be looked at as an outcome. If behaviors and attitudes point to motivations of how one is negotiating the situation because of their gender, then this insight will be described.

Articulation

The theoretical framework of the researcher affects the interpretations and should be stated clearly. I will be using Hall’s open theory of articulation as both my methodology and theoretical framework. I will be using articulation as a “process of creating connections” as Hall states, “the process of theorizing’ is characteristic of the project of cultural studies; it is ‘the sign of a living body of thought, capable of still engaging and grasping something of the truth about new historical realities’ (Hall, 1983: 84)” (cited in Slack, 1996, p. 113-14). I understand Hall to see theorizing as a ongoing cognitive process that continues to live out it’s usefulness or understanding because
studying culture by it's very nature requires an understanding that culture is not fixed and that historical perspectives change to meet dynamic social climates.

In practicing articulation, I will look for seemingly different qualities that become linked by way of making meaning. As mentioned above, a students' behavior during the viewing of a video may point to what the student values, though social inhibitions are in place. Furthermore, culture is not fixed and is not a product, but a living process of receiving, interpreting, reinterpreting, accepting, opposing and then making new meaning for oneself. Articulation as a process is used to understand why multiple readings and actions occur through and around a text. What is represented comes under question, how what is interpreted from the representation comes under question, and how the viewer than uses that information or experience is examined for it's contextual point in history.

Articulation in practice is suitable for qualitative research. Qualitative research and articulation have been approached in various ways across various disciplines. Where qualitative research seeks to discover new insights, articulation as a methodology requires a freeing of the constraints of traditionally prescribed design and outcome. Articulation as a methodology allows research not to be limited by external methods and theories. The researcher is required to be open to what kinds of connections are occurring between social and ideological forces. Articulation requires the researcher to reflect upon how she or he interprets the study. It is political because the researcher is studying and constructing ideas from the bottom-up not the top-down. Articulation provides a way of reflecting on epistemology that is not prescribed, but analyzes and interprets the
circulation of meanings. This cyclical seeking for discovery coincides with qualitative methodology practices.

Using articulation as a methodology is important for me as well in doing this study so that I myself can understand how and why I analyze this data. What approaches am I drawn too will offer insights to what is important for me as an art educator? In addition, however painful, requires me to critique my perspectives and how I may need to grow intellectually and emotionally. I will be included in how meaning is articulated and will describe my self-concept and social positioning.

The idea of articulation includes the bias of the researcher as part of the phenomena, where the methodology asks for looking at things from a new point of view, but realizing that research bias is inescapable. The researcher should reflect upon how and why they are interpreting their data, establishing a reflexive practice that is then stated within the interpretations. A reflexive practice in doing and analyzing research explicitly describes the context of the findings. This does not mean the analysis is in it's entirety is about what the researcher thinks, but what the researcher offers from the context. Explicit description and interpretation delivers the research in transparent form, where the root of the researchers' choices and interpretations are clear. Furthermore, the reader of the research is able to add too or deduct his or her own expanded knowledge or experiences from the analysis offered. Otherwise, the danger of one truth is established, words are crafted in such a way as to deter further inquiry or reflection on the phenomena being presented. Explicitly theorizing through a process addresses the epistemological and political practices of the context.
I will be interpreting the group inquiry discussion by looking for articulations of pleasure, value, adolescence, and identity. My interpretations will be founded upon the reoccurring discussions, behaviors, and attitudes. What attitudes, practices or beliefs emerge from the specific context of the participating in viewing music videos? What attitudes, practices and beliefs are already in place? What types of body language, words, ideas, fashion, humor, social or political issues will emerge?

I will be looking at specific categories, which will stem from the students experiencing of viewing. Qualitative research that ‘seeks to understand a process or perspective and worldviews of the people involved’ is exactly what I set out to do. Students continually repeated ideas of relating or identifying with what was presented to them; this makes sense considering as adolescents they are forming their self-concept and self-esteem. I will be considering the viewpoints and uses of seventeen year olds in considering their self-concept and relation to their identity. In addition, I will describe and interpret where and how pleasure is practiced and why.

I will follow a Constructivist approach by having the students choose the videos that will be watched and in addition have them choose the issues that they want to talk about. A constructivist approach will allow for generative topics, ideas, and issues to emerge. Learners will direct their inquiry. This approach will allow for personal and significant meaning to be discussed by the students.
Choosing the Participants

The participants and location were selected out of convenience. I am a graduate assistant for the education department at the Wexner Center for the Arts in the teacher and school programs. During the 2001-02 school year, I worked with a total of eight high school students. The students attend the Graham School, a Columbus chartered public high school. The school's philosophy is based on "experiential" education. The student's were placed at the Wexner Center based on their interest in the arts. Twice a week, I work with the students for four hours in the morning as part of their experiential education. Their responsibilities and experiences are split between personal research projects, community service, and investigating aesthetics. The size of the group has been influx. One senior participated for half the school year, as seniors are required to only fill half their time at a site placement. Two other students were expelled because of misconduct at school. The core study was completed with five junior high school participants, three boys and two girls, who happen to be twins.

Data Collections

I collected the core of my data during four sessions, which will last the duration of one to two hours in the morning. The entirety of the data was collected through group discussions that were video taped, written responses, and myself as a participant observer during and outside of video taped session. After each session, I included journal entries as well. The days of the sessions were determined so as not too conflict with other programming that the students and I assist in throughout the month. The core of the data was collected during the last month of their placement.
The first session included a written response to a series of questions about the context of their viewing, their use of music videos, and what they value about those experiences. I develop follow up questions to clarify or expand upon written responses. I was present for clarification of questions. The written responses took place in my office, which the students are familiar with. They will be given as much time as necessary to respond. In such an instance, one student needed two days to respond. He does not like questionnaires nor reading or writing in instances where he has to reflect beyond concrete experiences.

The second session was informal and casual. The students have been promised bagels, juice and coffee while they watch the videos that they brought in. The videos were watched on an eleven inch television monitor with a built in VCR unit and remote control. Students are familiar with the television monitor. It is seen everyday in the office and on occasion three of the five students have watched movies or clips that have pertained to prior projects they have worked on. The purpose of this session was to record the basic act of viewing videos without intervening questions. Without any prompting, I wanted to see what interests or discussions occurred. Students were told that they would remain anonymous, that I am doing a project for my degree, and would appreciate their help. I explained that I was interested in using music videos when I become an art teacher and that this project will give me some ideas. Furthermore, the students were asked to bring in their own choice of videos, which we would watch and then as a group decide upon three that we would discuss during the next session.
The third session began with the students stating which videos they wanted to discuss in depth. I stated that I would be asking more questions today. At the end of the session I ordered pizza and soda of their choice for the students. After eating, they wrote responses about the criterion for choosing the videos they did and what they liked and disliked about the experience.

I videotaped the sessions using two cameras. The two sets of videotapes were transferred to two sets of audiocassettes. The two sets of audiocassettes aided in making a complete and audible transcription of the sessions. Only one transcript was made from both sets. The cameras were set up on tripods opposing each other. The sessions originally were to have taken place in the upper level lobby in Mershon, a building that is connected to the Wexner Center. The students are familiar with the space, for this is where most of the art activities are conducted that they assist. In addition, as a group we used the space for privacy and quiet when students have presented their projects every ten weeks throughout the year. In the middle of the second watching session though, we decided to continue the watching of the videos in the office because the air conditioning system made it difficult to hear the music and each other.

During the last session, only one video camera was available, we watched one additional video and discussed it briefly. The viewing of a video for the last session was not a part of the original plan, but one student of the four was absent for all but one session. After watching the last video, I asked them questions relating to what I roughly began finding from their conversations. On their last day of their placement, all the students gave me their e-mail addresses in case I had further questions during the
summer. They all said this was fine, each handing me their addresses. I didn’t want to be too invasive and ask for their phone numbers. I thought e-mails where more appropriate and an easier means to collect further data. Though I know one of the students hates to write, I will keep this in mind when questioning further.

Data Analysis

Data analysis in a qualitative study is the interpretive constructing of meaningful categories that are arrived at through cyclical process of reviewing collected data (Merriam, p. 180). Categories are found through the data. In some cases the categories are chosen from outside the data, by established theories that explain repeated phenomena. The data must offer enough evidence that stands on its own that explicitly relates to outside theories being used within the bound system of study.

Merriam (1998) states the data analysis begins in conjunction with the data collection (p. 180-01). It’s a step-by-step process that is not linear but cyclical. What may have been a casual observation may lead in supporting significant findings later. I began by getting to know the students, observing their behaviors, attitudes and interests during their daily experiences at the Wexner Center. Each student presented me with his or her story in a sense. The daily experiences with the students allowed me as a participant observer to have some insight into the students’ perspectives and value of things.

During analysis I started to make connections between what students said, wrote and how I saw relationships or similarities in how they behaved, dressed, or how and what they talked about. I tried to become aware of possible ideas or interests that would repeat during the watching of the videos. The interests and values they held over
friendship, family, politics, work, and school. I begin as Merriam suggests analyzing in conjunction with the data collection. Once all the data was collected, I ran back through the materials acknowledging my repeated comments within the margin of the transcripts. In some cases, what I had commented upon actually informed other interests.

Here I will explain such a situation that I was not seriously considering at the beginning of the data collection. I had earlier noticed one student’s interest surrounding cars. I have never questioned him about his interest, but this is something I noticed he responded too enthusiastically. I know he is interested in cars, but for what reasons I have not considered or asked of him. Within the students first written response he wrote he surfs the Internet looking for “new car stuff web sites” (First Written Response, Anthony, #11). I read this among other information and note this interest repeated again, but not thinking this might be of importance later.

After the second session on discussing the videos, he states he watches videos for the girls and cars. Now, I back track, what are all the observations I have made about this students’ interest surrounding cars? I know he doesn’t own a car. He talked earlier of re-parking one of the teachers’ cars. He enjoyed this because he was given responsibility and then proceeded to talk about the difference of the teacher’s car to her husband’s car. Once as I was leaving the parking garage in my car he was walking out to go back to school with two other students. They recognized me as I was waiting in line to exit the garage. His first response was that he liked my car for how it looked. I got the sense that he liked it for it’s appearance as being sophisticated. I had an older car that finally broke down and bought this one used. It’s a four door, silver, 91’ Toyota Camry. The rust spots
are cosmetically covered with more silver paint, so at first glance the car appears newer. I myself when I first looked at it thought the car was fancy. I have always driven used cars with battle scars inside and out. What I thought was peculiar, is I assumed this student would had more discriminating tastes, would have seen the details that marked it's age. As he was walking in front and passing by my car his head turned fixed to the car checking it out.

While discussing videos, he stated how he watched videos about cars and girls. In another instance cars and clothes as style and representing who you are were mentioned, “I think it’s more like you know who ears the most like chains or who like wears the latest gear…. [asked to repeat what he just said] It’ more like it’s more like the way they are trying like you know go about it or like who wears the tightest [coolest, unique] gear, drives the tightest cars, wears the most chains represent something, you know” (Watch transcripts, p. 17). I begin to consider, are there ideas about defining identity that the student expresses through his interests of cars? In turn are there ideas about how the status of cars in American culture influence what he wants to become?

In qualitative research and in finding articulations, the meanings come from the everyday. Though I am aware of the implications of identity and status that are placed on cars and fashion in American culture, I waited for other topics to emerge that may point to how the students are constructing their identity. This occurred as I intensely began to go over the data a second time, creating general categories. I looked at each category to find smaller related ideas. I then cross compared the categories for related attitudes or interests between categories.
I began sifting through the data by examining what the students collectively discussed and wrote. Each student’s responses were looked at separate from the discussions as a whole. This included looking at their participation level, what interested the student, and what topics surfaced. I compared the comments from the transcripts with the written responses and journal entries. The written responses often echoed the interests and values that were articulated within the transcripts. I categorized the written responses by the nature of the questions I asked such as: What was the criterion for choosing the videos or what was their mode of consuming videos? What were their modes of consumption? What did they relate too? How did they use videos? When did they watch videos and with whom?

**Conjecture**

I studied the data from three general perspectives. I reviewed the entire data, writing categories in the margins such as identity or relevance. Second I examined the data from the point of view of each participant, creating mini profiles of each student’s comments. I then separated discussions between what was discussed during each video. Reviewing the comments from the margins, the profiles and the videos, I looked more closely at the discussions and comments stated between each video as well.

After studying the data, I had a good idea about what was of value and interest to the students. I began to ask myself why are these particular ideas and topics of interest though? What is the motivation? What does it mean on a deeper level that these students repeated certain ideas and descriptions? I began writing, describing the events, listening to what each student was saying. Behaviors, pauses, talkativeness, these patterns of
expression coupled with the students words lead me to think more deeply about what drove their constructed meaning. The students’ behaviors and personal signatures became categories. What was said as well as what was not said became important. I would ask, “Why does this student not want to talk?”
CHAPTER 3

DESCRIPTION OF THE STUDY

I will first describe the involvement of the high school students at the Wexner Center and my role through their placement. This is my second year as a site mentor in the education department at the Wexner Center for the Arts. During the first year, sophomores were placed at the sight with one teacher from the school. This year, the education department accepted six juniors plus one senior. The schoolteacher is no longer on site, but checks in with the students weekly.

The structure of the year fluctuated reflecting staff changes and to accommodate students’ needs. I primarily worked with the students, but when I could not be present, other staff would take over. Towards the last five months of the students’ placement, Tanya, an education assistant, worked closely with the students and me.

High School at the Wexner Center

The Wexner Center’s education department became a site placement for a Columbus charter high school during the 2000-01 school year. The school’s inaugural opening was in the same year. The school consisted of approximately one hundred high school students of which there was one senior. The following year, the school relocated expanding its facilities and supported over two hundred students.
The school offers students experiential education to prepare them for lifelong learning and informed citizenship by immersing them in real-world, active learning as well as rigorous academics. Through their site experience, students are required to fulfill three components. First, students are evaluated on service learning, where they are involved with the daily operations of their site. Second, students are required to complete four projects drawing upon resources of and relevant to their site placement. Students are allowed to continue a topic throughout all four projects, but must present their findings in different formats. Projects can be presented through a written research report, an oral presentation, a multi-media presentation, an artistic performance or exhibit, or an educational unit plan. They can work collaboratively or individually. The third component is an experiential portfolio containing a journal, project proposals, learning and evaluation contracts, and various documented materials of projects and learning progress.

Students are required to take responsibility for their learning, developing contracts that state learning objectives and criteria for evaluation. Students are not evaluated by the traditional A, B, C, D, and F grades, but are weaned from traditional grading through a process of setting personal and academic objectives to achieve lifelong learning. Expectations are to be developed by the students, site mentor, and academic advisor. The evaluation expectations are as follows: JB (Just Beginning), AE (Approaches Expectations), ME (Meets Expectations), and EE (Exceeds Expectations).

Every Tuesday and Thursday students are to be present at their site. The students are required to show up at 9:30 a.m., call into the school to submit to role call, and
proceed with the day’s activities. Students are expected to find their way to their site placements even if this means taking the city bus. Thirty to forty minute lunches are scheduled around the day’s activities. Students are dismissed at 1:30 to return to their school by 2:00.

I was on a first name basis with the students since the students were on a first name basis with their schoolteachers. The morning would begin with me entering the building and greeting the students outside waiting for the others. Towards the end of the year, after two of the students were expelled, students would trickle down to my office, sometimes drinking a convenience store soda or holding some prepackaged breakfast from home. Occasionally students would purchase bagels or soda from the Wexner Café, but they found this was a little pricey compared to the convenience store across the street. Some kids would pick up breakfast from a restaurant chain near by on the off-campus strip.

The core of the data collected took place within my office in the education area. One enters the room immediately to the right. As you step into the room you side step left to avoid walking into a mini refrigerator, which has a microwave on top. Beyond the refrigerator, twelve-foot filing cabinets are bracketed to the white concrete block wall. The middle compartments were where the students store their belongings. In the hallway, there is a copy machine the students would often use. Students would enter the education hallway through double doors, pass the entrance of the café’s kitchen, and walk by three additional offices to arrive at my office at the end of the hallway. Students entered the room dropping down backpacks and placing purses, skateboards,
sketchbooks, sweatshirts, and jackets into filing cabinet compartments. The two-story height office is as narrow as it is tall. Gray industrial carpet meets gray cement block walls. The back wall consists of four foot tinted glass squares encased within gray metal grids. To the right is a glass door leading to a contained cement courtyard with redbrick walls. The office furniture is also in shades of gray with black cushion chairs. The room contains three divided office cubby spaces. Students spread out among these three spaces. Each space has a computer with Internet access, printers, telephones and working space for writing, typing or drawing.

Each day’s activities would vary. Students might spend their entire day assisting in studios to help set up and prepping for studio activities, photo documenting programs, observing educational tours, and assisting the visiting school students during the studio activities. Other days the students and myself had time to work on group projects such as their art philosophy board. Each student posted a question about what is considered art, which was then displayed in the education hallway with pens attached for responses. In addition, as a group and individually, we discussed and asked questions about what is art. We investigated the galleries, interpreting and learning about the artists and their work and what the artwork meant in the context of when it was made. Occasionally we would conduct philosophical inquiry and interpretation off site, visiting the Ohio Craft Museum and photographing graffiti art throughout Columbus.

Other days I worked with students to develop their personal research projects. I found this most difficult. The students were not motivated to seek out topics to inquire into. I suggested working within other departments such as public relations, art and
technology, and film and video, but the students wanted to stay together as a group. I would suggest projects based on what I knew about their interests and sometimes these were not of interest. When they did agree to a topic, in some cases the project was left till the last minute, was not completed, or could have been stronger. The students were to write out a contract with the objectives and criteria of how they would be evaluated. Their site teacher and myself approved the contracts.

During the course of the year, two educational staff members that were my mentoring supervisors left the Wexner Center. This made the year more challenging for the students and myself. The year started out fairly stable and structured, became unstructured and then structured again. The ups and downs of the year reflected the influx of the Wexner Center staff as well as the students' personal lives. Students would be absent because of family issues, suspension, court dates for juvenile delinquency, and truancy.

I collected the core of the data in this study from Thursday, May 2 through Tuesday, May 28. One student, named Laura, was present only for the Ending Session on May 28. The other students, Brian, Anthony, and Nick, were present at all the sessions. Jenna was absent for the Discussion Session. I stated to them previous to the sessions that I would need their help in a study I am doing and would appreciate if they were not absent. In addition, I offered to buy them pizza and soda for lunch; and bagels and juice for breakfast for another day. The students appeared to be agreeable and thought it would be fun to watch music videos.
The Participants

I consider this group of students as being at risk, though I feel, students today are more often than not meeting this profile. As a group, the students have experienced family and personal substance abuse, learning disabilities, truancy, juvenile delinquency, and academic failure. Two of the students that are not included in this study were eventually expelled for substance abuse compounded by attention deficit hyper disorder, narcolepsy, truancy, poor academic standing, and behavioral disorders. Two of the juniors within this study will not graduate on time and are considering applying for a General Educational Development credential.

I will describe each participant by his or her attitudes, dress, interests, and behaviors. What I am describing is predominantly outside of the core of the data collected. The following descriptions reflect what I myself as well as what Tanya had observed and come to learn about the students. The attitudes, interests, dress, and behaviors I illustrate add an additional external dimension to my analysis. In addition, many of these attitudes are repeated in different contexts, but inform the meaning and practices of the participants viewing and using music videos.

Jenna

I worked last year with Jenna as a sophomore. Jenna, as she stated, had a terrible attitude last year, but much to my surprise she turned around this year. She was incommunicable last year, was hardly present, and appeared dazed and confused. This year she is outgoing, motivated to learn and fairly cooperative, funny, happy, helpful and empathetic. She states she loves math, would think it would be awesome to be a drummer, and she cares a lot for her sister.
Jenna joined us three weeks into the school year because she was not happy where she was first placed this year. I suspect her returning to the Wexner Center had a lot to do with the fact that her twin sister, Laura, was here. The twins were living a part for a time, since their parents are divorced, and this was the only means for them to see each other. This situation changed though I don't know the details of their current situation.

The most difficult aspect of having Jenna this year was her excessive absenteeism. In all cases, Laura was absent as well. There are substance abuse and health issues within their family. Neither parent can or will drive them to school and the girls refuse to take the bus. I believe the girls take it upon themselves to decide whether they are going to school or not that day.

Towards the middle of the year, I offered to drive them to the Wexner Center for they lived only a quarter of a mile from my house and it was on route to the center. They were to call me the night before to let me know if they needed a ride. When I did pick them up, Jenna would sit in the front and talk with me. I would fill them in on what they missed or what kind of day was ahead. Laura would sit in the back quiet unless I tried to get her involved in the conversation. My offering to drive them did not seem to help. Twice either Laura or Jenna called for a ride and the next morning they were not waiting out front. The first time this happened I knocked on the door, where their father answered half asleep. I introduced myself and asked if the girls where coming today. He returned shortly later to the door saying that Jenna was not coming.

The girls' absenteeism was renown. During our discussion of the videos Anthony had mentioned they were having problems getting to school because of their family. In
addition, their schoolteacher has said that the family is troubled by alcoholism. The girls have talked with the school psychologist about making different choices. This appears to have had an affect on Jenna, but Laura has been under close watch by the school for substance abuse.

Jenna had a tendency to take care of Laura. They became upset anytime they were separated, preferring to do many things together. If Jenna had to drop off film across the street, Laura would go with her. Once Jenna asked Laura if she would be all right after I stated that they needed to run their errands separately because of time constraints. In another instance, I was returning from a morning class and was immediately approached by the two girls upset that they had been separated. I asked if they had stated this to the staff, where they both shook their heads no.

Jenna consistently was interested in learning new things and liked the challenge of learning about ideas behind art. Her research projects dealt with acquiring a deeper understanding of art within the art world. During gallery discussions, she was constantly attentive and wanting to delve into conceptual ideas. At one point she remarked how her head was beginning to hurt from thinking. Her question for the philosophical art board was “Is modern art based on its year or style?” This question led her to embark upon understanding basic characteristics between modern and postmodern ideas. She continued to deal with substantive topics by creating an art piece based on the twin towers. Her next project was a research paper on the concepts behind the curatorial design of the Wexner Center’s Mood River Exhibition that featured art and design objects and emphasized aesthetics over function. Her last project was an educational
booklet to teach someone how to make a pinhole camera. One of her objectives was to deliver the information in a straightforward manner without technical jargon.

Jenna either dressed casually in jeans, t-shirts with a hooded sweat jacket or would wear a nice shirt with jeans and boots. Her jeans would typically have flared leg bottoms and a design or additional fabric as an accent. She wears her long hair either up in a ponytail or down.

Laura

Laura explained that she decided to be placed at the Wexner upon her sister’s suggestion. She said her sister said the site was cool and there are lots of different things to do. Laura was less engaged in the Wexner Center than Jenna. She kept more to herself and Jenna. She never asked for help with her projects and seldom had lengthy conversations with the other students. At times I would see her reading a book at lunch while her sister was working on a project. Once Laura came in from lunch all excited because she saw a friend of hers that had kids and was able to tell them all about the youth programs the Wexner had available. That was the only time I ever saw her proud of being a part of the site. She was cooperative, friendly and helpful and worked well with the younger visiting students.

During the middle of the year she was in a bad car accident and had to get stitches in her head where glass cut her. The car evidently flipped over, everyone was drinking and the driver who was of age bought alcohol for the underage passengers. Her mother ended up taking the driver, who was her boyfriends’ friend to court. In the end, she was no longer dating the boyfriend. There were a few follow up doctor visits after the
accident. Glass was still embedded in her head and she was having headaches. One day when we were in the galleries, she crouched down in pain because of an acute pain in her right ear. I asked if she was all right and if she needed help. The pain subsided and she was apparently all right. What was eerier was Jenna also had a pain in her ear.

Laura did well at leading a peer tour at the Wexner Center, developing questions that would engage her tour group. Her philosophical question was “How do you use art to express yourself?” Within her paper she cited one response, “Art to me is like an awesome medium of self expression, I use it in many different ways, such as performing arts and visual, to express my feelings, thoughts and different things abstract.” She continued to write, “I believe this was a perfect response. It included what he [the interviewee] thinks art is, how he feels about it, and how he uses it.” Her second project was a collage of all the different aspects and her experiences of the Wexner Center. Most of the collage consisted of images and words cut out from Wexner brochures and performing arts calendars. She included a piece of a coffee cup that was from the café as well. I explained to her how I liked how she chose to include the coffee cup because it was more personal than the brochure images. I suggested she collect more artifacts or photographs that had to deal specifically with her experiences. She added a few additional items such as chopsticks (for multiculturalism, she explained) and photographs of her peers at the center. Overall, because of an impending deadline and absenteeism, I thought the project could have been more in depth. Her last two projects dealt with education. She observed tour guides and read through the Wexner Center tour guide manual researching how to give educational tours to different age groups. The last project
was an educational booklet for middle school students to make an origami crane. When writing the directions, she carefully considered her word choice in explaining how to fold the paper at each step.

Laura is usually dressed up wearing snug clothing. Her pants are tapered to the ankle and she always wears high-heeled boots. She usually wears tastefully applied makeup, often changes the way her hair looks, and paints her long nails. One day she wore a snug jean dress that she kept pulling down because it was riding above her mid thighs. This was the only time she dressed inappropriately for a work situation. I don’t think I ever saw her in the same outfit twice.

Nick

Nick is a very astute person. He is a good listener and follows direction well. He was by far the most responsible regarding the requirements at the site. Nick lives in Pickerington, finding transportation from his father or catching two busses to arrive at the center. He’s been sick only once, sometimes showing up not feeling well, and is never late. He tended to take his placement and experiential learning seriously. At times there was tension between him and the other students because of this. He would also get chided for doing well on his projects and writing. Occasionally he would disapprove of one of the students’ behavior stating he hopes they know they are being evaluated.

Nick visibly struggles with trying to find his place in the world. He displays an interesting dynamic of being a good student while at the same time appreciates rebellious ideas within punk culture. He stated his parents are right wing Christians and it was difficult at times for him to get along with them.
Tanya, an educational assistant who was working closely with Nick and his family to get him into an art school, told me that he evidently flunked sophomore year, hence he now attends the charter school. Even though Nick has junior status, he is behind in his academic credits. Tanya also told me that his father thinks Nick should get a GED and not stay in school an extra year. Tanya was not able to learn the reason behind this. Tanya helped facilitate Nick getting a part time job at the Wexner Center during the summer to assist with youth workshops. His father said he was very excited.

Nick typically would wear jeans, t-shirts and hooded sweat jackets with the hood often pulled over his short curly brown hair. He adorned his clothes with punk rock band insignias and the symbol for anarchy. Constantly I would see him with scraps of cloth and an ink pin, drawing such symbols and then safety pen these patches to his clothes and backpack. Towards the end of the year this all changed. He was charged for trespassing into an abandoned building with his friends. Nick’s parents grounded him and he was no longer allowed to hang out with his girlfriend. Nick said his parents didn’t really like her, but she dresses nice, gets good grades and stays out of trouble. At times Nick is teased that his girlfriend is a goody good.

He stated that he doesn’t always relate to punk bands, but appreciates the ideas behind what they are talking about. Often he comments on Marxist class struggle and is interested in the idea of anarchy. He feels American culture is presently chaotic. I can tell that he is trying out Marxist ideas and terminology, applying the idea of class struggle as a metaphor for situations or structures that display power relations. When we were talking about the commercialization of the music industry Nick stated,
I think there's a class war in the music industry, like rock stars are the rich, the upper class...the alternative [bands] would be like the middle class because they don't get much airplay but they're still popular and then you got the underground. They're the poor people and then you got the homeless people, would be like the local bands. (Discussion, p.17)

Nick had a certain level of discipline and drive towards the activities at the Wexner Center. Throughout the year he took advantage of what the Wexner Center had to offer. His philosophical question was “What ideas do you think [Keith] Haring is trying to express?” For the second project, Nick was interested in organizing a punk “battle of the bands.” He interviewed staff members from marketing as well as the Wexner’s audiovisual technical staff. The third project was a body of artwork. Nick likes to draw intricately detailed compositions in black ink that cover the entire page. He works with themes around anarchy, religion and capitalism. Many of his pen and ink drawings were Xeroxed and collaged together, creating series of works. He experimented with how they were presented, making buttons and mounting the pieces to shirt box tops. He was also interested in how people would react to his materials and process. Half the pieces were tediously hand drawn while the other half, he stated, took just as long, and were collaged photocopies of his own drawing and found images. His last project dealt with the history and use of calligraphy. He often would ink graffiti style words on his clothes and paper and was interested in other styles of typography. The project became an educational piece, where we learned how to use a calligraphy pen. In addition he showed us illuminations, Chinese characters, and Arabic script. He concluded with explaining
how the Islamic religion bans representational images, which influenced the highly
stylized Arabic alphabet.

Anthony

The first week Anthony was at the Wexner Center he stated, “There is something
wrong with someone who doesn’t like me.” Like Nick, he also possesses an interesting
dynamic to his personality. He tends to respect others and their feelings. He is
uncomfortable at times with his interests. When I first was getting to know Anthony he
was friendly and excited to be at the Wexner Center. He is always enthusiastic and
willing to help as long as he has direction. It was also important to him that I know his
prior life experiences. He said he used to steal cars and was placed in a drug
rehabilitation program for marijuana abuse. an effect he explains from growing up in the
city. He wasn’t proud of getting into trouble, but stated it’s something that happened in
his life and explained was an effect from growing up in the city.

Anthony’s appearance was always neat and he cared about how he dressed. His
white tennis shoes were never scuffed and he complained when they got dirty. He often
wore clean pressed baggy pants with a shirt untucked. Around his neck he wore a chain
with an insignia. His hair is black and combed neatly. One week he showed me his new
tennis shoes and I asked what was wrong with his other tennis shoes that looked brand
new. He said that didn’t matter, that he had thirty-two pairs of shoes and lots of clothes
and wears a lot of his clothes only once. I saw him wear outfits more than once, though I
was not constantly checking to see how true his remark was.
Anthony does well with one-on-one interaction that provides sequential guidance. He responded very well when learning occurred through concrete hands-on activities. Talking about things from abstract points of view was not of interest to him. Unfortunately, he could not be accommodated constantly during his site placement. His learning style became apparent during the students’ first project, the philosophy board.

Anthony’s philosophical question stemmed from wanting to know why Maya Lin’s *Groundswell* was art. The piece is made of 42 tons of shattered windshield glass that was installed outside in a recessed cement courtyard. Lin had the glass dumped into the courtyard, where she then proceeded to rake the glass into mounds. People describe the piece as reminiscent of a Zen garden, the waves in a pool, or a series of diamond desert dunes.

Anthony asked, “If I formed 42 tons of safety glass [windshield glass] into mounds, is it art?” Anthony really liked the Maya Lin piece, but couldn’t say why. He decided to research her work, watched a documentary on the making of *Groundswell* and looked through catalog books. He had difficulty drawing out ideas from his research, which I don’t believe was very extensive. When we discussed the responses the students received from their questions, Anthony had a difficult time translating the responses to how people judge what art is. I decided to use his question as an example when we discussed the ideas from the responses. Anthony was still unclear after we discussed his question and responses. In other conversations about art, he had little to say, would mimic what others would say or seemed disinterested.
I would accommodate Anthony by allowing him extra time for reading and writing. I allowed him two days to fill out his First Written Response. I was near by to clarify questions. I will admit, my phrasing of questions was confusing, but the other students were able to answer the questions with little if any clarification. During the Second Written Response, he told me he doesn’t like filling out questionnaires. He said it was nothing against me, but he hates the format. He completed the second response quite easily, but skipped one of the questions.

Earlier that day, Anthony bemoaned about academic evaluation tests that their school was required to have the students complete. He explained that many of the students randomly filled in multiple-choice answers without reading the questions. Evidently, the scores were so low that the school was required to take the tests again. The tests, he thought, measured ‘how smart you are’ and he said he was planning to randomly answer the questions again (D., p. 21).

Anthony is uncomfortable talking in groups as small as ten people. When the students led a peer tour, Anthony’s face was flushed. While he was talking, he looked to me constantly as I gave him encouragement. Prior to this experience he never stated he was uncomfortable talking in large groups. I thought his lack of enthusiasm prior to the tour was because the artwork was not of interest to him. After that episode it was quite clear to me this student did not like talking in front of groups. He even felt uncomfortable presenting his research projects in front of his Wexner peers. Anthony was never absent, except for all four of his presentation days of his projects. I would accommodate him by having him present when there was about six of us. Still he appeared uncomfortable,
saying remarks such as: “Well, if you are interested and you’re probably not, you can go to this website to find out more information.”

When he first began at the Wexner Center he commented on how he never knew art could be more than just painting and drawing. While on a trip to the Columbus Craft Museum, he told me that his mother, brother and him make artwork all the time. He said they mostly paint and his godfather is a famous pianist. I suggested for his next project he consider interviewing about his godfather’s life as an artist. This particular presentation was the strongest. He brought in all his godfather’s medals, played a videotape of a concert performance, and organized photographs chronologically on a board. In addition, he submitted a one-page biography written by his godfather.

Anthony’s last two projects were based on perspective. He said his objective was to learn a different approach to how he usually draws. Both Brian and another student, Dan, a junior that was expelled earlier in the year, helped Anthony with his project. Brian and Dan have both had formal art training. Anthony was glad to have their help. When they would explain things to him, Anthony would tell them to slow down or remind them that he taught himself how to draw and that he was not used to the way they drew. He continued to say he wanted to try a different approach to see if it could aid him in the way he approaches drawing.
Brian

Brian was placed at the Wexner Center in January and was with us for the last five months. Brian is very soft spoken and prefers to allow others to talk. When I would direct a question to him and another student, Brian would immediately divert his eyes towards the other student waiting for their response. Unless I followed up and asked Brian the question directly, he would not give his opinion or thoughts. He would often use his eyes to read the situation and divert attention from himself.

Brian would stroll into the office wearing the one of three t-shirts and pants that I would always see him in. His strawberry blonde hair was miss-kept, accentuating his cowlicks. Often he would not say hello or goodbye and would slip out the door. I would have to catch him and tell him goodbye with a smile, letting him know I knew he was leaving.

During studio activities he would sit off to the side staring down at the ground. I began breaking his day up to add stimulation. This helped a little bit, but he still tended to “zone out.” Unlike Nick, I don’t think he took his placement seriously. He once said he goes to school because he has too and doesn’t relate to anyone at his school. He said he felt like he was in middle school, because of the way the other students behave and squabble.

When it came time to begin thinking about the students’ next projects, Brian didn’t have any ideas. He would work on his projects at the last minute, though Tanya and myself would often check in with him to give him direction. When he presented the projects, he mumbled and shrugged his shoulders showing no enthusiasm. Tanya and I
would often ask him three to four times, are you sure you want to do this? He would answer yes and said he couldn’t think of anything else.

His first project was a review of the movie *Pollock*. Tanya at the time was researching films for the Wexner Center’s Film Connections for high school students. We suggested that Brian choose a movie to critique and write about the ideas or themes within the movie that he thought his peers would find interesting. Prior to this suggestion, Tanya and I noticed an enthusiastic conversation he and another student were having about *The Wall* by Pink Floyd. They commented on the fast pace editing and related to the phrase “comfortably numb.” After searching the Internet, Brian chose the *Pollock* movie. I asked him if he would be able to watch the movie at home and he said he would probably watch it this weekend. I ended up renting a copy that he could watch, which he did, to keep him on schedule. He watched the video at the center and waited till the day before it was due to write a paper. Tanya worked with him through each paragraph as he wrote his response.

The second project was to be a series of artworks. Brian brought in his drawings, which I looked over. Many of them were pen and ink and a few had color. I asked him questions to get him thinking about why and what he likes to draw. He had difficulty answering. I stated that’s all right if you can’t answer, but I think it would be a good idea if you would start to think about it. Knowing he took art classes after school, I asked him if he was planning to attend art school. He said he didn’t know and I said that was fine, that he had a lot of time to think about it. I then stated he might begin to think about what he likes to draw, and work in other media, so that if he were to apply to school he would
have a variety of media. In addition, I suggested he write a two-paragraph artist's statement, which any entrance into an art school would ask for. I suggested for his series of artworks that he do linoleum cuts. He would not bring his own ideas to his project and I, uncomfortably, basically told him what to try.

Brian readily helped Anthony with his perspective project, teaching him one, two and three point perspective. He was also engaged during one of our studios that involved helping fourth graders create three-dimensional shapes from construction paper. Otherwise, he was not communicative, would shrug his shoulders and walk around with his hands in his pockets. His site-teacher from the school remarked to me in frustration, "Yeah, there's not a lot going on up there, is there?" This took me a back, but I could empathize with her frustration.

Participant-Observer

I am a thirty-two year old, married graduate student seeking a Masters and licensure through the Art Education program at the Ohio State University. I have a Bachelors' in Fine Arts in painting from The Ohio State University. I attended three universities during my undergraduate program, wanting to experience diverse approaches to fine arts.

My experiences within art school have in part shaped my attitudes and interests within the art education program. After graduating from art school, I continued to make things, but was dissatisfied with painting. Every attempt to paint reflected my training, which felt intrusive. I began experimenting, not confident of where I was going. During my last quarter as an undergraduate, my senior advisor began asking me questions about
why I was doing what I was doing. I was thankful for the experience in that I eventually
was able to break free from what I found to be constraining conventions of traditional art
making. Some of my undergraduate peers felt stifled as well, as one senior asked, “What
do I paint?”

After graduation, I struggled with what I was taught and what I saw people
making. I eventually only painted when I was employed as a scenic artist when my skills
were of good use. My personal experiences with art making turned to making mixed
media sculptures. I was able to concentrate more on why I was making what I was and
began experimenting with materials for my own needs.

When I began classes through the art education program, I was thrilled by the
department’s emphasis of meaning making. Meaning making places focus on the ideas
and topics that inform or inspire the making of artwork, with less emphasis on technique
as the main thrust. I entered the program knowing I wanted to bring media into the
classroom. I believe media can open up possibilities to how and why students make art.
The study of visual culture will allow students to consider the cultural influences of
artifacts produced and how this influence is informed and informs art as well as our daily
lives.

I am primarily interested in working with high school students because of their
developmental stage. I am looking forward to having challenging discussions through art
about social and cultural issues that are relevant to them. I enjoy the passion high school
students have towards theirs and others world perspectives, values and interests.
I usually wear casual to nice attire for office work. I love my jeans, but try and dress up by adding a belt, a nice top and wide heeled shoes, though I would prefer to be in clogs or tennis shoes all day. Other days I wear tailored collared and cuffed tops with buttons down the front. My dirty blonde hair is in a pixie cut and one colleague says I look like a forest nymph. I typically wear neutral earth tone colors, especially shades of brown and green. On occasion if I am feeling really daring, I will wear my robin blue skirt and top or my raspberry wine top. I dislike wearing make-up, never wear perfume, and keep my nails short. I am a tomboy at heart.

Music Video
I asked the students to bring in videos they would like to watch and discuss. On Thursday, May 2nd, I asked if it was feasible for them to bring in their videos by Tuesday, May 14th. The three boys agreed. Only the boys were present. In the end, Brian, Anthony, and the girls collectively supplied the video choices we watched.

Brian brought in twenty-one recorded videos equaling an hour and twenty minutes in length the following Tuesday, May 7th. Nick tried to record videos, but said he could not record the videos from the cable to the VCR. The first thing he said to me Tuesday morning was “Chris, you’re going to kill me because I didn’t bring in the videos” (Journal, May 7th). Between the boys and myself, we could not figure out why he was unable to record from cable. Anthony said he would bring in his videos Thursday, May 9th, which he did. He recorded six videos lasting fifteen minutes in length. He claimed he was “desperate” to find videos that Thursday morning before he arrived at the center. He stated that he couldn’t find anything on MTV that he liked, so he recorded from the music channels, BET and VH1 (Journal, May 9th).
The twins had a round about way of finally recording their videos. They were absent both Tuesday and Thursday. I became concerned about them having enough time to record. Anthony (Journal, May 7th) offered to pass off a blank tape to their friend Margaret at school, who Anthony said was like a sister and was always over at their house. He continued to tell me that it is difficult for the twins to get a ride to school and that they have problems with their dad. He then said he wasn’t sure if he should have said that, not knowing if I knew of their situation. I said I was aware. Jenna and Laura on Thursday, May 9th, were present and were not sure if they could record the videos because they just moved and their cable may not be hooked up in time. They finally did bring in a few videos for the Ending Session on Tuesday, May 28.

Talking about Music Television

My journal notes from Thursday, May 9th reflect the students’ discussions about what they did and did not like about music television. In addition, my notes describe the type of programming that occurs through various music television stations. The music channels mentioned are as follows: MTV, MTV2, MTVEX [which I found no record of], BET, and VH1.

The discussion began with Jenna stating MTV and video artists are in it for the money. It’s all about money. In addition, the students complained that rock music has turned to pop and rap. Jenna led the conversation, but the others nodded or agreed with her description of the programming through the music channels.

Jenna explained to me that MTV is not as good as it was “back in the day.” When I asked when this was, everyone had difficulty offering a year. Instead, the students
referenced bands. Jenna used hip-hop artist Tupac Shakur, also known as “2Pac,” from the early nineties who was murdered by an unknown gunman. She said Tupac was “true.” I asked, “Do you mean keeping it real?” Smirking, she said yes, but further said, “true, straight, on people’s level.” She expressed her dislike for bands whose songs were about having money or having this car. She interpreted these videos and artists as not presenting what people really experience and that they are saying they are “higher than you.” Tupac, she explained, sang about real experiences, and she knew of people who had similar experiences. She contrasted Tupac as an artist by asking what’s this “Oops, I Did It Again” [by pop princess Britney Spears] while making a displeasing face. I did not ask what Tupac’s experiences were.

Nick agreed with Jenna and added that MTV2 played ‘old school.’ Like the phrase ‘back in the day,’ ‘old school’ could not be explicitly defined. Instead Jenna listed the bands Slick Rick, Kool and the Gang, and Run DMC. Anthony listed the artists Vanilla Ice, Will Smith, Parish and MC Hammer. Anthony continued the discussion explaining MC Hammer was important because he was one of the first artists, first was continually repeated, to influence dance in music videos. He acknowledged Michael Jackson did as well, but MC Hammer brought the electric slide into the main stream of music television.

Laura said she likes the Carson Dayle show which airs at 12:30 at night because the videos stream uninterrupted. Jenna illustrated her dislike for the display of female teenyboppers by raising her voice in octave saying, “I’m Jason’s such-and-such wife.” Jason is one of the members of the Back Street Boys. When I asked Laura why she
watches MTV since she doesn’t care for it, she said she hopes she would catch something new. Even if something new comes on, she said at time she will turn off the television because she know MTV will play it again several times. Jenna added the repetition must be for ratings and she repeated, it’s about making money.

Towards the end of the discussion, the students complained about the quantity of rap videos on the market. Jenna explained that MTV back in the day used to be cool. Nick agreed, saying they used to play old school artists. Now MTV is popish, has too many game shows, and plays a lot of rap. They like MTV2 more because the programming had more variety naming bands like New York underground punk singer Iggy Pop and new alternative bands. They couldn’t understand why there was so much rap music. Anthony became quiet when the students voiced their opinions about music choices. He likes Jennifer Lopez, doesn’t like punk music, and said he listens to R&B.

Criteria for Selecting Videos

The second written response questionnaire consisted of questions about why the students choose the videos they did to watch and discuss. In addition, I asked which was the favorite and least favorite video and why. The boys stated they choose the videos because of their personal preference. The girls wanted a wide selection so that everyone could be involved and so that multiple perspectives would be offered. The videos to watch were not chosen prior to the viewing. Instead, the selections occurred through a process of negotiations between the students and myself as mediator.

Anthony wrote he recorded his selection “because I like the music and the artist that were in them.” This is a different attitude from when he handed in the videos and
said he was “desperate” to find videos to record (Journal, May, 9th). He again said he was “desperate” when it was time to view his videos with his peers (Ending Session, p.19). He stated he chose the videos to discuss because they were interesting. *System of A Down* by Toxicity was his favorite video because he “liked all the movement and the words.” The chorus lyric “disorder” was brought up in the discussion session. He did not know which video was his least favorite. He agreed to watch Nirvana, suggested Toxicity and insisted we discuss Nappy Roots.

Brian brought in videos because he liked the music and the videos that had rock and roll content. When I asked him later what rock and roll content meant to him, he said they were not pop songs such as *love* pop songs. Brian chose the videos to discuss for their “content, music or composure.” The videos he chose were by Nirvana, Smashing Pumpkins and White Stripes, then he agreed to watch Toxicity instead of Smashing Pumpkins (Discussion, p.1). Nirvana was his favorite “because the video fits the song perfectly like crazyness and anger.” He wrote his least favorite video was by Nappy Roots.

Though Nick was not able to record a selection to discuss he wrote, “Because I feel they were one of a kind as far as video clichés go. Because I like the songs, they met my individual standards.” He wished there was a wider selection to choose from, but did not say what. Nick wrote that he chose “The videos that stood out to me, and the ones I related to the most.” Nirvana’s video was his favorite because “it was chaotic, phsycotic, and seemed to challenge concepts that I don’t understand but appreciate.” *System of A Down* by Toxicity was his least favorite because he felt it was the “least original.”
Jenna was not present for the discussion but wrote she wanted a selection "that could be talked about a lot with very different angles." Jenna selected the video *Oh My* by Tweet (featuring Missy Elliot) for us to discuss, writing, "‘Oh My’ had a lot of controversy on whether it was based on her [the artist] selfesteem or masturbation.” When asked which video was her favorite, she wrote, “I liked the one’s that had everyone talking.” In addition, she wrote she did not like Rob Zombie because “he is a sellout.”

Laura “wanted a selection of video’s that had a varity of music; this way everyone would be involved.” Laura wrote that she was not present, but said she would have chosen “(the one with Missy) [*Oh My*]” because she was unclear of the meaning and wanted to know what others thought.

**Watching Music Videos**

Tuesday, May 14th, I planned on having the students view the videos. I had both cameras, the television with the built in VCR, the videocassettes, bagels, cream cheese, and orange juice loaded on the education art cart. I decided to have the first session in Mershon upper lobby, which is part of the Wexner Center. The two building are connected underground by way of an escalator. Several of the season’s performance art series take place on the auditorium stage. As well, the education department utilizes the upper lobby as studio space for the school programs.

The students are quite familiar with this building since they assist with studio activities. I planned to have them watch the videos in the upper lobby because there would be more room and fewer interruptions. As it turned out the air conditioning system
hampered the sound of the music videos. We decided as a group to move back down to
the education office to watch the remainder of the videos.

Nick was the first to arrive. He said he was not feeling well and almost decided
not to come, but said he had agreed to be here. I promised them bagels in the morning
and pizza at lunch, which he thought was a good deal. In addition, I bought Barq’s Root
Beer just for Nick upon his request. Tanya was present that morning as well. When we
asked why he didn’t feel well, he said he was up all night crying. When we asked why, he
said it was a little of everything, his parents, friends, and school; yet everything was okay
with his girlfriend. Both Tanya and I were surprised by how open he was about his
feelings. I offered him some orange juice while we waited for the others to arrive.

I went ahead to set up the equipment in Mershon and Tanya stayed behind to
direct the students to meet me upstairs. Eventually Anthony and Brian arrived, but no
twins. We sat around a round table waiting for the girls. The boys sensed my gravity.
“Where are the twins,” I asked. No one knew. Anthony suggested that we call Dan, one
of the students that was placed at the Wexner, but was expelled from school. Brian, who
rarely shows concern, had an empathetic look on his face. I sat there trying to decide if I
should proceed, thinking how unusual to see Brian actually emotionally involved.
Usually he is so subdued.

Right as I began to rise from my seat to begin setting up, Jenna appeared from the
stairs. I was relieved. She apologized for being late explained Laura was sick and that
they were not able to record the videos at this time. She appeared to be in a good mood,
smiling and alert.
The students helped themselves to the juice, a variety of bagels and cream cheese served on paper plates with plastic knives, napkins and paper cups. I was busy checking the positioning of the two cameras which were set up opposite of each other about thirty feet apart. In between, the television was placed on another round table.

The space is approximately four times long as it is wide. The layout of the space is fairly symmetrical allowing for performance crowds to flow. At either end are bathrooms, water fountains and doors leading to balcony seating. Two sets of black marble stairs ascend opposite of each other to meet a banister railing on the one side of the space. The opposite side is composed of two-story window incased in silver metal grids. The floor is composed of three-foot square marble tiles that twelve four foot round tables are arranged on. Four black padded folding chairs accompany each table.

As we congregated, each person grabbed a chair. Brian’s selections of videos were viewed first. He sat himself front and center and I sat to his left. Nick was behind us sitting at a table eating. Anthony and Jenna were off to the side of the television near the bagels and juice table. I had earlier bought Jenna and Anthony coffee and they were pouring packets of brown granulated sugar into their coffee to taste. Immediately a dialogue occurred between Jenna and Anthony about Pink, an R&B pop artist as MTV describes her. Jenna doesn’t think she is very unique stating, “Pink! Man she has like two songs and like four remixes to each song” (Watch, p.1). Anthony said he recorded a Pink video, though he didn’t know the name of the song. Jenna did. A playful rivalry ensued:

Anthony: “...I got that on me.”

Jenna: “Really? Thanks a lot.”
Anthony: “I got it just for you, man.”

Jenna: “Thanks.”

Anthony: “I swear. ‘Cause I remember you said something about you didn’t like it or some talk like that... Well I ought to get this for her. I’m gonna help Jenna out. She really top on [in audible] back on Pink...Dude this is not sugar.

Anthony is sitting off to the side next to the table with the orange juice and bagels with his coffee. Next to him on the table is his portable CD player with a headphone set. Anthony is the least interested in the videos. At one point he looks out the window and sees a teenager fall on his head after attempting a skateboard stunt (Watch, p.4). He is far more excited by this than the rest of the students or myself. I look over my shoulder and see that the teen is up and walking around with his fellow skaters. Anthony walks up to the glass and stares out astonished that he witnessed the wipe out. Prior to the incident he was conversing with Jenna, which was inaudible to the recording cameras. The only video that he visibly enjoyed was System of A Down by Toxicity, which he has on CD.

The song occurred fairly soon after he witnessed the skateboarding incident. He repeatedly said it was tight: “It was crazy. That was tight. It’s tight....This is tight, I like this song...That’s tight....That was funny that kid....”[referring again to the skateboarder] (Watch, p.5). Then serendipitously the video by Unsane begins. The video is composed of a collection of clips showing teenage skateboarders wiping out. It was painful for me to watch. At one point I said I could hardly stand to watch it, where the students then roared with laughter at the next wipeout. I was shocked by the pleasure they
took in seeing clip after clip of bodily harm. Anthony again said, “That was tight. That was phat” (Watch, p.6).

When we moved back into the education office to continue watching videos, I walked into a discussion the students were having about other peers they attend school with intermixed with opinions they had about other videos that they hadn’t viewed. Unfortunately, I didn’t have the cameras set up and recording until near the end of their conversation. The students used this opportunity to talk about what they do and don’t value about people’s character and attitude. Anthony commented on not liking a kid because he is a thief and has an annoying voice. He quickly moved on to another peer, saying, “Who else don’t I like? T.J. Marxs. I don’t like T.J. Marxs. Oh he’s cool. I mean these people are cool, but like, inside [he points to his chest] I don’t like them. Like T.J. Marxs like, I hate people that try to be the center of attention. It gets on my nerves”(Watch, p.8). Jenna added Terry, who is already dating someone else, is constantly calling her sister Laura for a date. Jenna told the boys Laura has told him to leave her alone yet he still calls. Annoyed, Jenna told him Laura was not home and slammed down the phone. The sequencing of her story is non-linear, but is told to express her annoyance and probably more.

Anthony continued to be the least interested in the videos. He eventually picked up on of the camera recorders and watched the videos through the LCD screen every once in a while playing with the zoom. He patiently sat through the watching session, but it was too long of a time, I will admit. Intermittently he asked how long have we been
watching, how many videos are left, suggests fast forwarding and when Brian’s videos are over he exclaims, “Oh my god, is this the end?” (Watch, p.15).

Anthony’s selections of videos were not taken very seriously. Jenna (Watch, p.16) said, “They aren’t going to be as cool…”[as Brian’s video selection]. Jenna continued to entertain herself by picking up one of the video cameras and asking the other students what they thought about the videos:

Jenna: “So how do you feel about this video?” [Pink’s video]

Brian: “It’s like my favorite.” [sarcastic]

Jenna: “You’re lying. How about you?”

Nick: “I think it rocks!”

Jenna: “You’re lying too. Quit lying.”

Jenna’s use of the word ‘lying’ emphasizes the sarcasm, but as well she does not see Pink as an artist that presents herself truthfully. Pink really annoys Jenna, and she repeatedly commented on her appearance. She is irritated that the artist dyes her hair pink, calls herself pink, but then alters her hair by dying her tips blonde. Later while watching the video, she stated, “I think she looks like a lesbian in the video. I don’t want to say ‘dikey,’ but guess I will” [Watch, p. 16]. I am sure Anthony had never considered Pink’s sexual orientation to the extent that Jenna had.

Anthony continues to make excuses for his video selection. “The only reason I recorded this is because I like the piano, that’s it” (Watch, p. 17). I believe this is true. Anthony does play the piano and was able to point out which parts he can play. Jenna teased him though, saying he was lying and that he probably knows the words (Watch,
p.18). Brian chimed in and said that Anthony probably sings along when playing the piano. Jenna laughed, but sensed Anthony’s irritation and asked, “What’s wrong with singing?” She continued to make fun of the video instead of Anthony. She asked, “Does it make you want to bob your head?” Nick replied, “Makes you want to get up and dance.”

As the next video began, Anthony said, “Oh this video really sucks. I don’t like this song. I was just getting desperate” (Watch, p.19). He said he was desperate because he said he would have the videos for me. This gave permission for Jenna to state, “This video sucks.” Jenna continued to make fun of it asking Brian how he felt about the video. He sarcastically stated, “Nice jean jacket” [referring to the singer]. He continued, “I feel a rage deep down inside me…it’s like a fire” [there is a car on fire in the video, but no one appears angry in the video]. We video was eventually fast-forwarded the video.

They were on a roll. The next video was slammed, including remarks from Anthony. The title of the song, Songs Cry, was made fun of because songs don’t cry. Racist comments were made towards the black rap artist. I was amazed because clearly to me the remarks were racist and as well, a work-study student, Nicole, who has black features, was talking with them during this video. Working with her I know her father is African American and her mother Puerto Rican. Nicole began the dialogue, Nicole: “He is so not attractive.”

Jenna: “Not attractive? What makes you say that?”

Anthony: “You don’t like his big lips?”

Brian: “I think his face looks like a gorilla.”
Anthony: “It is.”

Jenna: “A gorilla?”

Anthony: “He thinks he’s g-out [ghetto-out] and he was born in a rich neighborhood.”

Nicole: “And he also thinks he’s in 1998….I am a rap star and I have a cool car and I do it all for my video and there’s a lot of hot girls dancing around.”

Nicole had a hurt face when Brian said gorilla, but continued to talk with them through the video.

Nick was fairly quiet. He would occasionally sing along to a chorus briefly in a soft voice. When certain bands played he would exclaim, “Yeeah,” like when the Clash was on and he bobbed his head to the music. When he would comment, it was to clarify information about a band or a video.

Nick did, however, comment on two videos. Nick identified one of the characters in the Staind video as representing a type of teenager. He stated, “The problem is uhm, people that listen to Staind really do look like that. They really do. I think” (Watch, p. 12). I asked him is if this is true and he replied, “Yeah I’ll say. Yeah.” Jenna and Brian considered his statement further, how true was his statement? Jenna’s first responded by saying he was stereotyping. Brian agreed by saying a lot of people listen to Staind. Jenna reflected upon what she knew, by telling Staind is the only band that her friend likes.

The second video Nick commented on was Bring the Noise by Anthrax (featuring hip hop artists Public Enemy). “It’s funny when Anthrax tries to make a rap song themselves” (Watch, p. 13). Anthrax, a speed metal band, wrote music to accompany Public Enemy’s hit, Bring the Noise. In 1991, Public Enemy rapped on the track of
Anthrax’s *Attack of the Killer B’s* album. I remember from this event, that the two groups melded different musical styles to break down barriers of segregated music. Obviously, Nick was is not aware of the context when this video was made.

Brian was soft spoken and difficult to hear above the Mershon air conditioning system. He mostly offered factual information about the band or video. He rarely made a comment unless he was spoken too. On occasion he would comment on whether he liked or disliked a band or video. During the entire viewing of the videos, Brian was the most glued to the television. For instance, he said he liked the song *Over the Hill and Far Away* by Led Zeppelin, it was “really good” (Watch, p.4). I assume this is because it had “rock and roll content,” meaning not pop music according to Brian. When Jenna stated Incubus’ songs are all “starting to sound the same,” Brian returned, “They used to be real hard rock like-[in audible]” (Watch, p. 3). Tanya commented that most of his videos were white male oriented.

Since Brian was not very talkative, I inquired into how he uses or perceives the videos and songs. I asked him the meaning of the Led Zeppelin song. He said he didn’t know, though he can play the song on his guitar. I asked him at a later date what other songs he could play and he was unable to tell me, but stated he plays a variety of music. I asked him what type of guitar he played, and he said he wasn’t sure and that it was really old. When we did move down into the office, Brian twice commented on two videos that were not shown. He liked the videos because they were “crazy” and the one song was “insane” (Watch, p. 8).
Jenna consistently talked throughout the viewing of the videos. She asked about the bands, the lyrics, and often shared little stories or experiences associated with the video. During the Ramone’s rendition of the Spiderman them song, Jenna explained her distaste for how the creator of Spiderman did not receive royalties from the movie. The Smashing Pumpkins video reminded her of her friend’s account of hanging out with the band, which she relayed while questioning his credibility. Later, her disapproval of lip-syncing Britney Spears repeated her value towards credibility. She thought the Staind video was powerful because the message was about parents ignoring their kids. Regarding the Limp Bizkit video, though, she disliked that the band, was valued for it’s “let’s just go do it” attitude (W., p. 14). Her value toward the spontaneity of the band followed with an account she experienced at an outdoor concert when the band commanded the entire audience to jump up in the air on cue. She said it was phat (W., p.14).

Jenna repeatedly showed an interest in female identity and sexual orientation. Twice, on two separate occasions, she asked if a character in a video was a girl or a guy (W., p.6). She mentioned lesbianism twice. She thought Pink looked like a lesbian and then reiterated, “a dike,” labeling her as masculine. When I turned on the television preparing to insert Brian’s video selections, there appeared within a fuzzy reception two blonde females. Jenna exclaimed, they were “whores” and preceded to tell us she watched the Jerry Springer television show, which had lesbian twins on the show discussing their incestuous relationship. Jenna thought this was “sick.” I was not familiar with the segment, and was surprised she brought the account up based on this fuzzy
picture. She commented on her own self-concept when she said people have told her she looks like Drew Barrymore. “I’m like, how do I look like Drew Barrymore? She has short blonde hair and she’s a ditz” (W., p.16).

When talking to the other boys, she often would state her opinion along side their response. Brian stated that he didn’t like the band Metallica. She quickly responded, “Really? I do. I like the older Metallica” (W., p. 8). Her comments reflected a sense of confidence and assertiveness, stating, “That’s my opinion!” after Brian tried to refute he dislike for the band 311 [Three-eleven]. “I hate those bands that try to make themselves look hard like all their tattoos and the, uh, the goatees and stuff, and then they’re just a bunch of pussies. And like “‘la la’ [high light voice] I don’t know, I hate that. That’s why Incubus is getting on my nerves” (W., p. 6).

Toward the end of the viewing session when it was time to watch Anthony’s selection, which she stated would not be as cool as the other videos, she picked up the video camera and began mock interviewing the students. She was enjoying her sense of control in directing the situation. The boys, especially Nick and Brian played along with her questioning. In addition, she announced we were going to become a band. She (W., p, 17) assigned us our roles:

Jenna: “We can make are own video and you can be the drummer, because you have the longest hair. No, wait, I have longer hair. You can be the lead singer [Brian] and you can be the d.j. [Anthony] and you can be the-“

Brian: “The bassist” [Nick].
Nick: “Yeah.”

Jenna: “You can be the roadie” [Nick].

Anthony: “Roadie?”

Nick: “Man, I’m not a roadie.”

Jenna: “You’re the roadie. You’re the one that is like [in audible] in the band, but not and Chris will be our, our manager.”

I interpreted our role assignments as a projection of our identities. I believe she assigned Brian as the lead singer because of his front man knowledge about music. Jenna was the drummer, because she has the typical long hair and earlier stated she wished she could play the drums. Anthony plays piano and listens and raps to hip-hop. I am the manager as I manage their entire time spent at the center. Nick is outside of the band as the roadie. I heard her say Nick was weird because he takes his placement at the site so seriously.

Discussing Music Videos

After watching the videos the students selected four videos to discuss more in depth. The discussion took place on Thursday, May 16th in the office. Only the boys were present during this session. The videos discussed were Sliver by Nirvana, System of a Down by Toxicity, and Awnaw by Nappy Roots. Since the girls were absent, we watched and discussed their video on May 27th. I asked the twins to chose one video they wanted to discuss, which was Oh My by Tweet (featuring Missy Elliot).

Jenna and Laura made an appearance around noon to drop off their video selections. Laura announced rather sheepishly that their mom was out in the car and that
they were not staying. Evidently, Laura had a doctor’s appointment to have her head x-rayed. She was in a car accident earlier in the year and still had glass embedded in her head. Jenna appeared stressed saying it had been a crazy morning. Laura explained that she had wanted Jenna to be with her at the doctor; hence Jenna was not present.

I began the session by asking which video they wanted to discuss first. Brian stated Nirvana and Smashing Pumpkins. I directly asked Anthony what he wanted to watch, concerned that Nick and Brian would out vote his choice, since his selection of videos were not a big hit during the prior session. Anthony wanted to watch *System of a Down*, though he didn’t know the title of the band or song. Instead Anthony said, “the one video that I have on CD” (Discussion, p. 1). Brian knowing which video Anthony was referring too told us the title. Nick and Brian were interested in watching the White Stripes video, which had an unusual concept: the musicians and the entire environment were made up of animated colored Lego blocks. Legos formed the band members, looking like an enlarged pixilated cartoon characters. The Legos shifted back and forth to the music, creating the effect of the musicians moving through a Lego wall.

Instead of watching *Fell in Love With a Girl* by White Stripes, we ended up watching *Awnaw* by Nappy Roots upon Anthony’s insistence.

**Sliver**

Since Nirvana’s video was the first on Brian’s tape, we watched it first. I asked why we were watching it, where Brian said it was “an artistic video” (Discussion, p.2). What I know about the band is that they emerged from Seattle in the early nineties. The lead singer, Kurt Cobain, committed suicide leaving the band defunct. The Grunge style
of fashion reflects the rainy wet climate in Seattle. Flannel shirts, ripped jeans and disheveled wind swept hair became trademarks. “Grunge,” like the word “grungy,” reflects the overall sound and look of the bands such as Nirvana and the band that lead the wave, Pearl Jam. I purchased one of Nirvana’s albums, *Nevermind*, which has a song on it *Smells like Teen Spirit*. Though I was not a teen, but actually twenty-one, I liked the grunge sound, it was different and at that time I was listening to Pearl Jam, the band promoted to introduce the *new* Seattle sound. Nick described the band’s musical style as “real fast and real like garage sounding” (Discussion, p. 8).

When watching the Nirvana video, the group was fairly quiet. Nick stated that the video reflected the style of the band. The students enjoyed the fast pace editing. When I asked if there was anything worth talking about, Nick described the beginning visuals of the video leading into an interpretation of lost innocence.

Just talk about while we were watching. Like they got everything in it. They got the monkeys with the cymbals going on, so like toys and then they got the, like, uh like, the old school products. You know? The image of like, uh, you know, like, like a toy...little kids, you know? Real innocence, you know, and then cans of I think soup or something with a little kid, you know, on it. And then they got the baby, but the way they like show it doesn’t look innocent at all. It looks all trashy and real distorted, you know? And then they got the Halloween masks. (Discussion, p.3)

Further considering the imagery, style and each other’s interpretations, the students thought the video reflected who the band was. Brian thought the video showed
destruction because the musicians were flailing around and smashing things. The imagery coupled with the distorted and choppy editing style created a sense of frenzy. As well, he thought, “...it seems like the band is angry” (Discussion, p. 4).

Nick talked about the image of the band itself. The band had the “whole psychotic rock thing just reinvented, you know, like the Doors, you know....” The video “just looks like that is just who they are. You know? The drummer will wave his head around, you know, and head bang stuff. That’s who they are. Ah, crazy almost” (Discussion, p. 4). He further expanded upon the band’s image:

Yeah like by now the Grunge thing is getting all commercial so they’re dressing like, they’re taking it to the extreme like not just like, uh, like the uh, the flannel and the jeans that are all ripped up and now they got like really long sweaters and they’re all more holes and it just looks even ten times as trashy and it’s almost like they’re, uh, almost making fun of it at the same time but also like, you know, like uh, also at the same time it is what it is. (Discussion, p. 5)

I asked, “What is it?” He replied, “Uh, it just like the nature of the, uh, time, it’s just like the nature of- It’s chaos” (Discussion, p. 5).

In addition, Brian and Nick agreed that Nirvana embodied rebellion from the flashiness of earlier nineties acts such as Michael Jackson (Discussion, p.5). Nirvana offered something new and different, Nick stated (D., p,7). Nick described Cobain as an ordinary guy that you could relate too as well as psychotic, which was appealing because of its novelty. Brian liked how Nirvana offered an alternative to “Have[ing] nice hair and dress[ing] real flashy” (D., p.7). Nick concluded, “Less fashion, more thrash’n.”
Nick continued to talk about the idea of style as a form of rebellion and opposition (Discussion, p.5). He said Nirvana is anti-fashion, “like the post punk.” Their dress is in opposition to “super rock stars.”

They commented how image is inescapable, as Brian stated, “Yeah, I think they’re trying to be anti-fashion though you really can’t do that” (Discussion, p. 8). Nick added how he sees identity overpowering expression, stating, “I think image has a lot to do with it. Even if, even if that’s what…If you believe that it should just be about the music, it’s always what band, who plays it, who sings it, who does that and uhm it always goes back to the rock and roll star or rock star” (Discussion, p. 6).

Nick illustrates the divorcing of intent from image explaining the marketing of fashion, “So when people marketed it [Grunge style], like GAP marketed Grunge, then they [Nirvana] just, then they just take it to another extreme and they dress even more chaotic and like this is our response to that, you know” (Discussion, p.8).

His comment also illustrates the practice of bricolage and counter-bricolage. Bricolage is the practice of making meaning out of material means at hand for oneself. When Nick safety-pins anarchy symbols onto his clothes, he creates his own image that cannot be bought in a store. Advertisers practice counter-bricolage. Marketers package the style and attitude, disturbing the image throughout different contexts, which waters down the original use and practice.

Anthony, on the other hand, was not familiar with the Grunge era saying, “...I don’t really jam, you know, with Nirvana in my room” (Discussion, p.4-5). He immediately lost interest when Brian and Nick talked about the band being angry and
psychotic. Anthony did not choose to discuss this video, though he mentioned he liked the video because “it’s crazy,” followed by, “I don’t know” (Discussion, p.4). Anthony liked the images of babies in the video. It reminded him of a commercial he had seen. He did not relate to the band’s style and questioned why the musicians were all wearing red and white striped shirts, saying it was *weird* (Discussion, p. 5). He explained that he was “used to things like *bling bling*” [jewelry, FUBU, and Rockport gear in videos]. When Brian and Nick began talking about the flashiness of the early nineties, including Michael Jackson and, as Brian added, the eighties ‘hair bands,’ Anthony blurted out, “Do we have to talk about this?” (Discussion, p.5). Anthony was not interested and could not relate to the band’s style, and became impatient when I asked if he had any additional thoughts or associations when watching the video.

Anthony’s insistence that he does not pay attention to the image of bands was difficult for Nick and Brian to believe. I as well thought he must be influenced indirectly. The boys’ appearances reflect the style of the bands they had mentioned they liked. I do not know the scope of what they listen too, but clearly what I have observed and heard about their musical choices reflects their dress. Nick likes punk music and safety pins logos of punk bands on his clothes. Brian dresses in baggy corduroys, his hair is miss kept and he repeatedly wears this short-sleeved t-shirt with a hard rock band logo on it. Anthony’s clothes reflect the feel and look of urban gear; as well, he wears a chain with a pendant.

Anthony was adamant in saying he was not interested in what bands wear. Instead, he likes the music and *the way a band presents themselves* through the music.
Brian and Nick found this difficult to believe asking him what if Ludicris, a hip hop artist that Anthony likes, were to wear something different. Anthony said it would not matter, that he listens to the lyrics. Brian said that he had heard a lot of people didn’t like Ludicris because the lyrics had no meaning. Anthony countered, saying Ludicris is “tight” and he didn’t know who would say that. Ludicris’ lyrics, according to Anthony talk about girls and the games they play and real life, like smoking weed. He did eventually agree that some of the lyrics talked about things that no one was interested in. When I asked what things, Anthony could not tell me. Nick (D., p. 7) interjected, Nick: “Even if they are just talking about uh uh cars, jewelry, n’ girls, n’ six-fours, n’ uh-” Chris: “What’s six-fours?” Nick: “Six-fours…uh like a car and, uh twenty inch rims, and all that. Even if that’s all the song is about you know, they’ll like-“ Anthony: “That’s the only reason that I watch the videos because of the girls and the cars.” Nick: “…they’ll like the way they arrange the poetry, you know, they’ll just rein-mean you know, make something like that that’s played out, but still reinvent it like, like describing how it is. Like he said life, you know, but he’ll like take something everyday and compare it to something really goofy or something really, really different, you know, and like make it rhythm and then go on to the next verse. That’s what I liked about rap.”

Anthony by this time was holding his headset and portable CD player on his lap listening to a song. While Nick was offering his views on rap music, Anthony turned to Brian and said he had the song he dedicated to Nick’s girlfriend. The song, “… she grew
"up in the church I have that with me. (D., p.7). The lyrics reflected Nick’s girlfriend’s reputation of being a good girl, getting good grades, dressing nice and not doing drugs (D., p.25). Thereafter he repeatedly sang quietly a few lines from the song, ...

'she says she was a virgin- and she, she said she was- a Christian and she grew up in the church. (D., p. 9)

She said she was a Christian and she grew up in the church. (D., p.9)

System of a Down

The students’ initial response to this video was the pleasure of the erupting force within the video and the music. Anthony was excited to talk about the video. It energized him, as he said, “it just makes you want to like move like eh oo whoa hay hay.” He liked the way the video was organized; the music, words and the drummer head banging “really quick” like “he’s going crazy.” The video delivered an expression of being out of control as the singer screams, “disorder” (Discussion, p. 11).

The students especially enjoyed the drummer head banging at a rapid, unnatural pace affected by special effects editing. Nick stated, “that’s the best part” (Discussion, p. 11). Jenna wished she could “play drums like that” adding that it would be “awesome” and “so much fun” (Watch, p.4).

The video contained all the necessary ingredients to invoke a release from a state of control. The students liked the change, how the music and the images lead into a crescendo. Clearly this is a pleasure the students enjoy for its reactionary expression. The drummer’s movements embody the act of loosing oneself through a natural response of being out of control.
The video contained elements of insanity, loss of control, and anger. The bassist’s insane stare and eye-rolling are enhanced by heavy eyeliner applied around his eyes. He never changed his facial expression and he clearly has already gone mad. Anthony said he liked the delivery of the words, “it’s not really like understanding the words or nothing, but it’s just like how he approaches himself…. He’s standing there like [singing] disorder” (Discussion, p.11).

Nick steps out of his trance of pleasure and begins interpreting the message within the video by connecting the word “disorder” with the images. Nick thought the video was commenting on class struggle. During Nick’s comments, Anthony continued to remark how video feels out of control, saying, “…he just goes off crazy like you know ‘disorder.’ I think its tight” (Discussion, p. 12). The video begins with an image of a gold Hollywood star, then cuts to homeless men sitting near a fire in a trashcan. Brian agrees with Nick’s interpretation stating, “there’s like a Hollywood at the very beginning, its all gold, shows stars and then like on their chests [band members] it shows [projected images] like a middle class and then like, like, like um a poorer” (Discussion, p. 12). Brian wished he knew the lyrics better saying he knows the band sings about important things, such as how “drug money is used to regulate, uhm, political elections and stuff” (Discussion, p. 12).

Nick continues to discuss the idea of class struggle stating, “Looks like, like a Marxist’s idea of like, uh, class struggle or whatever, but then they are all like disordered because they are all fed up. Maybe, ah, kids, like, take stuff, like disorder. I guess they don’t have any control over it so they want to damage the system”(Discussion, p. 12).
Nick’s comment described the idea of subjective power struggles within society. He specifically spoke from the perspective of an adolescent not having a say in the adult world.

Awnaw

Anthony was frustrated by my constant probing about what they felt and thought about the videos. I am sure the other students felt the same. Anthony was not interested in analyzing the videos; he preferred videos he could relate too. The videos he watched were what he described as real. He enjoyed the Toxicity video and song, but reiterated that he does not care about videos, the fashion or the message within the video. Instead he said he likes videos that ‘drop it like it’s hot’ (Discussion, p. 15). I asked him to clarify what that meant. He laughed and would not tell me. Again, I was probing. I don’t think he could articulate what it meant. I realized after this session, that most of what I was asking them was above their heads because they hadn’t thought about the meaning. It was irrelevant. What was important is the pleasure or the pure act of just watching videos to chill out.

Both Nick and Brian related to what Anthony was saying. Brian said sometimes he just closes his eyes and listens to the music. Nick stated that when he watches a video, he just wants to watch stuff. He doesn’t listen to it for the music because he really doesn’t care for the selections that are aired. Instead, he said he listens to his own selection of music through headphones, while music television is on. Anthony agreed, “It’s a good feeling to just watch something, you know” (Discussion, p. 16). In addition, both
Anthony and Nick agreed that videos are just interesting to watch and if you don’t care for one, you simply change the channel or wait two minutes and it’s over.

Anthony continued to explain that videos are like short little stories as he pointed to a video, which I was fast-forwarding through, that was in a story format. Nick listened to Anthony, then commented, “I never noticed, but like hip-hop videos are more real. You know?” Anthony replied, “They’re real….It’s all about them” (Discussion, p. 15).

The entire time the Nappy Roots video played, Anthony and Nick talked about the pleasure of just watching, the real feel of the video versus the redundant and artificial style of most other videos. Anthony appreciated the video because he thought it was an alternative approach to videos that, as he described, are about “who wears the most, like, chains or who, like, wears the latest gear” (Discussion, p. 17).

When I asked what within the video Anthony wanted to talk about, he commented that he liked how it was different. The black singers were dressed in overalls and were in farm country instead of dressed in hip-hop fashion driving through an urban environment. Nick added that the band had a nice grass roots and homey feel because it showed the band and the extra cast as hanging out like a family. A mother was brushing her daughter’s hair, food was being prepared and cooked on a grill, and everyone was singing, dancing and smiling.

Nick compared the video’s portrayal of a “working class and grass roots” family leisure to the sense of belonging and enjoyment expressed in Celtic punk Oi music.

...they’re at the pub or it’s just like friends hanging out, you know, and they’re, like, enjoying themselves you know, uh, and they’re just singing along, you
know, like catchy verses –er, catchy choruses and then it looks like they were doing the same thing. They’re all up singing and smiling, you know, and it’s all, like you know, like working class and it looked all like grass roots. (D., p. 18)

A sense of belonging or relating was further reiterated when Nick stated that pop stars are okay to watch sometimes, “but it’s not who we are.”

Brian brought up the song’s reference to marijuana use. Nick made a comparison between the drug references within punk music and the Nappy Roots video. He compared how he related to both contexts. The punk band he talked about lived a squatter’s lifestyle and used crack. Marijuana was used when having good times within a down-home atmosphere. He stated he didn’t relate to the punk band’s use of crack, but appreciates the band as a representation of people without a sense of social power. He could relate to the video because it, too, in his interpretation, represented people like himself that lack social power. He could relate better to this video because it was working class and though he doesn’t smoke marijuana, he sees it all the time. So while he might not relate to bling bling and marijuana he does relate to the down-home environment and marijuana. The discussion of marijuana use lead into a discussion about who uses it. Nick connected the use of marijuana as a part of a working-class lifestyle.

Brian said weed was something a lot of people do, not necessarily restricted to teenagers or lower income people. When I asked why this video brought up this discussion, Brian stated that a lot of rap groups reference drugs. It’s something that some people do with they’re families or when people hang out having a good time, like when
there is a barbeque. Nick added, “especially people that listen to that kind of music and watch this” (D., p.19).

Anthony was quiet throughout this conversation and asked a nearby work-study student to turn the camera away from him. Nick continued to speculate that the family use of marijuana is probably real. Anthony stated, “For some people it is real” (D., p. 19).

Nick further explained gangster rap was appealing because it was significantly more relevant and expressed struggle. He stated,

…it’s close enough to me that I could relate to it or I’d want to relate to it. I know a lot of white people, uhm, that listen to that gangster rap, suburban white people, but since, like, the nature of it is like so real, just gangs and guns and stuff, since that’s so real, like they’ll want to be apart of that and want to listen to it, you know, and it’s close enough…. so you know it’s like opposite to the big celebrity like Brittany Spears that no one could ever, like, get to know (D., p. 20).

I know Nick could not really relate to gang violence or culture, but I believe he sees a sense of struggle and oppression that expresses violence and destruction. Feelings of anger, oppression and searching for a sense of belonging are all obtained through rap culture for teens. Brittany Spears isn’t angry and her image or identity is about being a pop princess, not a typical teenage girl. She sings songs about driving her car down the strip, checking her lipstick out in the rearview mirror of her convertible car. Stepping out of her car, handing the valet her keys as she and her friends enter a dance club.
CHAPTER 4

INTERPRETATION AND ANALYSIS

Music television is like Saturday morning cartoons for adolescents. Why are they not watching cartoons or CNN? Music television is marketed for them so they use it. How music television is used and perceived depended on each individual student. However, Fiske’s idea of contextual struggle for meaning occurred between the worldviews music television offers coupled with adolescent development. Social identity and social relations were articulated through the students’ experience of viewing and discussing music videos. In addition, students found pleasure in passing time by watching music television. The music videos offered pleasure when editing, music, or content within the video expressed Barthes’ idea of jouissance: a physical reaction or vocal utterance reflecting a loss of self as a subject constructed by culture.

Watching television feels good, Anthony and Nick declared. Music television offers quick, short information and emotion. Music television is used to fall asleep too, to escape boredom, as background ambience and as a source of music. The visual appeal and short length are valued. Quite frequently, students could not tell me the meaning behind lyrics or would not know the title of songs; yet they thought the video was
enjoyable. Though they complain that the music television is industry-driven and mass-produced, they continue to watch, hoping for something new or different.

When I asked what was different about watching music television at the Wexner Center versus other times, every student except Jenna explained that I made them think about what they were watching. Jenna said nothing was different as she usually concentrates on the purpose of the music (Second Written Response). Though the students said they did not analyze videos, I believe they do to an extent based on their self-interests rather than the video’s intent.

While they didn’t consciously analyze the videos, there is still meaning being made. The watching that occurs, with little analysis or interpretation, becomes the point where meaning is made through the context of the viewer. There are choices being made about what videos to watch. Videos may insight a dance move or a head bop. Videos are chosen by how and why students relate. Students did not analyze the intent of the video. Initially, the videos were enjoyed for their attitude and expression, not their ideas. Though my questioning prompted interpretations, when viewing the videos, the students’ conversations and antics expressed underlying circulation of social positioning.

Why the videos were not interpreted, but used instead for emotive release I believe reflects, in part, how they use the videos. They are sources of entertainment, not English literature to be critically examined. They are used as a means to vegetate or as a background presence. If they dislike a song or the image of a band, some of the students flip the channel or ignore it. The short length of the videos playing one after another coupled with the students’ selectivity based on interest suggests the videos are used for
immediate satisfaction. Within the process of sorting and selecting videos, there remains what is relevant to adolescent development and to each individual student's social position. Even if they claim that they dislike music television and only listen to it for the music or to relax, they choose what they watch and listen too.

The discussions that did occur where associated with ideas and issues extrinsic to the content of the videos. The conversations were driven by the need to contest or offer worldviews and values. Identity, sexuality, empowerment, and self-concept were the underlying ideas that motivated conversations. The interpretations I offer are from the videos the students chose to view and discuss. Though I found many other topics of discussion, they were not explicitly related to the specific videos chosen.

Overall, students wrote that they most enjoyed discussing and listening to their peers' opinions and insights (Second Written Response). All of the students, except the twins, were not often in contact with each other. Their enthusiasm for wanting to hear diverse perspectives reflects their adolescent need to weigh their views against others. Despite a professed interest in listening to each other, there were discussions that were contrary. If a student did not relate to what a student was talking about or did not share similar values, students would act blasé, not participate or struggle to create meaning that was relevant.

The contradiction of sharing views was apparent by the attitudes towards Anthony's selection of videos. In turn, Anthony was not particularly interested in Brian's choice of videos. He told Nick not to record punk videos, that Brian had already done so. Jenna reluctantly agreed to watch Anthony's selection stating that the videos would not
be as cool as Brain’s selection. Jenna wrote that she wanted a large quantity of videos
hoping that their discussions would present many viewpoints. Her behavior was contrary
to her words.

Jenna set the tone while the students watched Anthony’s videos. Picking up the
camera, she began mock interviewing the other students, asking them how the
video made them feel. Nick and Brian played along offering sarcastic and
facetious remarks. In a sense she became the director, making fun of his choice of
videos that she rejected because of their pop content. Anthony was tolerant,
though irritated. Jenna would pull back from her remarks when she sensed
agitation in his voice.

Relating and Pleasure

The students used the videos repeatedly as a means of pleasure and to search for
something they related too. Pleasure was of value when it was practiced as Barthes
described as the jouissance. Students disliked artists that were redundant and didn’t talk
about real life. What was not considered real life was the show of material wealth, which
these students have not experienced. Nick illustrates the love hate relationship with
music television:

Because we’re not famous we’re not celebrities, were not- it’s nice not to see a
rock star up there or some guy showing off his jewelry and watches and uh and
having a car we could never buy. It’s nice seeing that sometimes, but it’s not who
we are. (D., p.18)
In addition, the music industry’s marketing of bands to become mega superstars were not valued. Appreciation of the act of opposing marketing was revealed in our discussion of Nirvana. The Nirvana video was never talked about for its specific meaning. Instead Brian related to the anger of the band and agreed that the band offered an alternative image and lifestyle. His interest lied in how he related to the video. Nick agreed with Brian, but further discussed the politics behind the band’s commercial success. Ironically, the more the band rebelled, the more popular they became. The band, with their angry and crazy image, represented the underdog turned alpha dog.

Nick discussed his enjoyment of what the band offered. When explaining why he was drawn to the band, he talked through ideas more than he did about how he related to the band. The whole psychotic rock thing going on was enjoyable. The nature of who the band was, represented chaos to Nick (D., p.5). You want to relate to Cobain because he is just an ordinary guy, but he’s also crazy (D., p.7).

The sense of not having control or power as an adolescent was brought up again when discussing the Toxicity video. Nick again addressed the appeal of what he called the “psycho gimmick” (D., p. 13). Insanity is different, not normal, and there is a type of “brilliance” because of this (D., p. 13). Brian explained, “Different kids cling on to it, uhm, cause, uhm, they make it look okay to be different” (D., p.13). The idea of being different because of some mental malady produced a new meaning for the students of empowerment stating that it’s okay to feel crazy and that there may be some “brilliance” behind being different.
Not feeling normal or fitting in is a typical experience of adolescence. Brian confided in me that he did not relate to anyone he went to school with, yet within the same conversation he said he considered his high school experience as positive. Nick, too, must have feelings of not fitting in. Occasionally the other students would tease him about his good grades. Often, he would return to school alone, not waiting to get a ride with the other boys. Within the context of the Nirvana video, both boys discussed how teens that don't feel like they belong project their self-concept when identifying with a band’s image (D., p. 13).

Tight

"What does that mean?"

"It means it's 'enjoyable.'"
"It's popular."
"It's tight."

The videos Sliver and Toxicity described as crazy, psychotic, chaotic and angry, appealed to the students. Teenagers developmentally need to rebel in order to gain independence. Chaos reflects their feelings of disempowerment, as Nick stated, it was the nature of the time (Discussion, p.5). The pleasure received by the eruptive music and visuals reflects Barthes' idea of jouissance. Breaking down of culture into nature. There is pleasure from the release of constraints and pressures teens face.

The fast pace editing and special effects heightened the pleasure. Nick stated the video was tight because of its special effects and the "best part" was the drummer, head banging at neck-breaking speed. Jenna remarked on the versatility of the Toxicity video as well and liked the head-banging drummer stating it would be awesome and fun to be
able to play the drums like that (W., p. 4) Anthony said he liked the video for "how they fly around like everything's quick-like" (D., p.11). The effects and pace of the editing supported the eruptive expression of the video. The jouissance, the feeling of the pressure valve released, was the immediate response to these videos.

The emphasis on the use of videos as a source of pleasure was punctuated towards the end of our discussion session. Exhausted from my continual questioning about how they viewed the videos, Nick and Anthony explained sometimes, watching just feels good. The music is not the focus necessarily. Nick said if he wants to listen to music, he listens to his CD's while music television is on. Similarly, Anthony listens more to music through his CD's than music television. Anthony continued to state that the videos are entertaining. The discussion consequently turned against analyzing the videos.

Anthony in particular most often used the word tight. By far, he most practices jouissance. He likes videos for their attitude, like the emotive quality that motivates him to get up and do a little "chocolate light" dance (E., p. 10). When I asked him why he liked the video, he stated that the deliverance and attitude along with the lyric disorder motivated him. He had difficulty explaining the feeling, instead stated he wanted to "move like eh oo whoa hay hay"(D., p. 11). His use of sounds instead of words reflected the breaking down of language.
Autobiography

Though Laura was absent for two of the three sessions, I was struck by her explanation of relating to a video, which paralleled her real life. Laura described the video by Nickel Back:

…it’s like this story about, like, him. It’s like a miniature-like story or a little movie or something and it’s like it had him as a kid and, like, grew up…. ‘n his dad, like, left him and then, like, he got in this huge car accident and shows him like grown up older and he, like he, had to work, like live in this little house.

(E., p.10)

Both the emotional abandonment of her father and her recent car accident are reflected in the video. In addition, she illustrated her relating to videos that were sad. She says she feels better when she can relate to a video that is sad because she knows she is not the only one that has felt that way.

Keeping it Real

During watching and discussing videos, Jenna repeatedly stated her dislike for bands that were sellouts or too popish. She preferred artists that were, from her perception, authentic and genuine. Rock and rap have turned to pop. Idealistic and genuine artists are far and few between. “Back in the day,” which would have been when Jenna was approximately twelve or thirteen, artists such as deceased rapper Tupac Shakur was “on the people’s level” (Journal, May 9). Pop princess, Brittnay Spears, was not considered genuine: she lips syncs her songs in concert (Watching, p.12).
Jenna probably relates more to Tupac, a black male rapper fifteen years her senior over a white eighteen-year-old teenybopper because she rejects Brittany Spears as a female icon. Jenna doesn’t relate to how she looks, what she sings about, and delights in knowing the show is just an act, phew! Tupac, on the other hand sings the blues about the difficulties and injustice in life. According to Jenna’s less than rosy home life, Tupac may offer a more realistic anthem or at least expression of what she or her friends have experienced.

**Drop It Like It’s Hot**

“Yeah, just drop it like it’s hot, you know just do it the way you do it. You know?”

“Wow, I never really analyzed that.” (E., p. 6)

Anthony was the least interested in analyzing the videos, offering such comments such as, “Do we have to talk about this?” While working with Anthony, it was evident that he learns better by doing and thinking in concrete terms. He would easily become frustrated by activity that required him to sit, saying he was uncomfortable. I believe Anthony’s evident attention disorder, coupled with his not relating, as a part of why he was unable to fully participate. He was not familiar with the Grunge style of music, which astonished Brian. I myself was surprised and realized the depth of why Anthony could not participate. His not relating to what the other students are fairly familiar with constantly caused difficulty for him. He repeatedly would try to explain why he liked what he did against the other students’ preconceived ideas and judgments.
Ultimately, he defended his selection of music and videos as being genuine. He dismissed any analysis saying videos are just videos, that he didn’t pay attention to what artists were wearing, it was about the music. The video he liked was what he labeled *drop it like it’s hot*, just do it. Individual attitude and style are what he values, not adopting an image that represents something that you are really not. The artists were being themselves. (D., p. 16). He valued that the artists in the *Awnaw* video were representing themselves as something different from the typical rap artists stating, “You never see, like, black dudes dressed up as hilly billies and stuff. It was kinda of tight” (D., p. 17).

Anthony’s anthem of *drop it like it’s hot* is an attitude reflecting his self-concept and what he values. He professes to value being yourself and defends his position in the face of social difference. When he is unable to live up to a prescribed standard, he reverts to his sense of who he is. As well, he socially positions himself with a just do it attitude towards life. There is no need to analyze something that is outside of what is relevant to him. It may be cool, but it’s not real, it’s putting on airs. When the students were having a discussion about their peers from school, Anthony commented on how he didn’t like a student’s need to be the center of attention. He admitted that the student was cool, but not really liking what was inside (W., p. 9).

*Drop it like it’s hot* within the context that Anthony used it, empowers the way he approaches and views things. His lack of interest to analyze the videos is not a reflection of his abilities; it’s what is in his nature. I believe Anthony’s explaining the attitude of individual expression shifts the students’ attention away from his social difference. He
offers them a new way of looking at something the other students did not value or relate too.

His social difference reveals itself in that he likes certain hip-hop and pop music that the other students viewed as worthless. This sentiment is echoed through Brian’s remarks and writings. Brian did not like the Awnaw video and stated pop rapper Ludicris’ lyrics have no meaning. When asked why we were going to watch the Nirvana video, he stated, “Because it’s an artistic video” (D., p. 2). As well, many of the students said they did not care for music television because both rock and rap have become pop.

The context within which Anthony’s shift in meaning is apparent is by how he talked quite differently about why he watched videos. When discussing the videos, Anthony stated that he watched videos just for the music, girls and cars. This is a very masculine perspective. A week before we began discussing videos, Anthony remarked how he liked watching Latin pop artist Jennifer Lopez as he illustrated his point by demonstrating her style of pelvic undulation (Journal, May 9th). Anthony does not typically talk in front of me about women in such a manner, so it is difficult to say how he perceives women. He appears to be quite a respectful person.

What I have observed from his interest in cars is their representation of status. He is not so interested in the mechanics of cars, but how they look. The car as a representation of wealth appeals to Anthony. One day when I was leaving the parking garage in my silver 1987 Camry four door Toyota, Anthony and two other boys were on their way back to school. He remarked how fancy my car was. I was surprised
considering how old my car is. Rust areas by the tire well are cosmetically hidden by silver paint. His head turned, fixated to the car as he walked by.

Anthony’s insistence that he doesn’t watch videos for what bands wear contradicts his interest in cars as an extension of image. His own appearance is obviously influenced by his musical choice. When comparing the artists of Nappy Roots’ attitude with other rap artists, he described those videos as being about who has the tightest clothes, cars and chains represents something (D., p. 16). This statement contradicts his insistence that he does not watch videos for the artists’ fashion style. Clearly his appearance resembles hip-hop fashion, with his baggy sport shirts and pants and his New York insignia chain necklace.

I believe he is not drawn to videos for what the band is wearing, but he does appear to be influenced by hip-hop style. Perhaps what he is drawn too is the idea of representing *something* or being something as opposed to not being something. Something as a sense of become something; make something of your self. He does care about his appearance. Once he told me he owned thirty pairs of shoes and lots of different clothes that he rarely wears twice. He was always dressed in white spotless tennis shoes and crisply ironed clothes. In addition, he lamented when his white tennis shoes became scuffed.

Conveying a sense of having money is important to Anthony. Within past conversations he has repeatedly mentioned that he has *stuff*. In his *big* house they have more than one cable network to choose from (Journal, May 7th, p. 1). He that mentioned his mother is always giving him money. When it was his birthday, he received a Rolex
watch and showed it to me. Later it was stolen he tells me by his brother’s so called
friends. I never learned about this through observing, but instead Anthony informed me.
In his room, he has an entertainment center complete with video games, television, and
music.

**Struggle for Meaning**

The direction Nick’s comments unfolded reflected his strong desire to develop a political and social platform to stand upon. He repeatedly talked about Marxist class-struggles, anarchy, and positioned himself sympathetically towards his notion of what it means to belong to the *working class* [his word choice]. His desire for considering “tyrannies” and “class wars,” as he stated, was a constant juncture whether he was discussing videos, making art or altering his clothes. He stated he did not always relate to the punk bands that he listened too, but appreciated what they were trying to do because he does acknowledge oppression. The interpretation of System of a Down speaking out against poverty and tyrannies, reflects Nick’s need to find his political identity as well as his developmental need to break down compartmentalized concepts. Concepts that he appreciated, but when he began applying these ideas, had to negotiate and reconfigure how to incorporate them in his daily life.

During the beginning of the year he was obsessively tagging his clothes with the symbol of anarchy, and his attitude was indignant. Then, one week he came in, not wearing his tags, stating he was grounded because he and his friends were caught trespassing an abandoned building. I do not know the scope of what occurred, but his attitude and dress changed thereafter. His site teacher and myself are partly to blame for
his indignation. Within this scenario I think Nick became the quiet good kid that was
overlooked because of the other students time consuming behavioral issues. I neglected
to communicate to Nick that he was doing an excellent job. I assume Nick felt frustrated
by his situation when the other students displayed poor behavior and did not consistently
met their experiential objectives. Nick was always trying very hard to be a good student,
he was prompt, followed directions and fulfilled his experiential contracts. He took his
placement seriously at the site, adopting the values of the school. The other students’
performance and behavior upset Nick as well as my lack of publicly admonishing them.
Coincidently, Nick earlier expressed adolescents’ lack of control when discussing the
Toxicity video: “Looks like, like a Marxist’s idea of like uh class struggle or whatever
but then they are all like disordered because they are all fed up maybe ah kids like take
stuff like disorder. I guess they don’t have any control over it so they want to damage the
system.” (D., p. 12)

Nick was the only one who struggled to find new meaning by combining his own
experiences and interests coupled with what Anthony valued. Anthony socially
positioned himself by defending his musical interests saying that the music and bands he
likes sing about real things. Real to Anthony is a sense of being genuine and representing
a down to earth image. Nick values music and ideas that speak to and for what he
perceives to be grass roots music coupled with his interest of Marxist’s ideas. He
expressed a kind of cultural sympathy towards Anthony’s perspective, blending new
meaning for how he could enjoy rap music. He compared the Awnaw video to his like of
Oi music [Celtic punk] explaining that the singers in the video remind him of singing and
having a good time just hanging out. He values Oi music for it sense of belonging and comradeship. Nick explained:

Cause I like uh-uh Oi, uh old Oi music where it’s, like, where there all like most of it’s just like they’re at the pub or it’s just like friends hanging out you know and they’re, like, enjoying themselves you know, uh, and they’re just singing along, you know, like catchy verses –er, catchy choruses and then it looks like they were doing the same thing. They’re all up singing and smiling, you know, and it’s all, like you know, like working class and it looked all like grass roots.

(D., p.18)

As well, both the Awnaw and Oi music, from Nick’s evaluation, reflect a practice of the working class. Nick blends ideas to produce new meaning that is relevant because he sees himself represented.

Feminist Positioning

The video that Jenna chose to have the group watch was about female masturbation. She and her sister wrote that they wanted to bring this video in because of the, as she wrote, controversy over whether the video was based on self-esteem or masturbation (Second Written Response). Jenna asked if anyone knew the message. Nick who was not watching explained the message based on what his girlfriend told him. He did not directly state it was about masturbation, but Jenna did. I believe Jenna knew the meaning before she even brought the video in. She wanted to hear everyone else’s reaction to the video.
The student’s behavior was interesting. Anthony stated he didn’t know the meaning of the video, but emphatically agreed the group should watch the particular video. Nick sat on the floor with his back to the video eating a snack. Brian was quiet, as usual. An additional student that was visiting that day kept blurting out sexual innuendos, such as “beat.” Jenna was irritated that Nick was not watching the video. Laura suggested that he chose not to watch it because of its potentially immoral content, stating, “Don’t worry we won’t tell your girlfriend.” Jenna countered, “Yes we will.” Jenna inflected her disagreement with the high morals of Nick’s girlfriend. Nick even stated that though his parents don’t really like his girlfriend, he is allowed to hang out with her because she dresses nice, has good grades and doesn’t do drugs. These qualities are not what Jenna and Laura are known for.

Jenna, as well, appeared empowered by the feminist viewpoint of not needing a male to make you happy. Explaining the lyrics, she said the men at the club were getting on the singer’s nerves, so she went home and did it herself (Ending Session, p. 3). She used the term “self-esteem” within her written response and I can only imagine that she related to this video in some manner surrounding her perceptions of sex and men in our society. I think the girls found pleasure in showing this video unabashed to the boys and myself. As well, Jenna found rebellious pleasure implying Nick’s girlfriend, who has been described as a good Christian girl, would disapprove. Jenna socially positions herself as independent from patriarchal social and religious constraints.

The song itself and the video were not really of value. Both Laura and Jenna agreed the beat of the song unfortunately would be stuck in your head all day long. The
video was not viewed in its entirety. I happened to fast forward through the beginning of the video and no one requested the video to be rewound. I assume everyone had probably seen the video or at least knew the song based on everyone’s familiarity with the song; though everyone, Jenna and Laura included, were not clear on the artist’s name.

**MTV and Image**

What MTV promotes reflects what the students discussed. Music television is geared towards adolescence and young adults. The students are not blatantly mimicking what music television markets, but they do gravitate, based on their experiences and what they value.

Jenna’s and Anthony’s regard for artists that are *real*, on the people’s level or genuine echoes the sentiments of and towards Tupac Shakur [2Pac] and Nappy Roots. The byline caption found on MTV’s website for the band Nappy Root reads: “‘Them grits, that’s what sticks to you before you go out to school in the morning. Them grits are going to stick to you for real.’”—*Nappy Roots’ Skinny DeVille* (Baker, 2002, ¶2)

Knowing who you are means knowing where you come from. The insert also included, “The folks in Kentucky are definitely happy that they've got some folks that can rep the home spot now;” DeVille said. "Kentucky and other spots have to rep for people on other coasts. Now they’ve got something that they can call their own. It definitely means a lot to the folks in Kentucky. I think they're more surprised than we are." Deville’s pride in representing the folks resonates with Anthony’s value of the band for presenting themselves for who they are.
Nick appreciated the homey, back to basics image of the band. The video itself was shot in Kentucky farm country. Nick instantly became akin to the down-home feel and look of the video by relating to Ohio’s farmland. Nick lives in the suburb of Pickerington southeast of central Ohio. The City of Pickerington’s website describes Pickerington as growing suburban community and a passage to agricultural and open spaces (City of Pickerington Web site).

The worth Jenna gives to Tupac Shakur is echoed in an MTV article recapping the death and memory of the artist. Jenna said Tupac, also known by “2Pac,” sang about things her friends really experienced. She continued saying other artists flaunt material wealth, which she does not relate too. Illustrating her point, she referred to pop star Brittany Spears (Journal, May 9). The article contained a quote from Shakur’s contemporary, Trip Daddy:

Tupac’s vision, some feel, is what allows his music to remain relevant to hip-hop fans who choose new heroes almost as quickly as they choose which outfit they’re going to wear to the club this weekend. Whereas many other popular rappers deal with material items that can change from season to season, Tupac tackled more personal, timeless issues: jealousy, pain, deceit, love, lust and rage. (Baker, 2001, ¶ 4).

Another admirer of 2Pac was quoted saying:

I'm not really into Nelly and Jay-Z because all they talk about is being rich," says Priscilla Ochoa, a Long Beach, California, resident who is a die-hard Tupac fan. "I can't identify with that. ... Tupac has songs that are about being a player, but a
lot of his songs are about his life and what he went through, which is why I think people can relate to him. (Baker, 2001, ¶ 5).

Nick as well commented upon not relating to being rich, stating:

Because we’re not famous, we’re not celebrities, we’re not— it’s nice not to see a rock star up there or some guy showing off his jewelry and watches and uh and having a car we could never buy. It’s nice seeing that sometimes, but it’s not who we are. (D., p. 18).

Nirvana, as Nick openly acknowledged, was marketed to rebel against the mainstream. The band as well was promoted for its Seattle based roots. Curt Cobain is described by MTV as a “reluctant star of the Seattle Grunge scene.” Cobain and Shakur, like other turbulent artists, are immortalized as rebels without a cause.

Nirvana projects the loss of self, of not completely knowing who you are, while Nappy Roots offers some semblance of where to find it. On one level the students relate to the bands because they represent adolescent archetypes of teenage angst. The students start with an archetype and mediate through out their development.
CHAPTER 5

CONCLUSION

The purpose of this qualitative case study is to investigate what meanings this particular group of teenagers constructed about music television. Investigating what meaning they constructed involved examining how meaning was made. The meaning made when viewing and discussing music videos is specific within this study’s context. The findings from this study offer examples of the junctions passed through in constructing meaning. Hall’s approach of practicing *articulation* asks us to demark organic facets of how meaning is made. How meaning is made is organic, reflecting the situation and specificity of time and place. How we synthesize information from one day to the next is organic. Our thought processes are unlike machines computing constant and reliable factors. Hall and I support the idea that context analysis foregrounds meaning made by people through their daily experiences. Hall’s context analysis was the angle with which I positioned myself while observing and examining students’ constructions of meaning.

**Adolescent Development Foregrounds Meaning**

The students within this study predominantly constructed meaning through the lenses of developing adolescents. The adolescent lenses predominantly influenced what
they talked about and how and why they talked about it. The information offered in the music videos was not necessarily the focus of where meaning was constructed. What is understood about adolescent development, such as the need to assert independence and form a sense of identity, was reflected in how these particular students constructed meaning.

Music television includes ingredients to support teen rebellion and taps into teen’s tenuous state of empowerment. Alternative identities and thrashing music offer difference, something new; qualities these students value. They hoped to see something new. They spoke about relating to a band that says it’s okay to be different or feel crazy and out of control.

Further research could be done to investigate how prevalently interpretation is driven by adolescent development. Are there other formats of visual culture that would shed light on concerns and viewpoints of adolescents? Are concepts of empowerment and rebellion consistently used as juncture points to articulate meaning? Or is music television setting the stage for how one is supposed to use music television. These particular students might dislike music television, but they enjoy the ideas and topics that can ensue. What other junctures motivate the construct of meaning? In what other ways are teens thoughtful?
Emotive Responses

The nature of how the students use videos as a means of pleasure or to relax created a contrary context for the practice of interpreting and analyzing the videos within this study. However, the students’ interpretations did stem from their raw emotive and physical reactions. Selectivity of the videos was predominantly based on criteria of fast paced editing, heart racing drum beats, neck breaking head bobbing and voracious choruses. The students responded emotionally at first to the loss of self when acting on natural physical responses. Pleasure in raw physical responses reflects a symbolic release from social pressures and structure. The conversations that developed after the emotive responses reflected rebellious pleasures.

Pre-service art educators and veterans should acknowledge the emotive practices of teens and how these emotive raw reactions manifest themselves into symbolic meanings within dress, language and worldviews. The emotive practices of the teens dominated the contextual analysis. The students responded emotionally versus analytically, initially. Emotional intellect is an important part of interpretation and is too often overlooked. Emotions are heightened and very real to the adolescent. The students had difficulty formulating why they responded the way they did. Looking at the emotive practices of adolescents would give students and educators a better idea where emotions stem from and their underlying causes. Until the teen begins to continually experience, and hopefully learn to deal with emotional responses, meaning may never fully be constructed with the aid of reason and motivation of problem solving.
How They Interpreted

The conversations the students had while interpreting and analyzing videos was framed through adolescent development of identity and social positioning. Their selections of the videos and the discussions that emerged articulated conjectures of worldviews and personal struggles through adolescence. The contextual struggle of meaning not only defines how students practice making meaning, but also defines their worldviews of what that structure is that they are struggling within and through.

The students articulated their struggles, but also inferred the worldviews they were operating through. Fiske discusses the practice of struggle to find meaning through structures that are already in place. The students had similar and different ideas of what those structures were. Each was struggling with different worldviews. The worldview informs the struggle and where meaning comes from.

Anthony used music videos for social reasons. Videos played in the background while he talked on the phone. He watched videos together in a group of friends, where he might break out into a little dance to the beat. Though I believe the videos do influence how he constructs part of his understanding of the status symbols that are in place, he continually described how he used the videos for more immediate physical responses. He did not value the videos as a means to discuss how he socially positioned himself. The other students used the videos differently. They either contested or related to the band’s image or message.

Pre-service art educators and veterans should be aware of how worldviews are constructed. Anthony formed his worldview by experiencing it for its enjoyment as an
emotional and physical release. He viewed the music videos in a very concrete form.

"Videos are videos," he explained. He watched videos for the music, not the band image or message. He maneuvers through what is there at face value. He does not acknowledge what is not relevant to his values or interests. How each student experienced and made meaning in part comes from the individual’s cultural experiences. How those cultural experiences are received, in part, is in how someone learns. There are elements of both nature and nurture in how worldviews are constructed.

The Call for Critiquing Visual Culture

Formats of visual culture can seem to be so unassuming, specially when everyday images are intermeshed within the visual landscapes. The television on is as natural as a blue sky. Students might not analyze videos, but the videos use language, clothes, and ideas that become material evidence within adolescent culture.

Educators should continue to inquire into the ideological influences the media has on teens. Many of their remarks echo what the band or MTV reflects. The students in a sense were mimicking the ideas already present through the media. Those ideas then became signifiers of what the students valued or contested. MTV appears to be very influential even though students stated their dislike of it. MTV is promoting not only fashion trends, but bolstering social issues. Why are teens not watching CNN or cartoons though they said they disliked MTV? MTV is geared toward them, appealing to rebellion and identity. Study of visual culture, according to Duncum’s (2002) position, should have an emphasis on the critique and understanding of the social implications of image making (p.6). There is a danger in having students remaining “stuck” or stunted by remaining
glued to a signifying system like MTV. Though they stated they did not care for MTV because it’s about making money and they can’t relate to the wealthy pop star, the medium supports an apathetic view of social positioning. The adolescent is saying “I am not that” or “I relate to that because they are like me.” In a broader perspective, no one on MTV videos is like the students in this study. Students could be asked to take a critical look at who and what is being represented and what is being left out. Why is this represented and why is this not? Discussion or art making can then be guided towards what and who should be represented.

Closing

The fast-pace appeal to imagery and sound initially attracted responses from the students. When talking about visual cultural, emotive responses may have to be directed or focused on by the teacher. The teens’ emotive responses and lack of further analysis reflects the entertainment quality of music television and how they use it. Some students were able to begin slowing down the pace and trace meaning from their personal self. Their schemes of identity and worldviews were challenged. They began to reach deep down into the self, think thoughtfully and objectively outside of music television. If one were to walk into the room, it would be difficult to know where the conversation began or was going. They were able to search why they were emotively responding.

Researchers might want to look at forms of visual culture that adolescents gravitate towards. Is their selectivity based on how they learn? Is the selectivity based on how they perceive the world? Researchers could get a glimpse into what values and interests are prevalent and used when students are formulating their identities and
positioning themselves socially. Understanding how meaning is articulated offers teachers entry points to how students maneuver through constructing worldviews and identity, and how they learn.
SOURCES REFERENCED


109


APPENDIX A

Transcripts

May 14th, Watch, Side A 1 of 2

[IN MERSHON UPPER LOBBY]

Je- Who's videos are these?
An- Mine.
C- Brian and Anthony.
An- I have Pink.
Je- Pink! Man, she has like two songs and like four remixing to each song.
C- What's that?
Je- Like uh... Pink does. What's the name of the song?
   [in audible Anthony]
Je- No doubt.
Je- It's 'Get The Party Started' or something like that.
An- Yeah.
An- West girls. Yeah, west girls. Yeah... I got that on me.
Je- Really? ...Thanks, a lot.
An- I got it just for you, man.
Je- Thanks.
An- I swear. 'Cause, I remember you said something about you didn’t like it or some talk
   like that... Well I ought to get this for her. I'm gonna help Jenna out. She really top on
   back on Pink....Dude this is not sugar.
Je- Yes it is.
An- It doesn’t taste... I put all the pack in there.
Je- It's because it's raw sugar...Just let it dissolve Anthony...All those squares....Are
   they twins? Ooo, man their hoes.
An- Aww... that's okay.
Je- I watched Jerry Springer the other day, these twins were having sex together 'we love
   each other,' and they were making out.[giggling] I was like 'dude that's sick.' ....
   [in audible]
Je- Are there any cinnamon ones?
C- Yes, there is.
Je- There is?
C- I think it’s cinnamon raisin.
Je- I don’t want to touch all of it.
   [in audible]...shut up!...This one smells like blueberries.
An- [in audible]

Je- I want this one it smells good and it’s really good...
   Who’s plate is this? Who’s plate is this?....

[Sliver by Nirvana,1992]

Je- Who is that?
Br- Nirvana.
An- Did you tape that?
Br- Yeah.
Je- It looks like...
Br- Curt Cobain.
Je- It does, but isn’t he dead?
Br- Yeah.
Je- Oh. Okay, I didn’t know. I’m so freak’n sorry.
Je- Because Chris needs us....

[I Fought the Law by The Clash,2000]

Ni- Yeaaah [Clash video begins] [in audible]
Je- The Clash, ‘Rock the Casbar’ [in audible] I love that song.
C- It sounds terrible.
Br- Yeah.
   [in audible].... [chorus plays: I fought the law and the law won]
Je- I think he won.
C- Is this like after hours?
Je- No, I don’t think after hours is on MTVII.
   Is after hours on MTVII?
Br- I taped these late, late.
Je- I thought this song had more lyrics to it....

[Hate To Say I Told You So by the Hives,2001]

Ni- Oh I love this....[in audible]
Ni- ‘hate to tell you I told you so’ [singing along to chorus in a light voice]....
   [forty seconds pass]
C- So, what’s the deal with this band? Are they from England or are they American?
Je- Probably not, there probably a British band...
    I think there are on some really heavy LSD. Look at him. He’s tripping his ball off.
Je- I think he looks like Nate.
C- Nate?
Je- Nate! Nate Leer With his hair cut.
C- This lead singer?
Je- Yeah, I think so! [in audible]....

[thirty seconds pass]

[Never Gonna Stop by Rob Zombie, 2001]

Je- This is where Rob Zombie turned into a punk... I hate this song.... What is she saying? [referring to video] Does anyone know what she is saying?
    It’s like, I have no idea what she is saying.
Ni-[in audible] White Zombie....
Je- Rob Zombie is the man that’s how I was always told and White Zombie is the band.... This song is played on WNCI all the time, it’s sad. He looks like a punk there.
Br- All songs are like this.
Je- He’s like [singing dreamy like]....
C- Are all his videos like this?
Je- I hope not.
Ni-He directs most of them. He always picks the uh... space and the freaks too...
Je- Didn’t he help direct Ozzy’s new video?
Ni-Yeah.
Je- Man, that one’s freaky... There’s chicks.
C- Why’s is it freaky?
Je- Ozzy is like dressed up in these weird outfits. I don’t know it’s just weird.
An- He’s weird.
Je- He is weird.
An- He’s a strange guy.
Je- He is always messed up man....

[twenty seconds pass]

C- Sorry this sounds so terrible.
Br-[in audible]....
An- It might be the way you recorded it...[in audible]
Br- [in audible]

[twenty seconds pass]

[Warning by Incubus, 2002]
Ni—...[in audible]...
Je- Is this Incubus?... All there songs are starting to sound the same.
C- Incubus’ songs? ...[in audible]...
C- Where are they from? Are they a California band?... They remind me of post grunge.
Br- They used to be real hard rock like-
Ni- Yeah like [in audible].
An- Je...[in audible talking]
An- If you don’t shut up... ‘What are you waiting for?’ ha ha ha...
An- If she yells again... I swear to God. [in audible]...
Je- What are you waiting for? [laughing again An and Je]..."

[Over the Hill and Far Away by Led Zeppelin, 1990]

Je- Who’s this?
Br- Led Zeppelin.
Je- Oh. Really?
Br- [mentions Robert plant image from the 60’s and the 80’s mixed within the video.
  Brian knows how to play this song on the guitar, does not know the words]
Je- What are you waiting for?
Br- The song’s really good...
An- You can’t hear it.
Br- Yeah. [in audible]....
Je- I don’t understand this video.
Br- It’s basically just a performance video. ...[in audible]
C- What’s this song about?
[Br doesn’t know]
  [An and Je are talking. Nl and Br are watching more.]
Je- I wish I could play drums like that. That would be awesome, that would be so much fun.
An- Oh my god, who saw that dude get ripped? No, he jumped up on there and like flipped up in the air and land on his head and got back up and took off running. We saw that. Oh my god that was so tight. I thought it was Luke, I was like you- I hope that ain’t Luke. Luke is gonna be broke. [Anthony saw a skateboarder outside the window] Where did he go?

[System of a Down by Toxicity, 2001]

T- He went over there....
An- I have these CD’s ....
Je- I think-
An- You don’t like them?
Je- I think they’re really good performers.
Ni-[in audible]
Je- You were just singing the words along to a Clash song, I don’t know, you might not like this. My friend liked it. This is one of his favorite bands.
An- Who are you talking to?
Je- I’m talking to Nick... Your like, ‘Who are you talking too?’...
C- This is metal?
[in audible]
An- It was crazy. That was tight. It’s tight.
Je- Throughout the whole video, I don’t know, there like surrounded by change. First there was this white platform and there is the lights and there is like stuff recording on them.
An- This is tight, I like this song.
Je- That looks tight
An- That’s tight....
Ni- Yes, ...[in audible]
An- That was funny, that kid...

[Monkey Wrench by Foo Fighters, 1997]

[in audible]....
[in audible]....
An- It’s very strong [referring to coffee]....
C- This reminds of when I stayed at a hotel room in New York that was all in red. It was freaky.
May 14\textsuperscript{th}, Watch, Side B, 1 of 2

[Suck My Kiss by Red Hot Chili Peppers, 1991]

An- It’s like Jack Ass videos. It’s like that.
[referring again to the skateboarding incident]
C- There’s a video on here that’s all about skateboarding.
[Chili Peppers are on, Nick likes them. They are ‘cool.’]
[An and Je are not talking and Br and Ni are watching, they are closer to the TV so I
tell a story about how I had seen the Chili Peppers play before for free in Virginia,
that I liked their funky sound, but I am not so sure of all their lyrics]
[An and Je talking about skateboard incident again.]

[Scrape by Unsane, 1995]

Je-Oh dude.
An-That would suck....
Je- Hit that high note ohh, [groin damage on video] ....
An- Did you see ....come all away around [general laughing and joking] ...[in
 audible]....
Je- Is that a girl or a guy?
Ni- That’s a girl.
Je- This dude was skate boarding and he got up after he fell and he was like ‘dude it is
definitely broken’ because it was [start laughing while talking] like popping out of
his skin and he couldn’t move his hand and he hand was like, like, ‘No dude, it is
totally broken.’
C- Where was this?
Je- I forget where I’d seen that. It was popping out of his skin like lifting up, you know.
Dude it was totally broken... Duuude
[in audible]....
An- That was tight, That was phat.
An-How many videos did you bring in?
C- Over an hour, like an hour and twenty minutes.
Je-How long have we been sitting here?
C-About forty five, watching.
Je-Are we just going to sit here and watch it all day?
C- If you want to.
Je- I am going to buy you breakfast and lunch just so you can watch music videos.
An-...[in audible] batteries
Je- He needs batteries.

[Amber by 311, 2001]

An- [in audible]
C- I just want to watch them all and pair down like three to discuss Thursday.
Je- I hate all those bands that try to make themselves look hard like all their tattoos and
the uh the goatees and stuff and then their just a bunch of pussies. And like “la la
[high light voice] I don’t know, I hate that. That’s why Incubus is getting on my
nerves.
Br- they have some really [in audible -explains Incubus has hard rock sounding songs as
well]
Ni-:[in audible]
Je- That’s my opinion!
Br- They play some slow stuff.
Ni- I think there better at rock-steady influence... Reggaish.
C- Do you think Incubus influenced this band?
Br- If anything this was influenced by them.
Je- Did this band come out before Incubus or after?
Ni-They were bigger than Incubus, like...
Je- That’s what I thought.
Ni- Then you know, ...I guess they are pretty big.
C- Are they called 3-1-1?
Br- Three-eleven.
C- It’s like U2. This video is cool too.... Do you want to take a break?
Ni- Yeah.
Je- A break from watching videos?
C- [I laugh]
Je- Some people make this their past time.

[Siva by The Smashing Pumpkins, 1994]

Ni- I like this song. This guy, it looks like [in audible].
Je- Ice cappuccino ...that’s sick
An- ...two hours....coffee
C- Do you want to try to watch it in the office?
...sound this air conditioning system because I can hardly hear you guys.
Je- This is like an older one.......My friend said he went to Chicago and met up with the
drummer and stayed at his house. I was like you are full of it dude, your lying. He
was like ‘no, for real I like stayed at his house cause he like loves these guys. He has
like all these tattoos on of Smashing Pumpkins.
C- Really?
Br- Smashing Pumpkins rule.
Je- And then, you know, they broke up, so....
Je- They were starting to get popular again ....eh.....Yeah, I stayed at his house and
   chilled with them him at his cabin...I was like yeah right, shut up. No you didn’t.
C- ...influence a lot of bands.
Je- Probably.
C- The guitarist...
Je- How many albums do they have?
Je- Does he look like a girl?
Br- That’s what we said before.
Je- Really, I can’t hear anything...This is a little weird.
C- I like weird it makes it more interesting....
   Do you want to move somewhere else where you can hear better?
Br- Yeah [remarked ruins the effect without the music].
C- Do you want to do that? Anyone else?
Ni- Yeah.
An- Did you tape it loud?
Br- Yeah.
Je- I didn’t know you could tape volume, you can?
An- Yeah you can! You turn it up or turn it down....
An- It’s louder, watch...
C- Hold on a sec. Let’s see if Anthony’s tape is louder, because it might not make much
   of a difference, that much.
Br- You can hear, but it’s still not that loud.
Je- She’s ugly too, other day on the radio [in audible] ‘when did pink become blonde
   with pink tips?’ I thought it was funny.... I spilled someone’s orange juice.

[IN THE OFFICE]

Br- That video’s crazy.
Je-...that’s like the only line in the song ‘smack my bitch up.’ I was like ...
Br- That video’s crazy.
Je- Yeah I want to bring it in.
Br- That song is insane.
Je- I love that song.
An- Dude, I hate Prentice...Prentice, I’m gonna end up knocking that song.
Je- Prentice...Can I have twenty dollars so I can buy some uh, some posters that I got
   from free, for free? Yeah like whatever.
C- Sarah [work study student], will you be, could you work on my computer? Do you
   need a computer today?
S- Umm, I don’t know yet.
C- Okay.
An- You know Terry? He’s alright, but he is annoying and he’s a thief. [a long conversation ensued after watching the first videos about people they go to school with] Jerry he’s got a very annoying voice, but he cool. He’s cool.

Je- You know how he is going out with that one girl?

An- Loni?

Je- He was calling my sister like every single day. Can I talk to Laura, asking for Laura ‘Please could we go do something, please?’ And Laura is like, ‘leave me alone.’ Like he called the house and I picked up the phone and I was like, ‘Laura is not here!’ [accent voice like she is yelling] and I slammed down the phone and he is like, ‘Man, you can’t leave her a message’ [in audible].

An- Who else do I not like? T.J. Marxs. I don’t like T.J. Marxs. Oh he’s cool, I mean these people are cool, but like, inside I don’t like them. Like T.J. Marxs like, I hate people that try to be the center of attention. It gets on my nerves.

Je- Humm.

An- Dude your not cool, just because uh, …he probably [in audible] somebody

[Enter Sandman by Metallica, 1991]

Je -I haven’t seen this video for a long time.

Br- I like this one video where that guy is just like, like, I don’t know, that I guess he’s suppose to be like a vegetable, talking inside his head.

Je- Oh, I know what your talking about.

Br- It’s crazy, and you hear him like talking he like ‘Someone help me’ or something [in audible].

Je-I don’t like any Metallica songs where [in audible]

Br-I don’t really like Metallica, I just [in audible].

Je- Really, I do, I like the older Metallica.

Br- You got a lot man.

An- So does Chris.

Je- Why are you [in audible]

C- Maybe you shouldn’t hold it… I don’t want you to be distracted.

[talking to Anthony who has by now picked up the video camera]

Je- Why are you video taping me?

[in audible]

An- I’m having fun.

C- Yeah, but you should be watching.

An- I’m watching, look, that’s what the video recorder is for.

Je- Uh-oh.

[in audible]

An -I’m watching.

[silence ten seconds music]

Ni- I’ve seen this one.
[silence ten seconds  music]
Je- Don’t they have another video with a semi-truck in it?
Ni- Oh uh....
Je- I think they do, I don’t know....
That would suck [referring to video]....
An- Who is this?
Je- Metallica....

[Man in the Box by Alice in Chains, 1991]

An- How many more videos do you have, man?
Je- Seventeen.
Je- Oh, I like this song ['man in the box'].
Ni- ‘man in the box’ singing, repeating [second time he sings to music]
  I like how ...
Br- Trippy ....
Ni- Huh?
Br- Trippy....
Je-There’s the lead singer.
Je- ... body like all decayed because of the heroin.
Br- Actually they have two lead singers. They have two singers.
Ni- Oh.
Je- What if it was him? Wouldn’t they [MTV] have some kind of dedication? When did
  you tape this?
Br- Last week.
Je- Probably ..... [in audible]
Br- Alice in Chains.
Je- Really, my friend did, he tried to get me to listen to it all the time.
Nicole [work study student]- Oh were watching videos? Are these the videos that you
  guys taped, or?
Ni- Yeah.
Nicole- What’s all on it?
An- A lot.
Je- So far there’s like the Clash, Nirvana, Foofighters, uh Metallica, Alice in Chains, uhm
  what else?
An- Three-Eleven.
Je- Yeah, Three-Eleven, Smashing Pumpkins.
An- You need batteries.
C- Hum? It’s plugged into the wall... Anthony, you don’t have to hold that.
An- I’m having fun.......Sing it.
Je-Oh its’ hot in here. I don’t want to take my shirt off. I don’t like this shirt.
C- What does everyone want on their pizza?
Ni-Sausage and mushroom.
Br-Pepperoni.
Je-And anchovies please, but make sure it’s baked into the pizza though. I’m just playing.
   I did that to my friend once. There like ‘will you order a pizza, I was like I’m ‘sure’
   and I was like can you put anchovies on but make sure it’s baked into the pizza so
   you can’t even see it. You know… My friend was slamming on it, he was like ‘uuuh
   this pizza tastes funny’ [she’s laughing I’m laughing].
   Because it has fish on it dude…. I really don’t care what’s on it.
Br- Neither do I.
C- Should we do half meat half veggie?
Je- It really doesn’t matter.
C-Okay.
Ni- Yeah.
C- Anthony, what do you think?
An- Hum?
Je- What do you want on your pizza?
An- What does everyone else think?
Ni- I like sausage and mushroom.
An- It doesn’t matter.

[Spider-man by the Ramones, 1995]

Ni-Oh yeah [deep voice].
Br- Yeah.
Ni- [Singing Spider Man]
Ni- Just no onions.
C- Okay.
Je- Did you guys hear Dan? He was like ‘Batman, Batman, does what every a bat can’ I
   was like ‘what?’
An- What was he saying?
Je- Like instead of saying ‘spiderman’ he was saying ‘batman.’ I was like okay, whatever.
An- [in audible]
Je- He’s doing every thing a bat can.
Ni- This is so great.
Je- I was listening to Howard Stern this morning and they were talking about, they were
talking to the creator of Spiderman.
Ni- [in audible]
Je- Yeah, and they were like, ‘Dude,’ Were you listening this morning? But ‘dude you
   didn’t get any of the money.’ And he was like, ‘I don’t care,’ I get a salary, a really
   nice salary and this and that and he created like all these characters and he doesn’t
   own any of them. There like dude you could be getting rich and he’s like ‘I don’t
   care. It really doesn’t bother me.’ There like ‘Dude, your getting ripped off!’
   Because he didn’t get any of that money that Spiderman made over this weekend.
Ni- Uh-huh.
Je- I would be pissed.
C- Yeah, that does not seem right.
Ni- He sold it didn’t he?
Je- Yeah, but he’s like I don’t care. He’s like 76 years old.
Br- Spiderman is the best superhero.
An- You guys don’t like Superman or something?
Je- Superman is, I don’t know.
An- Give him something man he’s paralyzed.
    If he didn’t do coke he probably wouldn’t be here.
Je- If he didn’t’ do coke? He fell off a horse.
An- Oh...Oh.
Je- He’s like doing a line on his horse and he fell off. He’s like ‘oh shit.’

[Attitude by Alien Ant Farm, 2001]

Ni- Bailey [in audible]
Je- They’re supposed to be with uh Static-X.
Ni- I saw them uh-
Je- July.
Ni- Oh yeah. It was them and [in audible].
Je- This band is weird, I like this band there just kinda like...
Ni- I hated the concert.
Je- Really? Cause I want to go see Static-X, but they were supposed to be with them. I wanted to see Corn, but I don’t know if I want to see’em with-oh my...
Br- I hate that song by [in audible]
Ni- ‘smack me in the ass?’
Br- Yeah. Like I love the way you smack my in the ass something, it’s terrible.
Je- It is. I thought the video was funny though when he took those keys and like took her keys and just turned around and just threw them. I was like ‘ah ah ah.’
An- [in audible]
C- Is the tape running low?
Je- Zero minutes...
An- Zero minutes on the tape.
C- Okay.
Je- eeeeh [cough]
Je- I hate the bands that try and make it look like they’re really singing like live, but there not. I am like ‘dude’. Did you guys see the concert that there were taking about [in audible] a couple years ago. Brittany Spears was in concert and she was singing and she tripped and the music kept playing, her singing kept playing and she got up and like just kept like lip syncing singing. I would of felt soooo stupid, like I’m singing-[laughing]
Ni- Oh my god.
Br- My dad said he watched something on TV with her and he could completely tell she was lip-syncing. Completely.
Je- Yeah. Like she tripped and fell and her hip- [tape cut off]
May 14th, Watch, Side A, 2 of 2

[For You by Staind, 2001]

An- Fast-forward it ....Do you think we should fast-forward it?
Je- I don’t know. I’ve never seen this video...It looks like it could be a really good video 
but the song sucks and he’s whining the whole time.
An- I think so.
C- Why does it look like it would be a good video?
Je- I don’t know, like the whole message I guess. Like he’s talking to his parents and he’s 
like ‘ohoh’ and then it has the kids singing and, he’s like really singing to his kids, 
but like or he’s singing ...it looks like his parents are the only ones that don’t hear 
him. I don’t know.
Ni- The problem is uhm, people that listen Staind really do look like that. They really do. 
I think.
C- People that listen to this band really look like that you say?
Ni- Yeah I’ll say. Yeah.
Je- Let’s not stereotype at all.[laugh]
C- Yeah, like what do you mean they kinda boys, it’s a guy, guys like this band?
Je- My friend actually all she listens to is Liquid and goes to parties and stuff and Stainds 
the only rock band she likes.
Br- A lot of people like Staind.
Je- Really? I just, most of their songs it sounds like there... whining. Wow, this is a really 
powerful video.
An- I think it’s kinda crazy...Ahh...
Je- Lots of facial expressions and like the only people that aren’t doing it is their parents 
they are just like ignoring him..........................I don’t understand that part. It’s 
like ‘Hey dude, I was just in your video’..........................
That kinda looks like the guy in Ten Things I Hate About You, What’s his name?
Nicole- Keith, Keith Leger?[asks from the other side of the office cubicle]
Je- Yeah.

[Bring the Noise by Anthrax, 1991]

Nicole- Yeah-no, because that guy, that guy in that video was in a video by Fuel and no 
he doesn’t look like him.
Je- Really?
Nicole- No he doesn’t. Yeah. I understand with the hair down and kinda curly, but no.
Je-And the face structure.
An- I like this one.
Je- Dude. This song is on, uh... Totally Hot II.... kinda got on my nerves, I don’t know.
Br- [nodes]
An- That’s a big clock.
Je- Big clocks.
An- What time is it?
C- Do you think anyone walks up to him and says ‘Do you have the time?’
Je- ehhh It is ten till noon.
C- You guys getting hungry?
Je- Eh, not really. I had a really, really big breakfast.
Nicole- Are you buying them lunch too?
C- Uh-hum.
Nicole- Really, where are you going?
C- Pizza.
T- The starving college students are like ‘ahhh.’
An- It takes like an hour to get over there.
Nicole- They probably all eat meat and it’s going to be a meaty pizza.
Ni- Meat.
C-I think so. Actually, I was thinking about doing half veggie half meat just because, I don’t know.
Nicole- Really? Yeah, I’ll give you a dollar for a piece of pizza.
C- You don’t have to give me a dollar.
Je- Why are you taping the video, it’s already taped your so weird.
An- Did I say you could talk?
I already had it on you for five minutes.
Nicole- Stupid computer! Oh, no offense.
Ni- It’s funny when Anthrax tries to make a rap song themselves.
Je- We’re making bootleg tapes...[laughing].
C- High quality.
Je- Maybe I’ll just you know, [in audible].
Ni- Yeah.
Je- That was big.
An- I don’t like watching a black dude giving it up [in audible].

[Nookie by Limp Bizkit, 1991]

Je- You know what I heard [in audible] that killer bees are going to eventually cover the world. You know what I heard about this video, I heard about, I heard that uhm, he just like passed out a bunch of flyers and was like there is going to be a video on the top of this stage we’re going to make a video and just people come we’re not planning anything and yeah at the end when the cops came, it was like really the cops coming.
An- He does get arrested.
Je- Yeah. It was the cops really coming to break up the video. I was like well that’s pretty tight. I don’t know but, Limp Biskit still sucks.
C- Do you think that’s a true story?
An- It is true. It was on MTV news and everything.
Je- All he did was pass out a bunch of flyers and stuff and was like come on were going
to make this video it’s like let’s just go do it.
An- Yeah. They had the radio telling everyone to get down here.
Je- It wasn’t even the next day. It was that day they went out because they didn’t want the
cops to find out. I was like, ‘Oooh smart -cheap.’
C- The whole audience is so young. It’s amazing the got such a sample of the population
after doing that. I don’t know. I mean I was just wondering.
Je- Mmm……well, I mean,… that would want to come.
C- People would show up that would like it.
Je- Honestly, if someone came up to you and was like do you want to be in a Limp Biskit
video would you do it?
An- Yeah.
Je- I don’t like Limp Biskit, but I’d be like, ‘okay.’
C- Yeah. I probably would too though. I would be like, ‘okay.’
Je- Yeah. I was in a Limp Biskit video once, ‘probably kick your ass,’ ‘you’re a dork.’
C- What does this song mean? I’m trying to figure it out.
Je- He just broke up with his girlfriend and he’s like I’m not really depressed about it
because I just did it for the sex.
C- Didn’t he say somewhere where he is, but ..no.
Je- ‘I cant not lie or I can’t deny that I did it all for the sex.’ The nookie, you know ‘the
nookie.’ There doing nookie
Br- I think it’s pretty weird how they change [in audible] mushrooms to a three-dollar
bill [in audible].
An- [in audible]
Je- I remember when this video came out the black shirts and khakis.
Br- Freshman year uh Fred Durst[lead singer to Limp Biskit] is like ‘everybody come
down to the ground floor ……..everyone tried to run down and uh I like I saw this
like uh big tall … down to here [in audible],he came out and his whole entire face
was like bleeding and his shirt was all bloody [in audible] kick him out.

[Creep by Stone Temple Pilots, 1992]

Ni-Yeah[in audible].
Br- Oh [in audible] sweet.
An-This is stupid [in audible] school.
Je- Did you guys goes go to Oz Fest last year?
Br- I tried to go, but I didn’t have enough money for tickets
Je- Slipknot was like ‘we about to make history here and all this stuff 2001 everybody get
down on the ground’ so everyone was like, ‘okay’ everybody ducks down, like the
entire lawn was just down on their knees and like when I say three everyone jump up
and he was singing this song and he was like 1,2,3, and just like the whole lawn you
could see like just raised up it was tight. I never seen that before, everyone just
jumped up into the air it was phat. I don’t know.
C- You said are Stone Temple Pilots are they playing that?
Nie: Yeah.
C: Oz Fest.
Nie: Uhm...
Je: No, it's going to be like, I'm not really wanting to go. It sounds like it's going to be crappy. It's like P.O.D. and System of a Down.
Br: I don't really like the music that they play at Oz Fest and stuff. I just want to go because it's Oz Fest.
Je: Yeah it's cool. There like lots of other things to do there. It's just I don't know. Last year I wanted to go because Lincoln Park was there and I really like Lincoln Park, but not really much anymore now they kinda got played out and Disturbed was there and Black Sabbath was there and...Who else was there?...I have some fuzzy memories of Oz Fest.
C: Oh, really?
Je: We went there as soon as they opened and left because Laura had a headache. I was pissed. I was like 'man'. We could hear them too because we were getting our purses. Marilyn was there uhm he was on these like ten foot stilts it was weird. Uhm who else was there?...Crazy Town they suck though, so I didn't really care about them...uhm what else? I forget. Sounds like this Oz Fest it's going to be crap.
An: Did you sit there the entire time with the videos?
C: You turned it off and on.
Br: I was like half a sleep.
Je: Did you see that Jimmy Hendrix's poster in the background?
Nie: Yeah.
C: What poster?
Nie: Jimmy Hendrix's.
C: Oh.
Br: Stone Temple Pilots are sweet.
[in audible]
Nie: Polaris, it was Blitz bash or something, Fishbone-
C: Oh it was Fishbone. I like Fishbone.
Nie: All my friends they didn't like them, but I always liked them.
C: They were a band I used to go see in high school. There supposed to be coming back into town.
Nie: Oh Ruby Tuesdays [in audible], but I think you have to be eighteen to get in.
C: That's a real shame. Where I grew up as a teenager they had underage shows, you had to leave at a certain point leave and the band would keep playing, so it was kinda nice to have the opportunity to see stuff.

[**Fall in Love With a Girl** by The White Stripes, 2002]

Nie – [in audible] There ...Used to be good friends with the Red Hot Chili Peppers.
Nie: Yeah. We definitely need to talk about this one [Fall in Love by White Stripes].
Br: The best song was at the end.
An: Oh my god is this the end?
C- Everyone is like, ‘ahhh.’
Ni- Yeah.
C- White Stripe Brian.[cacophony of talking]
Nicole- Anyone want some bagel?………
C- Are you getting hungry, should I order the pizza at least?
Je- I’m really not hungry and I feel bad.
C- Should I order the pizza Thursday?
An- It will take an hour or something to get here and it’s almost twelve?
Je- It is twelve.
C-What do you want to do eat lunch and then finish watching Anthony? There’s only five.
An-No put them all in, dude there’s only like four songs like so short.
C- It’s only fifteen minutes.
An-Not even that man watch cause, I cut them all short because I can’t record.
C- I think it was fifteen because I timed them just to make sure, so that I knew that…
An- Do guys want to watch them?! I rather get it over with so I don’t have to come back and watch more.
Je- They aren’t going to be as cool, but I guess so.
An- You know what,… you are on camera. I will view up on your nose.
Ni- Candid cameraman.
An- Dude.
Je- Stop it.
An- Hey, just look this way.
Je- [high pitched voice] I need a nose job.
An- Just look this way. I’m viewing right up to your eye. Man that was scary dude it got right onto your eyelid.
Je- Your weird dude.I remember they bring them to parties and you watch that the next day and your like…

[Don’t Let Me Get Me by Pink, 2001]

Nicole- I don’t at all, I’ve had at least five different people tell me I look like her. All different people.
An- Like who?
Nicole- Pink.
C- I was thinking that actually, I’m sorry.
Je-People tell me I look like Drew Barrymore. I’m like how do I look like Drew Barrymore? She has short blonde hair and she’s a ditz.
Nicole- I’m mean she’s cute and all, you know I think she’s cute, but I don’t think I look like her at all.
C- A little bit [talking to Nicole].
   I swear I saw and I thought it look like Nicole. The shape of the face and you have smooth skin like hers.
Nicole- I had blonde hair, it was all yellow.
Je- I think she looks like a lesbian in the video, I don’t want to say ‘dikey,’ but guess I will.
C- What this video or the other?
Je- So, how do you feel about this video?
Br- It’s like my favorite.
Je- You’re lying. How about you?
Ni- I think it rocks!
Je- You’re lying too. Quit lying.
Nicole- Wouldn’t that be fun? I’m mean have someone that picks out all your clothes I had my handwriting analyzed...
Je- We can make are own video and you can be the drummer, because you have the longest hair. No wait I have longer hair. You can be the lead singer [Brian] and you can be the d.j. [Anthony] and you can be the-
Br- The bassist [Nick].
Ni- Yeah.
Je- You can be the roadie [Nick].
An- Roadie?
Ni- Man, I’m not a roadie.
Je- You’re the roadie. You’re the one that is like [in audible] in the band, but not and Chris will be our, our manager.
C- What, a band?
Je- We are going to make a video.
Nicole- Can I be the director?
Je- Yes, you can be the director.
Nicole- Can I say do this and do that?
Je- Yeah.
Nicole- Do I get to be in it and wear something really cute?
Je- You have the scarf, you have the scarf, you’re the director.
Nicole- I won’t wear boots though.
Ni- ‘don’t let them get me’[singing]
Je- No boots.
Nicole- I don’t like skirts with boots though.
Je- No boots...
Ni She’s a good singer.

[A Thousand Miles by Vanessa Carlton, 2002]

Je-Next video…….this is the piano video.
An- The only reason I recorded this is because I like the piano, that’s it.
Nicole- Yeah, right, you know you like them. She’s your favorite singer, you know you have all her CD’s all of them, all one that she has.
An- I can play that, oh my bad …….hurry up man.
Je-Today.
Je- Now do you think the director did that for a reason? What do you think he was saying?
An- Piano that I can play [in audible].
Je- You can’t really hear the piano. All you can hear is like...
An- You can. In a minute she says something. Watch, wait a minute, you got a wait a minute to listen.
Je- Sing it. You know the words.
An- No, I don’t actually.
Je- Yeah you do.
An- [in audible]
C- You can play this?
An- Yeah.
C- Oh my gosh.
An- That’s the reason that I recorded it so I could hear it and go up stairs and see watch this part right here. It’s so tight.
Je- I think your lying.
Br- He sings it too.
Je- He sings it too [laughing].
An- I don’t sing.
Je- Are you lying.
An- I don’t lie.
Je- What’s wrong with singing?
C- Is there an owl on the piano? Just kidding.
Je- Do you think that traveling in the video makes it look stupid?
An- You’re having too much fun with that [video camera].
C- I know. Jenna can lead the discussion on Thursday?
Je- Do you?
Br- The piano makes a sweet car.
Je- The piano makes a pretty sweet car? Dude, your right. We should all ride around in pianos. Oh, and little sports cars would be the keyboards. What do you think?
Ni- I think-
Je- Roadie.
Ni- Piano, da da da da [mimicking the piano] [in audible]
Je- Does it make you want to bob your head?
Ni- Makes you want to get up and dance.
Je- Like Mind Fields?
An- Yep.
Nicole- Yeah, I love, even if it is someone I don’t like, I love seeing people like people dancing on stage with all their back up dancers and there all like doing the same thing and there all on time and I just like that.
Je- This is our director of our new video … and our manager.
An- Stop your laughing. You’re shaking the camera.
Je- I’m not laughing. Shut up Anthony. We could fire the d.j. all he makes is remixes.
An- That don’t matter, [in audible] get another one.
Je- Why don’t you play the piano for us Anthony?
An- I don’t have one.
Je- Oh, Go get one. There’s one on TV.
An- Excuse me I need that for a minute,[Reaches toward screen as if he could pull it out of the television]
Je- Ah sing it Anthony you know the words.
Je Do you know the words?
Br- Yeah.
Je- Sing it.
Br- I can’t, I’m shy.
Nicole- I think after thirty seconds of this song you know the entire lyrics...chorus.
Je- I’m the guy off of American Beauty now.[Teenage male character from a movie that often had a video camera on his person.]
C- See you always wanted to be Jack [student from their school who likes to video tape].
Je- ‘Do you want me to kill your dad?’ [laugh, referring to the character in the movie]
Br- [in audible]
Je-.....Take your shirt off now.
An- He’s doing it too, he’s like...
That will be 15,000 thousand dollars. [laugh]
Next video, what’s the next video? ...What’s the next video?

[Walking Away by Craig David, 2001]

An- I don’t know.
Je- Yes you do.
An- Oh this really sucks. I don’t like this song. I was just getting desperate.
C- You were getting desperate. [laugh gasp]
An- I was.
Je- Was your desperation influenced by the video?
An- No.
Je- What was it influenced by?
An- By telling Chris I that I’d have a video for you, no that-
Je- Don’t touch the lens.
An- I didn’t, I touched the camera.
C- How old is this song?
Je- Does anyone know how old this song is?
Nicole- How old it is? I would think it must be pretty recent because he’s pretty recent, Isn’t that Craig David?
An- Yeah this isn’t old man, this is new.
Robin [work study]- Maybe they released it there first then.
Nicole- Yeah, yeah, he’s British, so the song is probably old.
Robin- Yeah they played it non-stop [Tanya and Nicole continue to talk about videos and music released between countries, the students are not interested]

Je- What do you think about this video?
Ni- Cool.
Je- Is that all you have to say?
Ni- Uh-huh.
Je- What about you homeboy?
Br- Nice jean jacket [referring to singer on video].
Je- Oh, that is a nice jean jacket, what about the car? Are you mad that no- [in audible]
Br- [in audible]
Je- You are? Get over it.
Br- I feel a rage deep down inside me... it’s like a fire.
Je- Aww, use that in our new video. Where are you going director?
Nicole- I have work to do.
Je- Oh, you have a video to direct.
C- Should we fast forward this then?
Je- Yes!
C- We’ll you said you didn’t...
Je- This video sucks.
An- [in audible]
C- We can finish it.
Nicole- Do you want to finish it or do you not want to finish it?
Je- It’s your video.
An- Go.
Nicole- Is it getting gonged.
C- Well he said he didn’t mean to ... he said he was getting desperate or something oh
your going to far, your going to far or here have Anthony do it or unless you can

[Song Cry by Jay-Z, 2001]

An- Moving to Jersey.
Je- Uh-oh.
Nicole- He’s so not attractive.
Je- Not attractive? What makes you say that?
An- You don’t like his big lips? [laughs from Anthony, Jenna]
Br- I think his face looks like a gorilla.
An- It is.
Je- A gorilla?
An- He thinks he’s g-out and he was born in a rich neighborhood.
Nicole- And he also thinks his in 1988.
Je- Yeah. Okay Craig David.
Nicole- Some things from the 80’s were good...Fashion wise.
Je- Who are we watching?...Jay-Z? What’s the name of this song?
An- It will show you in a minute.
Nicole- I am a rap star and I have a cool car and I do it all for my video and there's a lot of hot girls dancing around.
Je- [in audible]
An- It's called Songs Cry by Jay-Z.
Je- What do you think about songs crying?

[tape cuts off]
May 16th, Discuss, Side A, 1 of 2

Ni- Last videos.
C- Okay, I'm sorry which ones do you wanna-
Br- Nirvana. The very first one...Smashing Pumpkins.
An- How do you turn it on?
Ni- We played a lot of them.
C- Do it now so I can record your voice.
C- Does everyone agree with this...What do you want to talk about?
Ni- First let's talk about...
C- Anthony what do you want?
An- Oh I wanted to talk about what's the name of it?
Ni- Which one?
Br- Whites Stripes.
An- That one video that I have on CD.
Br- Oh yeah. Toxicity [band].
C- What?
An- What is it?
Br- and Ni- System of a Down.
An- System of a what?
Vl -of a Down.
Br- System of a Down.
An- Yeah System of a Down. That's a song that I liked on there.
Br- That could actually be a pretty good video.
An- Yeah, the one like [tape cut off for three seconds]
An- The white screen and then he was like in the drummer, the drummer was in the
white.
Ni- Yeah, it then crescendos through the big old mash pit at the end.
An- Yeah that was tight. I like the words in it too.
C- In which video?
Br- I think there all missing.
An- Move your head for a minute. Move your hand Nick. Turn it up...That is some
artwork. That is so tight. I had to record that.[Nick is sketching]
Br- Here we go.
C-So were talking about...
Br- Nirvana.
C-Oh let me rewind it. Nirvana ....Toxicity.
Br- White Stripes.
Ni- Oh, You know what I like, but it probably won't be that good to talk about, the
Romanes.
An-The what?
Br-Spiderman one.
Ni- [singing] Spiderman.
C- Why would you want to talk about that one?
Ni- Oh I just like the song and the video, but I mean it’s just like, I don’t know. It’s just the cartoon; I don’t think you could say that much about it.
C- How come?
Ni- I don’t know.
C- I’m going to ask a lot more questions today.
Ni- Okay.
Ni- Because it’s real short and there’s not that much besides Spiderman and the cartoon Romanes, I guess.
An-, Br- Yeah.
C- So why are we going to talk about Nirvana?
Ni- Because it looks...
Br- Because it’s an artistic video.
An- I like it.
An- Yeah.
C- Why do you like it Anthony?
An- Why? I really can’t remember too much of it, so like if you play it I could probably tell you a lot more why I liked it.
C- But you just remember that you liked it?
An- I just remember that I liked the words, but I can’t quite remember the words, but I remember I liked it and I also liked the video, it was kinda tight. My favorite one was uh System of a Down. That’s my song, it’s very tight.
C- Why do you want to talk about that one?
An- Why? ‘Cause it was tight. It’s like, I don’t know. Just the way they formed the video it is like cool.
Ni- Maximum rock and roll.
C- The form or style of the video?
An- Yeah, the way they set it up, like how it all starts off like- I don’t know. It starts out like calm so they like put in a like a calm area like just the drummer and like them and like a white you know area and then like into the song it gets like crazy it’s like wow and then it’s like he gets into like a good mash pit.
Br- I think it would be easier to discuss after we refresh our memory.
An- Yeah, you know.
Br- Just because we haven’t seen them for a while and there were so many videos. They kinda get all intermeshed after a bit.
An- Yeah man, I got Spiderman flying on this side and then I got like a white drums and then I got some ah crazy people.
C- Crazy people.
An- I think you should just press play on that bad boy.
C- Alright.
Ni- I was looking for this.
C- Yeah, you left that. Anthony don’t forget your uhm, report by the way.
An- Oh yes man, that would suck...that would really suck.
Ni- Ouch! [bumped his head]
C- Your too tall for this office, were a bunch of short people.
Ni-I always hit my head when I go into the shower. There's like this beam and it just
scrap the top of my head every time.
C- Alright this is Nirvana.
Ni-Turn up the val.
C- Turn up the val.
Ni- Maximum rock and roll.
An- This it?
Ni- Yeah.
Ni- So much is going on.
An- [in audible]
Ni- Huh?
An-This is their style you say?
Ni- Yeah...I love this song...That's the best part. Yep.
An- That's tight, I like videos where they got like little kids in it, like little babies. Have you ever watch the dancing baby commercial? That's is so tight, I think, I swear.
Ni- Yeah.
C- Hum [laugh- like].
An- I like them like Budweiser commercials stuff where they get the animals talking and, that's so tight.
C-Okay, should we play it again? Or,...What do you want to talk about with this video? Ni-Huh?
C- Is there anything worth talking about?
Ni-Just talk about while we were watching. Like they got everything in it. They got the monkeys with the cymbals going on, so like toys and then they got like, uh, like the old school products. You know. The image of like uh you know like, like a toy...little kids. You know. Real innocence you know and then cans of I think soup or something with a little kid, you know, on it, and then they got the baby, but the way they like show it doesn't look innocence at all. It looks all trashy and real distorted. You know? And then they got the Halloween masks.
Br- There's a lot of destruction in this video. There beating stuff up.
Ni- Yeah, there Beating stuff up and they've got like trash everywhere and there like kicking it.
C- So what do you think that means then? Everything is getting trashed and but then there is what were you saying, old school style innocence?
Ni- There's a baby, you know, uuuuh...There's another baby.
C- Um-hum.
Ni- They got the psychotic rock thing going on. There's that toy the baby, yeah baby.... Like all right there, like all those props and all right there. And then the baby.
An- Why does the little baby dancing
Ni- Like right there, you know it's almost like uh... you know.
An- That's crazy right there.
Ni- What else? You got the....Like by this time they’re superstars. You know, but they’re acting like, you know, there acting like idiots almost. They’re just like- They got the whole psychotic rock thing just reinvented, you know? Like the Doors you know...
C-Okay....Brian, what do you think since you taped it?
Br- Well I think there is a lot of anger in the video too. It seems like the band is angry.
C- About what?
Br- I don’t know.
C- You don’t know?
Ni- Just like that’s who they are.
Br- ....I think.
C- Is that neat? I mean is that one reason you like it that energy or that emotion that’s coming from it? Or-
Br- Sure
C- Well no, I don’t want to put words in your mouth.
Br-Well yeah.
Ni- It just looks like that is just who they are you know the drummer will wave his head around you know and head bang stuff that’s who they are ah, crazy almost.
C- What about the lyrics
Ni- The lyrics? Uhm...
C-Does anyone know what the lyrics are? Anthony what do you think?
Anthony stop, stop. Anthony you can’t, come on please I want to hear what your thoughts are too. It doesn’t have to be anything along the lines of what they are thinking, It whatever you know...
An- What do I like about the video? What I like about it is that it’s like crazy. I don’t know.
C- Uh-hum, Crazy how?
An- How?
C- What do you mean?
An- Like look at the video man-it has all these like different things...
C- I know, but when I look at it and see crazy it might mean something a little different than when you would say it.
Br- Yeah. What is crazy to you?
Ni- Crazy to me on that video is like all the different things they like have going on. The little baby and then like you know the little smacking monkey what ever he’s doing the little tambourines or what ever he’s got in his hand and like I don’t know he’s focusing on different things and he’s got a little old school stuff going on, and then like you know. I want to know like, what confused me about it too, the shirts. I don’t know why. But like they all have the same shirts on it’s like...[like the rapid change]
Br- Shirts, just like the style of grunge scene.
An- Well, see I didn’t know that. I don’t really jam you know with Nirvana in my room
Br- You didn’t hear about the Grunge area?
An- No.
Br- In the early 90’s.
An- No.
Br: How could you not hear of the Grunge era?
An: I’m not into Nirvana.
Br: Well it’s not just Nirvana.
Ni: Yeah, like by now the Grunge thing is getting all commercial so they’re dressing like, they’re taking it to the extreme, like not just like, uh, like the, uh, the flannel and the jeans that are all ripped up and now they got like really long sweaters and they’re all more holes and it just looks even ten times as trashy and it’s almost like they’re uh almost making fun of it at the same time but also like you know like uh also at the same time it is what it is.
C: What is it? Uh it just like the nature of the uh time, it’s just like the nature of …
Ni: It’s chaos.
C: Anthony, since you weren’t really familiar with Grunge, and said it was confusing, like what kind of thoughts where coming to your mind through? What were you thinking were you making any associations?
An: No, not really. I just listen to it for the music.
C: Well, you said the shirts were confusing you so I was just curious. I know some of these questions might sound silly, but really there is a reason.
Ni: Why do you think they dress stupid like that?
An: I really wouldn’t call it stupid, just weird, See what I like, from the things I’m used to watching you know there not really looking like Waldo everybody
C: Okay, well there you go, okay they all look like Waldo.
An: They all look like Waldo, just different color Waldos. I’m use to things like ‘bling bling’
C: What’s ‘bling bling’?
An: ‘Bling Bling’ is like jewelry and like you know FUBU.
C: FUBU uh-hum.
An: Rockbrock gear and stuff like in videos.
C: Okay, What does the Grunge style mean to you Brian or the whole look or style of clothing, I mean is that an important part of the video sorta what your looking at?
Ni: I think so
Br: Yeah.
An: Why?
Br: Like Nirvana is one of like the first bands to like to do the Grunge thing, uhh I think it was like, I don’t know I just think it was to be rebellious.[rebellion flashiness]
Ni: It’s like you know in the earlier 90’s you know when uh it was all like Michael Jackson you know
Br: Yeah and like, like hair bands and stuff like that-
Ni: Yeah and it was all like hair bands you know and then-
An: Do we have to talk about this?
Ni: There just you know there just sorta making like a quiet statement about uh uh fashion you know and uh it’s like the post punk it’s like well forget fashion forget these super rock stars will do the exact opposite of what your suppose to be and turn it around and they ended up getting real big.
An: That’s beautiful.
C- So, so when you look at a band, you sometimes look how you can relate to, you know your drawn to their image basically too because you can identity?
Ni- Yep.
C- Would you listen to a hair band even though you wouldn’t be caught dead looking that way?
Br- If they were good.
C- If they were good?
Ni- I think image has a lot to do with it, even if, even if that’s what if you believe that it shouldn’t just be about the music it’s still uh it’s always what band who plays it who sings it who does that and uhm and it always goes back to the rock and roll star or rock star.
An- Dude that’s tight.
Ni – That looks cool
C- Anthony what do you think about… Would you listen to a band…..
An- Because of their clothes or hair?
C- Well, I mean is that does that kinda turn you off sometimes?
An- No I don’t pay attention to that.
Ni- What about if uh let’s say uh Ludicris or something you know instead of uh wearing the stuff he wears now like the sporty stuff and the jewelry..
Br- Yeah what if he dressed like CO2 and he was like a rapper?
An- Yeah I would still like him because I like his lyrics, like the way he presents himself don’t, I don’t care about that too much as long as it’s good music. You know I buy a CD or something and I’d be like Ludicris like damn I don’t buy it because of their clothes or the way they present themselves it’s mostly because of their music. I’m listening to them on my headphones and stuff. I’m not like you know picturing them like…[the boys all tend to dress slightly like the music they listen too]
C- What do you like about their lyrics, what are the things they talk about?
An- Uh-life. That’s what I feel like. I don’t know Ludicris is more about like, like pointing out like girls and little games they play and stuff I think it’s kinda funny. It’s not even that-
C- Issues of the heart?
An- He talks about reality like, like smoking weed and stuff like that…
Br- Yeah, I think, uh, I heard from a lot of people that like listen to rap like
C- What?
Br- Listen to rap. They listen to Ludicris and they don’t like it because……. [in audible]they don’t really listen to the song
An- Ludicris is tight. I don’t know who would said that.
Br- [in audible] the lyrics like the lyrics don’t have no meaning they just like jump around [in audible].
An- Well, some of them do.
Ni- Yeah, but then they-
An- Well, yeah, I can admit, like maybe, like, four or five like songs he has on- like some CD’s, like have no meaning, I feel, because they just talk about stuff that nobody cares about.
C- Uh-hum... What kind of stuff no one cares about?
An- I don’t know, your catching me again. I have to rephrase to know what I’m talking about.
Ni- Even if they are just talking about uh, uh, cars, jewelery, n’ girls n’ six-fours n’ uh
C- What’s six-fours?
Ni- Six-fours... uh, like a car and uh, twenty inch rims and all that even if that’s all the song is about you know, they’ll like-
An- That’s the only reason that I watch the videos because of the girls and the cars.
Ni-... they’ll like the way they arrange the poetry you know they’ll just re-in- mean you know make something like that, that’s played out, but still reinvent it like, like describing how it is, like he said life you know, but he’ll like take something everyday and compare it to something really goofy or something really, really different you know and like make it rhyme and then go on to the next verse that’s what I liked about rap.
An- I turned it off, now how do I turn it back on?
C- I gotcha. What about uhm, to the Nirvana deal again. Uhm, is there anything else you think worth talking about anything else you want to talk about with the video?
An- You know that song I dedicated to a his girl [Nick’s girlfriend] by Ludicris?
Ni- Oh, yeah.
Br- Oh, yeah.
An- “… she grew up in the church” I have that with me.
Ni- I think it’s uh, uh- You know how uh, Curt Cobain is like he’s like, uh big, uh he’s like the new teen idol all right now and uh, then and uh, and he just like he’s not even singing into the microphone and he’s eyes will be going off in different directions and he’ll just be like staring blankly and screaming and he has hair all over you know and he doesn’t look all clean cut...
Br- He kinda looks cracked out
Ni- Yeah he looks all cracked out he kinda looks psychotic but that’s like what you know that’s what draws you to the video cause it’s something new. It’s something different.
It’s not just Michael Jackson doing the dance with twenty, thirty people.
Br- Flashy.
Ni- People dancing with him clothes and flashy.
Br- Nice hair.
Ni- Yeah, makes you like want to relate to it, you know, like well he’s just an ordinary guy, you know?
Br- Yeah, like I don’t have to look that way.
C- You don’t have to look like Michael Jackson you mean you just look like him?
Br- Have nice hair and dress real flashy.
C- Uh-hum.
Br- [in audible]
Ni- Less fashion more thrash’in.
C- Okay.
Ni- So that’s kinda like-
C- Do you like, so do you almost enjoy the videos because it’s more kinda giving an alternate way?
Ni- Yeah.
C-....of just a lifestyle
Ni- Yeah.
C-....or just dressing? Or whole view
Ni- A whole lifestyle. It starts with like I guess it is fashion the way their dressing but it’s also you know it’s like anti-fashion and it’s all about...
Br- Yeah, I think they’re trying to be anti-fashion though you really can’t do that.
C- Yeah that’s true.
Ni- So then when people marketed it like GAP marketed Grunge then they just then they just take it to another extreme and they dress even more chaotic and like this is our response to that you know will wear long shirts that have big stripes on all fuzzy I forget what you call those funky sweaters you know.
C- Do you know what that is?
Br- What?
C- Long sweaters, funky sweaters.
Ni- Like what he wore in it that looked like Waldo?
C- Oh, those remind me of those British Rugby shirts do you know what I’m talking about so when Anthony said Waldo I mean Waldo is British too, but I don’t know where Seattle scene kids would get that...except there are a lot of British people up there maybe I mean Vancouver which is next to, I don’t know, Anywho...
What about this like song in particular? Do you know the name of the song that we just saw?
An-Silver
Br-Silver
C- What’s that?
Ni- I haven’t really gotten the lyric, like I’ll listen to the song, but I really can’t pull anything out of the lyrics. I just get drawn by the uh, kinda the music. It’s all real, it’s real fast and real like garage sounding. Real uh, I don’t know.
C- Okay...Do you want to watch it one more time? Anything else?
An- Next video.
Ni- Next video.
An- I wish I had the video to this song. [music he is listening to on his portable CD]
C- If you find it you can bring it in, do you want your tape back?
Ni- Next video.
C- Why do you wish you had the video to this song?
An- Cause man it would probably be a funny video man, cause the words in it are funny. I can just picture it ‘in audible’ can you hear that man?
Ni – Yeah.
C- Which one are we watching next?
Br- It’s like in the middle?
C- Does everyone want pizza today?
Ni- Yeah.
C- I’m going to order it right now. It’s like eleven forty five.
An- Did you write them all down?
C- Yes just so-
An- What? You sat through it that long?
C- Yeah. So I could do this.
Ni- You should do it on the slow rewind.
C- Oh.
C- Let me order the pizza first really quick.
Ni- Can I, I’m going to take a whiz. I’ll be right back.
C- You want mushrooms and sausage?
Ni- Yeah.
An- You’re on video and you said you were going to take a twinkle.
C- A twinkle.
C- Sausage, mushroom speak know or forever hold your peace.
Br- Pepperonis.
An- Pepperonis.
C- Okay,
An- Yeah that sounds good.
An- I hope you know man, are you ordering from Andranticos?
C- Yeah right. Is that what you want?
An- Yeah. I mean the sausages are big old man.
C- Should I get a large is that going to be enough for three?
An- A large? I don’t know the large is pretty big.
C- Is it, how big?
An- I don’t know, just get a large, put the pieces are like ‘blam.’ Yeah well it’s like that thick pizza. This is going to be the best pizza you guys ever ate. You have not ate Andraticos. I swear I give them so much profit....’she says she was a virgin- and she, she said she was- a Christian and she grew up in the church.’
Br- [in audible]
An- Film?
Br- [in audible]
An- Not anymore. Did you stop it?
C- Which videos do you think Laura and Jenna would want to talk about?
Br- Yeah where’s the zoom? Where’s the zoom?
Je- Maybe they would want to talk about mmm Metallica.
An- Right here dude. Zoom. Zoom. I think we need another.
Ni- Probably Anthony’s video.
An- No dude stop. I think we need another tape again.
Ni- What about this one?
C- There should be fifteen more minutes on it.
An- No it stopped. You got twenty-eight.
C- Is it recording?
Br- Yeah.
An- Turn it off.
Br- Yeah.
C- Here’s another tape for that.
Ni-Oops.
An- ‘She said she was a Christian and she grew up in the church.’
Br- Are you sure I don’t think [in audible]
An- No it’s not off man it’s still recording.
Br- It’s off. It’s on standby.
An- Anthony can you check and see if it is really all the way played through.
Br- I don’t think it is. I’ll check.
Ni- I think not.
An- Ha ha ah... Homeboy, dude you got an afro. You’re on the screen.
C- Hutchins, uhmm Hutchins..... it’s 555-5555.....the uh, 1871 N. High Street the Wexner Center......... the Wexner Center for the Arts...... just the main reception area it will be in the lobby..... uh how much is a large?..... three..... okay, I’ll get that with sausage, pepperoni, and mushrooms...that’s all...uh cash.... Okay, thank you.
An- ‘She was a Christian and she grew up in the church’
May 16th, Discuss, Side B, 1 of 2

C- It’s going to be ready in forty-five to an hour.
N- That’s fine.
C- So it’s twelve forty-five to one o’clock. Kind late for… okay ready freddy?
N- Yeah freddy.
C- Uhm…
A- Hey Chris.
C- What’s that?
A- The code again?
C- 1160
A- [Xeroxing his history paper] Man if I kick this camera again I swear. This is dirty paper.
C- Okay back to the discussion…Anthony please
    Eventually… the power keeps cutting off… Anthony.
A- I’m on my way.
C- Thank you.
A- Was there a paper clip on this?
C- Do you want to staple it?
A- No it’s alright I want a copy for myself….You’re a dork man… Your recording ha
    ha ha[music begins]…. This video is pretty tite…. So tite.
N- Yes.
A- That was tight.
N- and A- [not audible]
N- That’s the best part.
A- I know his head keeps going.
N- It’s a rave.
A- That’s the tight part there… Oh that was so tight.
C- Okay I hear a lot of ‘tight’ going on why did you choose this video? What to do want
to talk about this video?
N- Because it’s tight-No uh it’s uh cause you know they got a lot of effects going on
you know like at the end where he’s screaming it makes it looks like he’s screaming
out people or something and then it like goes back into his face, see that? I think that
was…
A- I just think the way they like organized the video was tight, like the reason I say tight
is cause like, I donno, cause like, uhm, I donna- All the exciting parts about like,
about, like the words going on, like gets all crazy. It’s just like the beat towards it,
like the way they got the video going is just like, I don’t know. When he was sitting
there head banging like really quick, like I think that was tight. He’s going crazy. I
don’t know, that was tight and like I also like way, I liked the video because like, I
don’t know. I just liked the words. It’s not really like understanding the words or
nothing but its just like how he approaches himself by saying like, I don’t know-
C- Like the way he delivers them?
An—Yeah, like how he gets like, the beat going and like, uh, I mean it’s kinda hard to explain, but that’s why I like it.
Br—They’re a good band, pretty talented.
An—Yeah.
Br—And I like how, just how they fly around like every things quick like, you know? It just makes you want to like move like ‘eh oo whoa hay hay.’ You can’t- instead of like, a boring- it’s just like he’s standing there like “disorder” [high pitched mimic] you know? Not moving no where and like this ones got you flying around the whole screen and then flying through people, you know, and just like gets you motivated. I don’t know. I think it’s tight. That’s what I like about it. That’s the only reason I like the video.
C—Is it almost exciting almost?
An—Yeah.
C—Gets you pumped up sorta?
An—Makes you get going for the day you wake up to that song man. I’ll be like ‘whoa, hey, hey.’ … I think it’s so tight. I don’t know why… It’s like the way, they…
C—So it’s not really the words it’s more like the delivery?
An—It’s the words too man…it’s the words.
C—Which words?
An—‘Disorder.’ That’s about it. Then he repeats that.
Ni—And then there’s a part, yeah there’s a part where he’s like talking about the toxicity of the city, like maybe, like there’s a bunch of like, problems, cause it shows the one guy standing there and you see first, you see the images of uh-
Br—Like Hollywood.
Ni—Yeah, like—
Br—Like at the very beginning there’s Hollywood—
Ni—Yeah.
Br—Like it’s all gold and then they show like poverty—
Ni—Yeah bums.
An—‘Disorder.’
Br—And stuff like this guy sitting near a fire and a trash can.
An—Yeah you know.
Ni—Yeah definitely distinguishes class struggle.
An—Like in his words too, like when they where showing that you know he was mentioning about it too. Like if we rewind it or anything you see, rewind back to the fire part, like where they’re all hovering around he all mentions it and like, and then he just goes off crazy like, you know, ‘disorder.’ I think it’s tight. Like it’s—
Ni—Yeah.
C—Do you think the song’s slightly about you were saying class struggle or poor and rich?
An—Yeah.
Ni—Yeah and that’s- and people that you know, they’ll call it international class war or whatever.
Br-No, cause there’s like a Holly wood at the very beginning. Its all gold shows stars and then like, on there chests it show like, a middle class and then like, like, like, uhm, a poorer class.
An- I mean this is just a video man.
C- So what do you think that means?
Br- I think some of their lyrics have to do with class struggle or something. I don’t know
An- I don’t think they are trying to make fun of it or nothing though. I just think they are just trying to point the fact out.
Ni-Yeah.
Br- I wish I knew the lyrics better.
An-Yeah.
Br- I know they sing about important things, cause like, one of their songs is about like—see like, there’s [in audible] uhm, like, one of their songs is about like, drug money used to regulate uhm, political elections and stuff. I don’t know. It would be easier if you could understand the lyrics.
Ni- So they kinda like—
An- They got the crazy look going on too like …better- Dude isn’t that weird like, how it goes from like that crazy scene to like, you know, blue light like, just chill’in and then like—
Ni- It definitely shows their talent.
C- How’s that?
Ni-Like their instruments like, the drummer. He’s got something pretty creative going on and right there it’s like, real slow and then it crescendos real fast.
An- And then jumps and cranks, that’s what gets me.
Ni- Looks like, like, a Marxist’s idea of like, uh, class struggle or whatever, but then they are all like, disordered because they are all fed up. Maybe, ah, kids like, take stuff like, disorder. I guess they don’t have any control over it, so they want to damage the system.
An- I like that part about it how like, it’s all calm and it’s all crazy and then it’s all calm again, you know, break out again. That’s tight. Who else likes that?
Ni-Yeah.
C- I do.
An-I don’t like- Like that’s why I don’t really listen to too, like, much- All they do, the whole video, is jump around all crazy, I guess I like this because it’s like, calm and then it gets crazy again. See that tight.
Ni- And I guess a lot of kids like, uh, how they look all uh, crazy like, I was talking about the psychotic rock like, like -
Br- Yeah like-
Ni- And like, how he’ll just go crazy just singing and the artists.
Br- [in audible]
Ni-Yeah. And then he’ll have a weird stare. I’ll show you…
C- I’ve seen his stare before from a different video.
Ni- Yeah, so that’s been going like the Doors and Alice Cooper.
C- Ah, I see what your saying.
Ni- And then there’s, and now there’s ICP, the whole gimmick is crazy insane you know. A lot of people like that.
C- A lot of people like that?
Ni- Yeah, I don’t know why.
C- I mean what does that mean?
Ni- It makes you –like, like, a crazy person is writing music. There’s some kind of brilliance there.
Br- Yeah.
Ni- That you can’t find in a normal person.
C- Oh, okay.
Br- Yeah.
Ni- Right. There sounds like, he’s... I don’t know.
Yeah, a lot of the metal bands will have the kinda psycho gimmick. Even like, Kiss and Psycho Circus.
C- Is that because of that kinda idea that artists are depressed and insane?
Br- Different kids cling onto it, uhm, cause, uhm, they make it look okay to be different.
Ni- Yeah definitely. And they, yeah, probably a lot of kids have a bunch of problems you know, like, maybe they’ll have like, ADD [attention deficit disorder] or something and it kinda feels like, you know, they are different and there’s something wrong with them, Especially kids that listen to like, metal and death metal and there like, ‘oh I’m so depressed’ uh, ‘I’m so different’ you know? ‘I’m not cool at school,’ but this is like real insane music.
Br- They think the same way that I do, but I listen to different music.
C- Just a different kind of music
Br- Uh-muh.
C- That makes sense you know clinging to things to what you can relate too and what other people can relate too.
Ni- For a metal band it definitely shows they’ve got a lot of skill and talent for like, the music you know, the whole composition.
An- I think they suck! Sorry.[kidding]
C- How’s the tape, sorry go ahead.
Ni- Compared to some of the more popular acts there is a lot of talent. The guitars, drums and bass.
An- Doesn’t it say ‘r’ ‘e’ ‘c’?
C- Sorry, excuse, okay.
An- Dude stop. Man that’s why I got that one focused right on you.
Br- You were?
C- So it almost like, it sounds like, I’m hearing you guys talk about two... I think this is interesting your saying.. okay sure you know you might just be watching a music video but sometime you sorta start relating to it. You’re drawn to it. The lifestyle, the band kinda projects just because you believe there giving off this certain kind of political point of view or lifestyle or also you can relate which might mean political or lifestyle as well. Or just the way you feel too?
Ni- Yeah.
C- Because you were talking about like feeling isolation crazy or different.
Ni- Yeah, so there, also cause it does look cool.
Br- Visual appeal.
Ni- Uh, a lot of you know, every video is different. A lot of them are the same, but they all have like, have sort of some artistic value to them. Some different kind of ways to look at things even if it’s a realist thing like, the video he had…but some of them you like because they are real or some of them you like cause just there in space you know….surreal.
C- So, you mean-
Ni-So, I think that one is pretty surreal but then it goes back to like reality and then it goes back to I think the best part in the concert like, the people are coming up you know, when he’s head banging and then it just shows them rise up.
Br- Look into the mirror.
An-Ah dude, that’s messed up.
Ni-Like worms out of the ground, I don’t know.
C- Oh wow worms out of the ground…
Yeah, do you guys look at stuff metaphorically sometimes? Do you really get into- if you really like the video? Do you start trying to guess the symbolism?
Like when Jenna said ‘Why did the director did that?’
Ni-Yeah, sometimes I don’t think about it, but I think you do, you just don’t know it.
C- Anthony how about you?
An- What?
Br-[in audible]
C-Do you ever- certain videos you like a lot, do you start almost wondering why they choose the images they choose or why they dressed the way they did like, start analyzing it ‘er?
Ni- Yeah.
C- What?
An- I don’t feel comfortable
C- …[in audible] comfortable
Br- [in audible]
An- I don’t care.
Ni- You might be thinking this is uh, directly connected to acid.
An- No I never think about that.
C- Okay.
Ni- Or you might be thinking.
C- You just like to listen to it don’t you?
An- Yeah, I just like to listen to music. I don’t care too much about videos. I don’t care too much about uhmm what they wearing. I don’t care too much about ah, the point.
Br- Sometimes I just close my eyes and listen to the music.
C- But you said you like ‘blang blang’ videos.
An-’blang blang’ videos
C-What do you say, ‘blang blang’
An-’bling bling’
C-An- ‘bling bling’
An-‘bling bling’
An- No, I don’t like them videos. I like their music.
C- Oh.
An- It’s a different thing from like what we just got through watching. From like ‘drop it like it’s hot’ you know there’s nothing like, uh-
C- What’s that?
An- Laugh.
C- I don’t know... help me.
Ni- It’s like a hip hop.
An- It’s a hip hop term, ghetto slang.
C- What does it mean?
An- ‘drop it like it’s hot’
C- Drop what? The music, tell me, explain, please.... Translate.
An- [laugh]
Ni- That’s funny....Yeah.
C- I translate for you all the time, like what does that word mean? Okay...
An- Oh, I got you Brian.
C- You guys stop. Come on, one more video.
An- Let’s watch one of my drop it like it’s hot videos.
C- Okay, which one?
An- Drop it like it’s hot, the only one I have on there that’s actually cool... What’s up.
C- What’s the band?
Ni- I want to see the Legos
An- Put in my video.
C- Is it the...
An- Bam, it’s the last one
Br- Is it the Jay-Z video? Is it the Jay-Z video?
Ni- Legos
C- Oh the last one, ‘Nappy Roots’ one?
Ni- Yeah....’nappy rrrroootss.’
See when I watch a music video its cause I’m just watching. I’m not really listening to the music, cause if I want to listen to music, since I normally don’t like the music they play videos for I’ll just listen to one of my own stuff or whatever so if I’m watching videos it’s because I just want to see stuff you know.
An- Cause you just feel like watching TV.
Ni- Yeah, feels like, yeah.
An- It’s a good feeling to just watch something you know.
Ni- And it’s not just like your watching like, a sitcom like sometimes I feel like why am I watching this? This is so stupid. I’m wasting my time.
An- Like soap operas.
Ni- I’m not going to remember any of this like when I leave, you know like a sitcom it’s like-
An- You know a music video is something to watch because you know it’s exciting it’s funny. It can be exciting fun or boring, you know?

C- Uh-hum.

An- And like you can have your own uh...

Ni- If you don’t like the video, in the next two minutes there’s going to be another one.

An- Yeah or you know or you just change the channel to another MTV or something.

An- Videos are just interesting.

C- What?

An- Videos are interesting. It’s like one life time, but short.

C- One life time, but short?

An- Look see how he’s going through like 1988 you know?

C- It’s like a little mini story?

An- Yeah that’s like what it is. Like a paragraph story, but stretched out.

Ni- I never noticed but like hip-hop videos are more real. You know.

An- They’re real.

C- What do you mean?

Ni- Like, uh, alternative music or like ...

An- It’s all about them.

Ni- Yeah this is all about them. It’s all personal. It’s all like real life even though sometimes it’s like what they wear or what they drive or it might not even be theirs you know, but it’s like this is real life. It’s all about them and a lot of the other alternative or rock videos will be like, uh, different visual—be in space or be-

C- Oh I see what your saying. They’ll be in the ocean or on a desert?

Ni- Yeah and this is....

An- Okay hold on [in audible].

Ni- Yeah...[in audible] or like a story.

An- Yeah.

Ni- Yeah you see there’s usually I guess a story line in rap videos. I think.

I think pop videos are the worse uh, because they’ll just have the same old ...and they will be on a beach or be like floating in the clouds or something or just be them and uhm, there’s a lot of uh, digital effects and stuff and it’s not like, sometimes there’s a story line, but I come something like this [in audible]

C- So unless you think the artist is cute ...you’ll change the channel.

Ni- Yeah see that’s the only reason I’d watch something like this ‘ahh Brittany Spears ohh’[being facetious].

An- It’s so different [in audible] from 500 other videos.

Br- Pretty much.

An- I think it’s more like, you know, who wears the most like chains or who like wears the latest gear. They’re more like alternative and stuff like that. There more about making the video and they’re more about like the uhm, who can be tighter? Do you know what I’m saying?

Ni- Yeah.

Br- What did you say?
An- It's more like, it's more like the way they are trying like, you know, go about it or like who wears the tightest gear, drives the tightest cars, wears the most chains represent something, you know.
Ni- I think there's a class war in the music industry like rock stars are the rich, the upper class-
An- They're artistic though at the same time ...
Ni- And at the same, the alternative would be like the middle class, because they don't get much air play, but they're still popular and then you got the underground. They're the poor people and then you got the homeless people would be like the local bands.
An- I still think it's tight though.
Br- I like that song.[in audible]
An- I gotta go.
C- It's all the pop [soda pop]. I'll call the front desk and tell them I ordered a pizza.
Ni- Alright.
C- Hey, Tessa.
Tessa- Uh-hum?
C- If I call the front desk could I just call Jenn's phone number?
Tessa- Just call 555-5555 and then just press the button for the front desk and then whoever is working up there can come down and ask them to call you when it comes.
C- Do they hate that?
Tessa- They'll get over it, they hate everything. It's okay though.
C- They hate everything?
Tessa- Yeah, it's like a requirement for like working at the front desk it's not because of the people, but it's because your sitting at the front desk all day.
C- Uh-hum... There's not answering..
Tessa – Here I'll call them.
C- Eeww... How's the tape doing actually? Is it really still recording?
Ni- I think.
May 16th, Discuss, Side A, 2 of 2

C- So why hold- I'm going to put it on pause.
An- This is a brand new tape, Chris is going for it.
Ni- I'm up on that song the Nappy Roots one.
An- You like it?
Ni- Yeah.
C- I liked it too. Why do you want to talk about it?
An- I guess because uh, I don't know. I like it a lot. Why I like it a lot because the little hillbilly thing going in it you know? You never see like black dudes dressed up as hillbillies and stuff. It was kinda tight.
Ni- Yeah and it was like Ohio, right? Because they went by Bowling Green.
C- What?
Ni- They shot a Bowling Green sign.
C- Oh, did it?
Ni- Yeah.
C- I missed that.
Ni- And everyone thinks Ohio is just all farms so, I guess a lot of it is. So I liked it. It's all like you know, not what you'd expect from a rap group. And they're all just getting funky and goofy out you know. At the barn and stuff.
An- And they were grilling out and stuff and making food.
Ni- Yeah. And it looked real grass roots and homey cause uhm, it had the woman brushing the girls' hair you know, and uh, and ...outside you know, and it looked like they were enjoying themselves and uh, and it had the little story line to it.
C- Brian what do you think? Is there anything that irritates you about the video?
An- No. Nothing.
Ni- 'Cause I like uh, uh, Oye, uh, old Oye music where it's like where there all like, most of it's just like they're at the pub or it's just like friends hanging out you know, and they're like enjoying themselves you know, uh, and they're just singing along you know? Like catchy verses -er, catchy choruses and then it looks like they were doing the same thing. They're all up singing and smiling you know, and it's all like, you know, like working class and it looked all like grass roots.
Br- Down to the basics.
Ni- Yeah down to the basics, but you know they still had the screen how it split up.
Br- Yeah.
Ni- That was cool.
C- So you basically like the basic feel the grass roots feel?
Ni- Yeah.
C- But why?
Ni- Because were not famous, were not celebrities, were not- it's nice not to see a rock star up there or some guy showing off his jewelry and watches and uh, and having a car we could never buy. It's nice seeing that sometimes, but it's not who we are.
C- What do you think?
An- That’s about the same thing.
C-
Elaborate with your own words.
An- I just like it cause it’s just a bunch of people out like having fun and on top of that just being funny. I like their voices too. There’s two people that are in it that crack me up. There voices are so tight.
Ni-
The Rasta guy?
An- Yeah and this dude that was like uh, he was like Bob Marley.
Br-
I heard a lot of references to marijuana use.
An- Yeah
C-
What?
An- Well, when they got out of the car, remember when they baked the car out and got out?
Br- I heard references to marijuana use.
C-
What in this video?
Ni- Yeah.
An- Yeah.
Ni-
Yeah and I guess sometimes that kinda goes with the uh, uh, the people thing. It’s all illegal and it’s all and since it’s a cheap drug uh, you know, working class people use it. I guess, so I guess you know, so I guess people that smoked weed would relate to this. It’s just like a happy song so.
C- So you think, well, what do you think about that? I’m just curious. Is there a bit of truth to that -er do you know what he’s talking about?
Br-
Uh, I think-
C-
There’s a certain life, once again this thing with lifestyle.
Br-
Yes, it’s like a lifestyle.
I think uh, a lot of people their lifestyle has to do with marijuana use. Like-
An-
Marijuana use.
Br-
It can be like based around it, like
C-
What do you mean a lot of people? Do you mean teens?
Br-
Anyone.
C-
Just a lot of people?
Br-
Yeah.
An-
Is this blank?
C-
Why did this video bring this up compare to the other one?
Br-
I’ve heard a lot like of rap groups and individuals rapping it out.
Ni-
There’s a band coming this Saturday and they’re called Left Over Crack and since they’re, they’re like, squatters you know, and so uh, they use crack cause that’s like, uh, a homeless people drug. It’s pretty cheap, but like-
C-
Is it? I don’t know is crack cheap?
An- Crack is not cheap dude.
Ni- Well it’s cheaper than cocaine.
An-
No it’s not.
Ni-
Yes it is, poor people use crack and rich people use cocaine, but like so I listen to it, but like I don’t relate to it ‘cause I don’t smoke crack or whatever, and you know
they're talking about the whole squatter lifestyle and I don't relate to it, but I still, you
know, but I still like why they're singing about it, but like this- it's sorta like working
class you know, and I relate to it you know, even if I don't smoke weed. It's just like
real life. I see it all the time. It's you know.... and it doesn't sound dangerous when
you hear 'crack' you think dangerous, you know? And uh, that's- this is like safe.
You feel comfortable with it.
Br- ....of a barbeque with a bunch of like friends and stuff like that.
Ni- Yeah I forgot about that. The barbeque is all about like, having fun and being outside
and enjoying yourself with family. Good times.
P- Oh this is great somebody cleaned this.
C- Yeah Dana did-
P- That's great, that's great.
C- What about family in this video. Like they're like showing this idea of family
P- Does this belong to anybody, if not all throw it away.
Ni- Yeah.
P- Oh it's yours?
Ni- Yeah.
P- Okay.
Ni- Yeah like, uh, even if its not they're family they still like the mother figure and the
daughter figure so it uh, feels like a closer to home and uh, more like real life you
know?
C- How does that all play out when they are referencing like drug abuse?
Br- They do it with their family.
C- So that's just a family thing?
Br- ...it's just another thing they do. It's just another thing that they do enjoying their
family...[in audible]
Ni- Like it's I guess-
Br- Maybe that's what that video is all.
Ni- I guess especially people that-
Br- That's what they do to enjoy-
Ni- Especially people that listen to that kind of music and watch this.
An- Can you grab the top of that camera and turn it a little a bit.
Like a lot of people, that isn't what family is. It's not about drugs, but....for some
people ...
Dana- Where do you want it pointed?
An- Not on me.
C- Then is this video really real then? Or is it something that you wish was real?
Ni- For some people I think it's real.
C- [in audible]
An- For some people it is real.
Ni- ... and it's close enough to me that I could to relate to it or I'd want to relate to it. I
know a lot of white people uhm, that listen to that gansta rap, suburban white people,
but since like the nature of it is like, so real, just gangs and guns and stuff, since that's
so real like, they’ll want to be apart of that and want to listen to it you know, and it’s close enough-
C- Well was that gangster?
Ni- No. That wasn’t gangster, but like there’s suburban white boys are like a big part of the gang rap market so you know, it’s like opposite to the big celebrity like Brittany Spears that no one could ever like get to know
C- You can’t relate to her at all because she’s a pop culture icon?
Ni- Yeah.
An- My god!
C- HHHaaa!
La- I brought this.
C- Yeeaa!
La- We have to go. I had to go to the hospital this morning to get x-rays.
C- Oh dear.
L- And I wanted Jen to go with me, but were just leaving.
C- Okay, Are you okay?
La- Yes.
C- Okay.
An- Yeah that pizza should be here in like five minutes.
Je- So today has been a crappy day, uhm, do you want us to stay? It’s like…
L- My mom is outside[ in audible].
C- I just have to do a follow up with you guys. Cause I would, that would help me a lot, so really appreciate it. Yeah we can maybe watch yours and then choose one from yours to talk about.
Je- Right now?
C- No, your mom’s waiting.
La- Can we do that Tuesday then?
C- Yeah.
Je- Okay.
C- NO pizza for you! Just kidding, just kidding.
An- You guys shouldn’t go to school, you guys shouldn’t go. I’m telling you.
Je- Why?
An- We got those tests.
Je- What tests?
An- Remember those tests we took at the beginning to see if like, to get like, to get a chance at how smart you are or what ever and like, well they got all mad because everyone was like putting like a, b, c, d. Well we got that again. And we have to do it for like three days straight. I’m guessing again so-
Je- Well okay then, we’re going to go.
C- Okay.
La- So were going to do this on Tuesday?
C- Yes.
Je- Okay.
La- Alright, Well here’s our tape
C- Okay.
Je-Hmmmm.
La-See you guys.
C-Bye.
An- What time is it?
C- It's twelve thirty-five in about twenty-five more minutes the pizza should be here.
An- How long did they say it?
C- About forty-five minutes to an hour.
An- It's been forty-five.
C- Almost, about ten minutes it will be.
An-It might already be here, I don't know. And Andriaticos only be right there
C- No, they will have to call me because I have the money,
An- Who has to call who?
C- The front people in the lobby have to call down.
Ni-'Money equals power equals respect.'
An- There you go man.
C-I have one more question. I have a written thing just to follow up with. If you wanted to make your own video, let's just pretend what would you want to talk about how would you film it?
An- I don't know what I'd talk about.
C-You know how you were talking about certain style a story if you were to do that which one would you approach?
Ni- Nirvana approach.
Br- Yeah.
Ni- And I'd thrown in a lot of uh, like, Rage Against the Machine style political stuff like, uh, how they uh- Have you seen their video yet?
C- I don't think so.
Ni- Like some of them will have like, uh, quick uh, shot like of uh, statement or something.
Br- They will like, yeah, I have seen in their videos where they actually will have a whole story about like you know, political thing that happened they held a concert for like [?].
C- For who?
Ni- Abu-Jumal [Mumia Abu-Jamal].
Br- Yeah and uh, like, one of their videos has like, Indian Reservations.
C- Abner Louima, the N.Y.?
Ni- Yeah.
Br-What?
C- Louima in N.Y, victim-
Ni- You mean Philadelphia?
C- I don't know.
Ni- Are you talking about [?].
C-Who?
C- Oh, okay.
Ni- He was in Philadelphia. He saw a cop and it looks like he was harassing his brother because he was a taxi driver and he came out and uhm, and somehow …… got shot and the cop got shot and he was fatally killed and uh-

Br-[in audible] shot a cop and they saw some other guy run away, but the witnesses weren’t aloud to testify.

Ni- Yeah and that was a very unfair trial.

Br- They also said that like, the cop like, got shot in the back or something and then they said that the cop tried like, cop turn around and shoot and like something [in audible].

C- Now how did you learn all about this? From the news, from reading it or from the band?

Ni- Like-

C- From what?

Br- Different form, Mohab [teacher] from my class.

Ni- Check B and uh, Public Enemy is real into it Angela Davis they had a lot of celebrities… [in audible]

C- Are you ever drawn to the bands that deal with political issues like that?

Br- I’m more about the music.

Ni- Yeah.

C- The talent, you mean?

Br- Yeah the music not the [?]

C- And you play guitar, is that one reason?

C- What do you think Anthony?

An- I don’t know.

C- Okay.

Ni- Most of the artists that uh, talk about politics, most of the artists that talk about politics are usually uhm, leftists or Marxist or something. I don’t really get into that much because uh, I don’t really agree with some of the stuff, but I still appreciate it cause it’s uh, you know, I feel like, you know, there are so many tyrannies and [in audible] it’s like you see-

C- There’s so many what?

Br- [in audible] their thought instead of like having someone else writing their songs.

C- Like how they trust their own thought as oppose to like being a Brittany Spears where it’s all heavily produced, I guess, or it appears that what at least?

Br- I can respect [in audible].

An- I really don’t know what to say too much because I listen to it for the music.

C- Okay, well that’s, well there you go.

An- I don’t really look at it uh, no personal way or nothing. I don’t look at it like ‘wow’ you know? I just watch it music for the ears man.

Br- I usually don’t analyze [in audible].

An- Sometimes I catch myself thinking about something you know ‘why did they put the chicken running around’ it has nothing to do with the video.

C- Uh-hum.

An- I really don’t worry about it. I don’t really get into it.

C- You like to watch it sometimes... when there is a cute girl on, also for the music...
An- Also for the goofy stuff like, you know, like the reason I like to watch the videos is because you know, I know that artist is like the type of person that would do something weird you know? You know, like, go do like, some black dudes you know, in country outfits running around like, you know, that artist would do something that you know, would excite me on the video.
C- [phone rings] That might be the pizza….Oh hi, thank you. I'll be right there. I'll be right there.
An- I have to go to the bathroom.
Ni- Bob Marley.
C- I guess we could turn them off for now.
An- ‘dirty dirty dirty shell’ [singing] Dude tell me if that hurt?…Dude did it hurt?
Ni- No, it wasn’t comfortable or anything.
An- Bob Marley
Br- Did you know Bob Marley’s real name is Jeffrey Kasta?
Ni- Yeah cause uh, [in audible] yeah, whatever….probably is Bob Marley.

[fifteen seconds pass]

An- I say it’s high wild.

[twenty seconds pass]

Ni- Play that video again.
Br- Which video?
An- My video?
Ni- Yeah. I just want to hear the song. [in audible] in my head
An- [in audible]
Br- [in audible]
Ni- Huh?
C- Okay, they delivered it in Mershon. I'm like-
An- Go ahead. [music plays- Nappy Roots]

[eating pizza……song ends]

Ni- I got to see that again.
C- Sometimes it makes my stomach upset because it’s too greasy. I’m not really hungry yet.

[song plays again]
May 16th, Discuss, Side B 2 of 2

[music still playing]

An- Are you still recording?
Ni- I think. I saw the video for Atari Teenage Riot. Played two videos it’s like, uh, industrial like, electronic uh, [in audible] uh, I got two of their CD’s, I don’t know.
C- Are you every influence by, do you ever buy music because of the music video?
Br- I’m sure I have before.
C- It’s not like-
An- I think it’s not always because of the video though, it’s because of the music.
C- You probably like the radio or your friends are more influential in what kind of music you get?
Ni- Yeah.
An- I think it’s like, if you’re uh, I don’t know. I think with some people it might be, cause your friends like it or something you know? ‘Oh man I like’ you know like influencing like, ‘Hey, I should go buy this’ you know then like my friends would like it you know, and we could listen to it and stuff you know.
Ni- A lot of bands I like now I either heard on a compilation from like a record company, underground record company or Indie [independent] record company or it’s just like I saw them at a show and I was like ‘Wow, can’t believe I never heard of them before and they’re like amazing’…. except the Red Hot Chili Peppers, I heard them from the radio and I started following them.
C- Do you guys ever go see a band- there’s really no opportunity unless it’s like a big venue? Like Blossom or Vets Memorial.
Ni- I always go to Bernies [small, campus deli/bar that features local bands at night].
C- You do?
Br- I was going to go see a concert last Friday, a festival. Jack Johnson.
C- Where’s that at?
Br- Cincinnati
C- Cincinnati. Do you guys ever do that? Do field- road trips?
An- Br- No.
Ni- I have like once.
T- If you had a car would you?
Ni- Um-hum. Like I’m sure I will this summer.
T- Will you have a car this summer or will you just use your parents’ car?
Ni- Uhm, probably use my parents.
C- When do you go to Bernies? On the weekends?
Ni- Huh? Yeah mostly on the weekends.
C- How late are you allowed to stay out?
Ni-On the weekends? I’m usually not allowed to go in there because I’m in so late maybe one o’clock. So uhm I don’t know, if I’m taking my girlfriend out maybe we can stay maybe one or two o’clock.
C-Your parents love your girlfriend.
Ni- Yeah, so otherwise.
C-I think that’s so funny, I don’t know your allowed to hang out with your girlfriend really late, but your grounded with your other friends.
Ni-yeah
T-Have your parents always been like that way or is it just this girlfriend?
Ni-They don’t really like her that much though.
An-That’s how my parents are.
Ni-They just uh, they just don’t think she’s a bad influence. She doesn’t do drugs, she gets good grades, she dresses nice.
An-She yells at him for smoking cigarettes.
Ni-Yes, she does.
An-She’s like, ‘We’re going to have to have a talk.’
[laughing]
Ni-Yeah she used to-
T-Uh-oh, sorry that looks so disgusting.
An-What happened?
T-The sausage fell off the pizza.
Ni-I take the bus and she was like we have to have a talk.
Ni-Like I quit for a long time.
Br-Me too.
C-Everyone around you starts getting emphysema. Okay can you please fill these out when your finished with your pizza
May 27, End Session

An- Are we playing a video?
C- Yes.
An- Then play it.
C- Which one? You have to pick one, it’s your video. Or tell everyone, they’ll make a
group decision if that’s possible.
La- I think there’s like Naughty By Nature and-
An- Never.
La- Little Romeo and then-
An- “Little Romeo” Yeah there you go.
La- There yeah-
An- Is that it?
La- And there’s like, Where’s that song she- that Missy Elliot is in it and that girl?
C- I like Missy Elliot.
An- Uvant?
La- Or no, it’s uh … Tweek or something.
Ni- Oh no! No, no play Naughty By Nature.
An- Yeah play that- play that... No dude-
La- No.
An- Play that Missy and what’s her name... that goofy stuff. Yeah you got the video?
C- Yes, it’s in.
An- I’ll be your cameraman.
C- Set us up.
EX[visiting high school student]- What kind of movie is this?
La- It’s videos I taped.
Ex- Is this an art video?
C- No, it’s MTV - er it’s VH, what is it? B-
La- BET.
C- BET.
An- “BET”... That’s not MTV.
C- That’s not MTV.
La- Well I forget if it was BET or MTV.
An- This one?
La- This is the first one-
C- I call everything MTV... it’s generic.
La- Keep going it’s like-
An- This isn’t Naughty By Nature.
La- I know. Yeah it is!
An- Oh yeah it is.
La- And then, now wait maybe I did tape...
Ex- You should fast forward [in audible].
An- Jenna is like you got to [in audible].
La- This one, this video.
C- What’s this video?
An- This ain’t Missy.
La- She’s in, I said the one with Missy in it.
An- This is the one girl talking about taking off her clothes.
La- Tweet or Tweek or something.
An- There we go.
C- We are only doing this for about fifteen more minutes, so
Ex- That’s okay.
C- Jenna, we are going to start talking about the videos you brought in.
An- Huh?
C- Which one do you want to talk about, cause-
An- This one.
C- We can’t watch all of them.
An- This one…Talk about taking her clothes off.
Ni- Yeah, and looking at herself in the mirror.
Je- I’m sorry… I was only able to take these. Four-
An-Who’s this artist again?
La- It’s Tweek.
Je-Wait till the end.
An- Huh?
Je- I don’t know.
An- Wait till the end?
Je- Wait till the end-
Ex- Beat.
Je- Huh?
Ex- Beat.
An- Huh-hu [a laugh]
Je-I cropped them…[in audible, coughing]
C- So should we give the video a proper cue up or should we just keep going?
Je- Uh…
Je- No, wait this one is off MTV because [in audible].
Ex-Yeah see in the corner.
Je- Yeah cause uh, Making the Video was on…
La- Yeah.
Je- That’s why.
[..........................................................cough...............krinkle, Nick is opening up a snack for lunch]
Je- Nick your not watching.
[snickering, snickering, contained whispered laughing]
Ni- I’ve seen this.
La-We won’t tell your girlfriend.
Je- Yes we will.
Ni- Actually she like this -singing.
Je- Oh.
An- Oh [in audible]
La- Uh-oh. How old are we? [Nick is eating a snack pack with marshmallow cream and rainbow sprinkles that he is smearing on his graham cracker]
Je-Missy Elliot scares me in this video.
Ex-Uh-uh-uh-
La- She looks like she uh-
Ex- I’m the beast!
La- Yeah really.
Ex- I’m the beast. [said in a bass voice]...She’s a monster.
C- Well like, I like her.
La- She just looks like, cause she’s dressed up like a girl and usually she wears guy clothes.
C- Oh.
Je-Everybody knows...she’s a lesbian.
Ex- Is she?
Je- Yeah. Butch
An-[in audible]
Ex- Don’t her and Miss Elliot go out?
La- No, they are like best friends.
[cacophony of speaking]
C- ...young, young artists
Je- Who knows what the message is?
An- Oh, I don’t know, I don’t get it.
Ni- I know.
La- What...Nick?
Ni- Uhm Cause she thought she was like insecure about her body or something and one day she looked at herself in the mirror and she’s like...’oh my’ and started taking off her clothes and feeling herself.
C- Really?
Ni- Yeah, that’s what my girlfriend said.
C- Hum.
An- Eh-eh-eh, ‘That’s what my girlfriend said.’
C- So she’s telling a little story.
Je- I hear uh, rumors that she’s uh talking about uh-
Je and An- ‘Masturbation.’
An- eh-eh-eh yeah, that’s kinda what it sounds like dun’ it?
C- I don’t know I’m not listening to it [nervous laugh].
Je- That she went to a club and all the males were getting on her nerves or whatever and she went home and did it herself.
[someone in audible]
Je- I’m not playing/
An- It’s good information.
Je- Huh?
An- It’s good information.
C- Anthony is like I’m going to listen to this know-[laugh]
An- I’ve already heard this like mad.
Je- It’s the story of the audience life
Je- I like it cause they show like one guy in the video for like, one man or something.
An- Oh that was good.
C- So why did we watch it though? Or why-
An- Why because uh, it has Missy in it that’s the reason I watched it. Cause it’s crazy.
C- Is that why?
C- Why did you want to watch it?
La- Uhm, cause I didn’t like Naughty By Nature or ?
C- Okay.
[coughing in audible]
La- Even though like the lyrics are a little whack, cause your like ‘what?’-
La and Je- La- I didn’t like the beat to it.
Je- It’s going to stick in your head all day long.
Je- It is. It will get stuck in your head all day.
La- Yeah, all-day-long.
C- What do you mean by ‘whack’ though? See I’ve been asking everyone. You guys didn’t notice, but I’ve been asking.
An-Hum?...there saying ‘no’ get-out-of-my-head..
C- They have been saying ‘that’s tight.’ Okay what does that mean? What does that mean?
Je- It means it’s ‘enjoyable.’
La- Oh.
Je- It’s popular.
La- Whack?
Ex- ‘Wack’ is enjoyable?
Je- No, ‘it’s tight’
C- Oh, no I mean ‘whack.’
La- Whack.
Je- Whack.
La- ‘Whack’ your just like lame...it’s lame.
Ex- Lame.
Je- Whack is like lame.
La- It’s lame.
La- Like what? What did you just say, it’s like, I don’t know.
Je- ‘Dude- your lame.’
An- ‘Your whack dude.’
Je- ‘Your are so not cool.’
C- Okay.
La- The message is like, not clear. Like when I first, cause I had no idea what she was talking and somebody was like well it’s about, she’s talking about masturbation [in audible] like why would you write a song about that?
C- Uh-huh.
La- Your just like huh? That's what 'whack' means to me when your just like 'What?'
An- They don't use ' your not cool no more.'
Je- 'Not cool.'
An- They use 'Man, your so whack.'
Je- 'Your whacked.'
Je- Swear to god it used to be "your so not cool"
Je- 'Your so not cool.'
An- I swear to god it used to be until like 'whack' came into the picture. Then they're like 'You're a whack dude' 'You're a whack nigger.'
Br- I never say 'whack' I never said 'whack.'
An- Your white dude.
Br- So?
An- You don't say white
Ni- So they're white!
Je- So your whacked dog!
An- See I be hearing her say 'whack' her say whack so...
Ni-Yeah.
An- I guess.
Je- I say 'whack?' When did I say 'whack?'
An- Just now.
Je- It was an example.
An- Ha!
La- That is whack.
Ni- Man your whack, black is whack.
Je- /La- No, your whack.
Je- The word has lost all meaning.
La- It's from 'whack-o.'
Je- Whack.
La- Like if your whacko?
Je-Curly?
Ex- Can you chill out?
La/C- If your like a whack-o, curly?
La-Curly? I was like 'curly?' You know like a wacko he's crazy like a crazy person, whacko 'it wack', it's like the verb for it or whatever.
C- You know what my favorite word, phrase, phraseology I heard was uh, 'Drop it like it's hot.'
La- Drop it like it's hot?
C-Now does that mean-
Je- That was so cute.
C- Now does that just mean-
An- Drop it like it's hot.
Je- Drop it like it's hot.
C: I think that’s awesome. Does that just mean you don’t even think about it- please tell me.
An: Drop it like it’s hot.
Je: Drop it like it’s hot!
An: I don’t know it depends on what your looking at like…
C: So it means different things in different contexts though?
La: Drop it like it’s hot.
Ex: I thought it meant for something like girls, something about their butts.
An: Ah-ah.
La: You drop it like it’s hot.
Je: You drop it like it’s hot.
C: That’s what I was thinking. To me that-
Je: Like a hot plate, drop it like it’s hot.
Ex: Drop, drop, drop it like it’s hot.
Je: Drop it like it’s hot.
C: That’s an instant response too.
Ex: It’s for girls to shake their bottoms.
C: I was thinking it was maybe more motive?
Je: Just like do it, Drop it like it’s hot.
C: Kinda like just do it?
An: Yeah I guess it’s more like you were saying just do it. Yeah, just drop it like it’s hot, you know, just do it the way you do it. You know?
Je: Wow, I never really analyzed that. Drop it like it’s hot.
An: What was it like that…
Ex: I think it has to do with girls and their butts.
La: I always thought it meant like –
Je: You would.
An: Eh.
Ex: There’s this song that says ‘Back it up and stop.’
C: ‘Back it up and stop’ and then ‘drop it like it’s hot’?
Ex: Yeah. Like after-
La: I always thought it just meant like ‘stop it.’ Just like when someone’s like ‘alright dude just drop it.’ Like just ‘stop.’ All right just like stop like doing this. Like that’s what I always thought ‘drop it like it’s hot’ meant.
Je: Like the conversation like drop it like it’s hot.
An: Just do it.
Je: I don’t know…
An: Do it, do it skinner.
Ex: Do it stir.
C: So like sexual context you could use it in but there’s also like ‘do it’-
La: ‘Shut-up.’
C: Or ‘shut-up.’
La: It’s in a song just ‘drop it like it’s hot.’
Je: Wow.
C- ‘Drop it like it’s hot’ is like ‘shut-up?’ That’s an awfully long word to say-
An- No it’s not man.
La- That’s what I always thought it meant like-
An- Like ‘drop-it’ that’s like ‘shut-up.’
La- Like when someone’s like ‘drop dude’ when you like ‘shut-up’
An- Yeah, that means ‘drop it.’
La- Like ‘stop it.’
An- No, they like added it on to ‘drop it like it’s hot.’
Je- Drop it like it’s hot.
An- Yeah to another saying to ‘just do it.’
Je- Hum. Drop it like it’s cold. No, that really wouldn’t work would it.[in audible] Drop it
like it’s luke warm.
C- Okay I just wanted to clear up uhm, like a couple people had different phrases again.
Brian you where saying ‘Rock and Roll’ content, can you just expand on that? I think
I know what you mean, but you said you like something about this video that had
‘rock and roll’ content, but what does that mean? And Nick you said ‘Maximum
Rock and Roll’?
Ni- Oh no that was the uh, it showed a picture of the magazine ‘maximum rock and roll’
and I was like-
C- Oh I am glad that I asked cause-
Je- You made a mess Nick.
Br- Uhh.
An- Drop it like it’s hot.
Br-Uhh, I don’t know. I think the videos that I picked are different than… pop videos that
are like, about like love and like… you know and then… uhm, a lot of rap videos have
like girls and [in audible]. Rock and roll videos have like, uhh, kinda like, a crazy
like… uhm… like different uhm.
C- Uniqueness.
Br- Yeah.
C- Are you sure?
Br- Yeah.
C- I just wanted to make sure you weren’t adding something that you weren’t already
taking about the other day…..Okay one more. I just wanted to say some observations,
this is my homework. I am going to tell you what I found from my homework and say
‘Chris your crazy, you got that all wrong-
Ni-Uh-hum.
An- Hey man.
Je- Chris your crazy.
Je/C- You got it all wrong.
C- Or that sounds about right. –Er, but add this to it.
Je- But-
Ni- Yeah.
C- Uhm, Okay, I know not everyone probably thinks this but let me know. A lot of people, what you like about videos, when you do watch them, is uhm, the uniqueness it’s something new.

Ni- Yeah.
An- Sounds like it’s hot.
C- Does anyone else agree with that or disagree?
Ni- Yeah, definitely like to say ‘drop it like it’s hot.’
An- Drop it like it’s hot.
Ni- Drop it like it’s hot.
C- Do you usually like something that is new or unique? And I know you guys have said that as well.

Je- Uh-hum.
La- Yeah because like, everything is like the same now a days like, everything is like a copy off of a copy off of a copy and at the beginning it was something that had meaning behind it anyways.

Ni- Wow.

C- There was something else.... You really actually don’t like watching videos. I mean you watch videos, but you don’t actually watch them when there on it’s more something to have on in the background while your doing something else.

Ni- Yeah.
Je- Yes! And laugh and make fun of them.
La- I watch videos because if I hear a song on the radio and I don’t know what they are talking about like that song we just listened too-

C- Yeah you said that.
La- Then I watch the video and it kinda explains the song,

Je- Yeah.
Br- I watch them to listen to the music.
Ex- Yeah.

La- Sometimes uhm, sometimes-
Br- And the video is just like a plus-
An- Yeah.
Br- Something to look at while your listening to it.

C- Okay. And so you guys don’t usually really analyze it either?
Ni- That’s what I do sometimes.
Je- Well we’ll make fun of them sometimes.

C- That’s not why you do that, okay.
Ex- Hi!
Ni- Drop it like it’s hot man.
Ex- That’s like rock ‘n’ roll in your face.

Je- Kinda like a cartoon almost. I mean me and Don [boyfriend] we’ll just watch them and like ‘ha-ha’ just like that video just now. And then you know just like the annoyance of it we make fun of it ‘cause you don’t really watch it for entertainment [in audible] I don’t.

An- What time is it?
La-1:30.
C- It’s more entertaining to watch it to make fun of it?
Je- Uh-hum, to me it is.
C- Does anyone else actually watch it because you want to make fun of it?
Ni- Uhmm, naw.
An- Well some of them like Marilyn Manson videos. I don’t really like him too much.
Je- I like the songs, I just think the videos are funny.
An- I just think he’s on crack.
Je- I’m like rap for me ha-ha your just like-
An-Ha-ha look at that dork-
Je- I know.
An- What’s he got [in audible voice raised into high pitch].
Ex- Get’s on my nerve.
C- Another thing that I just want to go over... is-
Ex/An-Hey.
C- You guys weren’t here when we were talking. We had this conversation and I sorta 
directed it that way I think, but we sorta talked about how you can sorta relate to 
videos sometimes-
Ni- Yeah.
An- Boo!
C- And so your more drawn to certain bands or certain... videos sometimes?
Je- Yeah.
La-Uhmm...
Je Yes I do, like-
C- So can you guys expand on that idea?
Je- Yeah like-
C- Because I don’t have your thoughts on that.
Je-Uhm... Say it’s some kid just got in a fight with his parents and he turns on the Staind 
video and –
An- Or he’s going insane!
Je- Were he’s like, he like, you know the Stain video I’m talking about?
Ex- I hate that song.
C- Yes, I do.
Je- He like, he just sits there like-
C- I watched it.
Je- ‘I know how you feel’ you know like just sits there and wallows.
La- If I hear like or if I’m watching a video that I can relate too, it makes me, especially 
cause you don’t usually find the video that’s happy-
An- Make you cry?
La- Yeah that you can relate too.
Je- Your in a good mood you turn on a video ‘I’m really feeling that guy right now ‘cause 
he’s in a good mood too.
La- Cause usually songs ‘er-
An- Like a sad song saying goodbye or something and you’re all crying, ‘Why’d my boy have to leave me’ [laughing Je, and Ni]

La- You don’t feel so like, alone that someone else has felt this same way. Especially if it’s like completely like hitting it right on cue, like how your feeling at that moment then you kinda are like ol’ wull, I can relate to this person you know, someone else has felt this same way.

C- Um-hum.

Ni-Like if uh, like, if it makes you relate to it you can like, you’ll accept it and you’ll approve of it and uh, you’ll like, you know, won’t just shut it off, like that song sucks or uh, that songs good.

Ex-That song sucks.
An-That songs retarded.
C- Anthony I had a question for you.
An- Hey, Hey
C- Seem like you really enjoy things that are humorous and funny
An- Yeah.
C- I’m mean that’s why you value watching music videos?
An- Yeah it is.
C- If you do watch them... and while you listening to music too kind of-
An- Kind of.
C- You listen to music uhm. what, why else do you?
An- That’s it, just listen.
C-Another thing I saw-
An- Kinda like sitting there, it makes you want to bop your head or something.
Ex- Say ‘hi’ dude.
Ni-Chocolate light.
An-Naw, naw naw naw naw naw naw naw.
Ex-Chocolate lites what?
An- You start doing [?] dance and stuff.
Ex- Chocolate lite is who?
C- Another thing that came up-
An- MC Hammer you want to do his little moves.
C- Do little dancing?
An- Yeah a little Michael Jackson.
C- Uh-huh.
An- Yeah. I don’t like that video too much though.
C- Another thing is like uhm stories people were saying they like the stories... in the videos.
Je- Oh yeah like your watching the story. Uhm
C-Do you like that?
Je-Uhm...
C- Do you look for that?
Ex- I do.
C-Follow that?
La- I think that’s mostly country videos.
Je- It’s like, No, it’s like-
Ni- No, no like in hip-hop and pop like eh-
La-Like that, have you guys seen that umm Nickel Back video *Too Bad*? Where like it like-
Je- That’s a [in audible] story right there.
La-Well no, it was on MTV like, they had this count down thing that was on it and it’s like this story about like, him it’s like a miniature, like story or a little movie or something and it’s like, it had him as a kid and like grew up-
Je- Shows his life.
La- ‘N his dad like, left him and then like he got in this huge car accident and shows him like, grown up older and he like, he had to work, like live in this little house.
Ni- I don’t like-
C- Well also, okay maybe I wasn’t clear. I was being too literal, but when we were taking about stories, but also not so literally, but that... Anthony said he valued, and Nick you agreed with him I think. You said you valued umhm, seeing just a short little clip a view of possible life even though you know it’s a video, but-
Ni- Uh-hum.
C- Do you ever watch videos thinking that it sorta represents possible a gleam of reality?
Ni- Yeah.
An- Yeah.
La- Yeah, like their reality and that’s why you relate.
An- Hey [whisper].
Je- A possible reality.
An- It’s like past time.
C- I know.
An- You know I’m saying I don’t want to be late.
La- But it’s like it’s like a clip of their reality and that’s what they are going through and that’s why if you relate to the video it makes you feel better cause this is my reality and I’m not so alone. It kinda like all fits together.
C- Okay, okay just one more question. I just want to make sure this is right. At least everyone in this room values videos that are more realistic as opposed to popish. Is that true?
La- Yeah cause your like watching-
C- Brain is that true?
Br- Yeah.
La-Cause you don’t relate to it.
Br-Manufactured fake.
C- Cause you don’t relate to it it’s fake
Ni- It’s not real.
C- Jenna do you like pop videos sometimes? Tell me why. Okay, why, tell me why.
Je- It’s like I have absolutely nothing else to do and I turn on the TV-
Ni- And they have to be good looking too.
Je- Yeah it has to be a really hot chick.
Ni-Yeah.....
Je-You know they didn’t write this song, you know. They didn’t……. watch it and your
like, I can’t believe this person is doing this!’ and than you change the channel……..
C-Oh wa-wa-wa-wait. Oh, I’ve got one more question.
Je- One more question.
C- One more question.
Je- You guys.
C- One more question. I’ll call the school and say your going to be late.
Br- Okay, Anthony! She says she’s going to call the school and say will be late.
An-Okay.
C-Uhm, one thing, this is a sensitive issue but I noticed or did you feel, What were you
uncomfortable about talking about. Let me just ask that question. Were there any
subject matters that you felt were uncomfortable about while we were talking
discussing?
An-No.
Ni-Uhm, not that I can remember.
C- Points where you felt uncomfortable or tense?
An-How can you get tense or uncomfortable about talking about music videos?
Je-Not really.
An-I don’t think you can.
Ni-I don’t think the videos we watched, but I guess some videos-
Je-Some could be really offensive like self-inflicted pain and stuff like that. That could
probably make somebody uncomfortable, but then it couldn’t make somebody
uncomfortable it really depends on your sensitivity.
Br-Yeah, I don’t remember watching anything too uncomfortable.
Je-Yeah.
La-Like, uh, eleven year old girl watching that video and someone would say you know
that’s about masturbation she would probably be like ‘It’s what?’….ewww
An-Eww that’s nasty, I’m going to tell my mommy.
Je-Why-are-we-talk-ing- about that?
An-I’m not old enough.
C-How about rap videos though?
An-Yo.
Je-Not really offensive, but annoying.
An-What?
C-Okay why are they annoying?
An-Asap rockers, well asap rockers is tight. Did you guys ever hear that? Have you?
Ex-Asap top?
An-Asap rock Freestyle underground.
Ex-Is it by Asap top?
An-No, it’s by Asap rock.[conversation is going on while Jenna talks below]
Je-‘Cause it’s just like when is this going to be over with because you really have no
interest. It really depends on what kinda of music you like. Like if somebody who
likes rap music is watching a rock video just be like ‘when is this going to be over with?’
C-Okay so the interest is in the music but you could also possible relate to it?
La-Yes.
Je-Um-hum.
C-Okay.

[left shortly afterwards to return to school]
APPENDIX B

Journal Entries

May 2, 2002

Thursday, May 2, 2002

Anthony, Brian, and Nick were present, but Laura and Jenna were absent. I will have them fill out the First Response Tuesday.

Anthony asked the most questions while writing responses.

Said; he doesn’t like to write so stopped at the question

The question “Do you typically engage in other activities while the music videos are on?” He wanted clarification, I stated, other than watching, do you eat or hang with your friends….

“What scenarios do you find yourself watching MTV videos?” is blank. I clarified, what is the environment like, where are you?

Question: “What do you most value in the above scenario?” He asked do you mean the videos? I said, not necessarily, what is the most valued part of the whole experience of watching MTV videos?

Question: “Generally, how long do you watch the videos?” Clarify, he asked is this what you mean? He’s answer as written, “until a videos that doesn’t interest me comes on then I will go to MTV2 and watch something else.”

I asked, about how long of time is this, or is the time random?

He said, “Yeah it depends, like if U2 comes on, I switch channels.”

Read through:

Interest
Pleasure listening to the music
Use/practice so far: listening to the music, social background ambience (I bet they talk about or refer to videos though), he burns CD’s from Internet.
Value being with friends
Don’t value being alone
Brian:

Similar response in that he watches “a few times a week.”

“I watch the videos I like and change the station for others.”

(later they clarified, that they like MTV2 more because as Nick explained, “Sometimes they show Iggy Pop and I am like yeah,” (he shows physical excitement, stretching his arm out and downward with fist, mouth opened wide with half his facial muscles exaggerating the ‘yeah,’ like a rebel yell cool). He likes punk music.

Brian said MTV is popish. I said oh so MTV2 is more old school? (in my mind thinking older rockers/punkers) Anthony said there is more variety, MTV is all pop and rap, the rappers have over taken MTV. (Anthony raps sometimes)

Previous conversation, Dan [a student placed at the Wexner Center, but was expelled from school] mention that he felt rap music that is on MTV is geared towards young white boys; Dan and Anthony are friends. They both freestyle rapp, Anthony less than Dan. I see this as a practice or use. Anthony mimics more when I asked if he made it up, he was not communicative. I have an intuition, especially at the beginning of the year, that both Dan and Anthony were into rapping and talk about being urban city kids. They did a lot of freestyling, especially Dan. After a while the rapping stopped. I asked Dan if he wanted to freestyle an aesthetic theme? He uses it for different reasons, he is into skateboard and graffiti culture –graffiti is his “vents and coolers.” Use may be conventions that are vehicles for or reflect who they think they are, or are perceived by others. I could never tell how serious or truthful their lives are. They are fairly good kids at the center, but would get into fights, used to steal, had been in drug rehab. I do believe they have been in trouble, but I feel teens experiences are emotionally intense and I don’t know how to measure how severe of situations they have been in, but at any rate, what they state is emotional to them.

Brian chooses videos by criteria of band or artist. (Is this different or more specific than Anthony saying until I don’t like the video?)

Brian watches videos late at night, by himself, time to be alone, yet contradiction a bit, because he said he would like to discuss the videos. So does he mean alone from somethings or someone? (Previously, Dan and him arrived one morning excited talking about how they talked for two hours about Pink Floyd the Wall videos. They were analyzing the images. They where excited by the imagery, but where not quite clear to what the imagery might suggest as far as having knowledge in a historical sense about Fascism etc. They commented more on the wanting to be comfortable numb, “doesn’t
everyone?” (Dan always interpreted and analyzed at length about art and life. I gently explain to him other people need to share their interpretations and thoughts.)

Brian is interested in drawing and takes classes at CCAD. Nick was describing his work as Surreal. I ask if any of Pink Floyd’s images influenced his work. He shrugged, perhaps he hasn’t realized? He is going to bring in some of his artwork. I have a feeling, since he is visual, he may enjoy or value the artistic imagery. I know he wrote he chose by bands and artists, but he chooses this word, *artist*, instead of musician; so maybe he looks for what the artist supports???? I do this, so I am wondering.
May, 7, 2002

Tuesday, May 7th

Nick

Around 9:30 in the hallway, while I was standing near the copier getting ready for a morning studio. I have noticed Nick was not wearing as much tagged icons on his clothes. He wears a Mexican baja now. I wonder if that had to do with him getting into trouble for breaking into an abandoned house. He is motivated to work hard and prepare himself to become an adult.

Nick, as usually, was early. He said, “Chris your going to kill me because I didn’t bring in the videos.” He proceeded to tell me he couldn’t record off of his cable. I asked him if it was because you had to change the channel on the television set. [Thinking something of the effect if you set your television to a particular channel, the VCR has precedent to what is channelled in] He didn’t know what I was talking about, nor did I well enough to articulate it. I said we would talk about it more later after the studio.

Side note: I gave Nick a video that I said he could use to record on (Art21). He can’t record off of the cable for some reason, so we know he doesn’t record videos.

Brian

After the studio, around 12:10, I asked them if they had any videos. Brian handed me a tape[note to record what brand of tape]. The cover slip was over the cassette. He said there were a lot of videos on it. I said thanks this is great. I asked him if I reimburse him for the tape, would he prefer a certain quality of tape? He said, no it doesn’t matter. I am not so sure of this. In general, Brian is easy going or rather I think he does not speak up and say what he would really prefer. Often quiet, if you direct questions at him and an additional person, he first will look at the other person to see if they will respond. If I do not asking him directly what he thinks he will just let it slip. I can see in his body language and his eyes that he looks for cues of whether or not he has to talk.

While I was asking about the quality, I mentioned, or I didn’t know if you liked tapes that were high fidelity. What that means I am not quite sure. Something to do with the longevity and quality of the picture and sound. I personally at their age tried to buy higher quality tapes intending they will be used heavily and I wanted to extend their recorded life and have a good quality picture and sound.

Anthony jumped in and said, that it doesn’t matter man as long as it is cheap. This is where I preceeded to say well I didn’t know. I know some people like to purchase higher quality tapes. I asked Brian again and he said he didn’t care so I gave him a generic brand videocassette.
Anthony didn’t think he had to bring the videos in yet. He said he would bring them in Thursday.

We discussed Nick’s dilemma. Anthony said, “Yeah you can record off cable, I can do it. We have three kinds of cable.” I asked, “You have three cable companies?” Anthony, “Yeah, we have a big house and there is cable in different rooms. Some people don’t like Ameritech so we have Verizon,” and some other company he couldn’t remember. He explained to me that Ameritech is a digital satellite disc therefore; you can fast forward through movies if you want.

Anyway Anthony asked Nick if his cable legal? Nick smirked and said, “Yeah it’s legal.” Anthony thought Nick should be able to record videos. Brian mentioned there is something that you can buy that you put on the back of your TV. This is similar to what I was thinking, there is a splicer that you switch the cable input from the TV to the VCR, so the cable goes through the VCR input.

I asked Nick if he could record videos over a friend’s house or is that something he wouldn’t be able to do or doesn’t do. He didn’t answer specifically, but said he will see what he can do. I ask if he had a tape thereafter remembering I gave him the PBS Art21 tape. He proceeded to talk about how he didn’t like the PBS ART 21, “Well the beginning was cool,” but he didn’t find something else on it interesting. Nick’s technical problem was left unsolved because none of us had the knowledge of how to solve the dilemma.

Laura and Jenna were not here again. I asked if anyone knew if they would be showing up on Thursday. They said that they didn’t know. Anthony said they have trouble getting a ride and are having problems with their dad then proceeded to say, o””Oh, I guess I shouldn’t of said that. I don’t know if you know that.” I said I did. I sometimes would drive the twins to the Wexner, since they won’t take a bus, though the school insists they should. They don’t like the bus, so they try and get a ride from one of the girls’ boyfriends. They stopped calling me, because I think when I told their site mentor that I drive them in the morning, she was like, you do!? I said it wasn’t a problem because they are literally on the way. They stopped calling me after that day. I don’t think it really helped motivate them to come though. I drove them about three times, if I can remember and the other two times I showed up, they were still asleep and said they would get a ride from someone else, this occurred after they one of them called me the night before to say they needed a ride. They would just apologize for not showing up. I didn’t push the issue, but said they need to call me. I do not know the real scope of what they have to deal with.

I asked if it was feasible if one of the guys could give them a cassette tape at school, so they could bring in videos. I said tell them it is homework for not being here. If they could record some videos that they would then like to discuss. Anthony said he would do it. He would give the tape to Monica, who he explained was like a sister to them, she is always over at their house. So, I will see how this goes.
After that conversation I asked Brian if he brought in his artwork? He did and I looked it over quietly laying it on the gray industrial carpet as I squatted in front of it, with my back against a stack of white metal filing cabinets and cubbyholes. His work was mostly in pencil with one piece in crayon, one in oil paste and one in black graphic pen. The artworks were in a spiral sketchbook, with some of the drawing unattached, slipped in between the pages. The black ink piece was on loose-leaf paper with tattered edges.

There were graph words next to it, I don’t remember. The figure was center and cut off at the knees. The figure was an attempt; I believe to create a very graphic comic harsh light. Some of the value effect turned into a face on the figures shirt. The face of the figure was graphic more to illustrate his facial feature, which where also distorted.

Nick describes his work as surrealistic, which some of it did look like that. There was a whole section of melting collage of an eye, a finger, and mouth.

Large head with nail length teeth. Three headed being, etc etc

I said that his drawings were really nice and I meant it. I asked him to tell me a little bit about why he does the drawing. He said he didn’t know, “if you mean, well I drew one once because I was made at my dad, is that what you mean?” I said well sure, but I said I had some advice to give him that some artists when they are maturing, look at several pieces of their work to see what is repeated, to reflect upon what and why you are doing what you are; to better understand what you are interested in so that you might investigate some of those things further. I know he plans to go to CCAD, so I was laying it on thick. His work reminded me of carnival, cubism, and some surrealism. He likes drawing from his imagination.
May 9, 2002

Thursday, May 9, 2002

Everyone was here except Brian. Anthony brought in his videos.

Laura and Jenna are in the middle of moving, so they may not be able to record music television.

There was a very active conversation today, that was fueled by a work-study student. I was sorry I didn’t have a tape recorder. This was unexpected.

Laura and Jenna filled out their questionnaire and Anthony finished his.

Anthony said that he was trying to record some videos this morning for our discussion and couldn’t recognize anything on MTV that he liked so he ended up recording on BET and VH1.

I asked Jenna to clarify what I meant by the scenario of watching music television. She thought I meant the scenario in the music video.

We once again were in the office talking. They talked at length. Tanya [workstudy] who is knowledgeable about directors and videos kept the conversation going.

The twins said, mostly Jenna, that MTV is about making money even the videos artists.

“Back in the Day” [which for them Jenna stated that in ‘96 when they were 12 or 13 Tupac when he was “true.”
I asked you mean he was “keeping it real” is that what you mean? She smirked a bit and said yeah or he was “true” or “straight” “on peoples’ level.”

I said wasn’t he the rapper that was murdered? She said yes.

She said that you could relate to him because he talked about real things that happened. Artists now talk about I have this car, this money, like they are higher than you and that’s not what people really experience. I can’t relate to that and its like they are saying they are higher than you.

I asked if people liked Tupac because they really experienced the things that he did. She said yes. I was like really —wow! I said have you experienced that or know people? She said she knew people, so his lyrics are important. This “oops I did it again” and she made a face like it is a bunch of bubble gum pop, what is that?
“Back in the day” or “Old School” and I asked, what is old school, because old school to me is different than what your old school is. Jenna said they listened to “Slick Rick” “Kool and the Gang” RunDMC, Ricki- Vanilla Ice, Will Smith – Parish and MC Hammer was important to them because he was one of the first beside Michael Jackson that influenced dance on Music videos. They kept saying he was the first, he was the first, and I re-asked, but what about Michael Jackson? And they said yeah we said that, but MC Hammer introduced the “electric slide” moves. [I was fascinated by this I felt like I was hearing about how the samba became a popular artform]-where street, urban culture became commercialized or adopted into mainstream. Marginalized to popular. I remember when MC Hammer was popular and I thought he was slightly silly. They sort of had a bit of an attitude that yeah I used to like him when I was little (like I didn’t know any better). They had a common grin.

They said they liked videos on Carson Dayles MTV after hours 12:30 because it is a stream of videos uninterrupted. Laura remarked how she like how across the bottom of the screen it said “are you still up?” [I wonder if she likes how the programming acknowledges her practice of watching late- we do this for you]

Tanya said she likes Insomnia that’s on 3:00 in the morning, and the kids acknowledged that show, but didn’t go on about it. They also said they like count down videos. They said there are no commercial interruptions as well as you get to see “old school.”

They don’t like MTV shows like “Dismissed,” where two people are to be chosen for a next date after their initial dismissed date.

They mentioned that a lot of MTV is pop viewing the likes of Brittany Spears and Back Street Boys. Jenna expressed a real distaste for the hysterical, young female fans as gestured waving her hands and raised her voice an octave, sounding like a teeny bopper, “I am Jason such and such’s wife.” I assume the female fans behavior and identity were distasteful to Jenna or the Back Street Boys are not worth that kind of reaction, one or the other]

I asked why do you turn on MTV then? Laura said she hoped she would see something new. Sometime she turns it on and sees something new, but she will turn it off because she knows she will see it soon enough because they play the same videos over and over. Jenna thought the repetition was for ratings and continued, “It’s about making money, it’s not like MTV used to be back in the day.” She said she likes bands for their lyrics.

Once again, there is this discussion on how things have become pop. How rock has become pop. And how rap is prevalent. Jenna mentioned that someone (I don’t know who) said don’t you think there is enough rap on MTV, why do they have to make different stations. There is MTV and MTV2. MTV[extra] which has become MTV Rapp.
MTV airs game shows and side shows with teenybopper now. The students’ didn’t think it was not necessary to turn an entire MTV into Rapp programming.

Laura said that she watches MTV more for the music than for watching. She likes the lyrics. Don KRUG today said that Barbara ______ said there is a gender difference, girls like narrative more. I find this true for myself.

Anthony likes R&B. He doesn’t like “goodie mob” — a band that yells around on state and yells as he described it.

I asked Jenna which station she watched, MTV or MTVII? I can’t remember what she said, but they went on to tell me, and I think they enjoyed explaining to me the ins and outs of music television. Anthony became quieter because people started to give their opinions about music choices. I get the feeling Jenna and Laura don’t’ like pop and Brittany Spear. Anthony doesn’t mind Jennifer Lopez, if she is on watching her shake her booty. Laura jokingly said, yeah are you watching her and saying “okay now I know how to do it.” Anthony smiled and continued unabashed. He has this nice sense of humility or humbleness about him that makes him seem actually comfortable with himself. Anthony smiled into a phrase saying something else about Lopez. The students don’t like bands that sell out, but bands that are true and straight, back in the day etc., YET, Anthony likes some bands that Laura and Jenna don’t.

Anthony doesn’t like punk music, which would make sense why he was so disinterested in the first showing of videos.

Anthony told Nick not to record punk because Ryan already has recorded a lot. I said, well go ahead if you want to, record videos you like or watch. This should be good because there is already a conflict and this will bring out other things as well.

Laura and Jenna say “Whaaazz Up”
May 14, 2002

Tuesday, May 14, 2002

Laura was not here, she was sick Jenna said.

We started off late, ended up switching rooms because it was difficult to hear the music, which ruined the effect.

At the interim, the students talked about being in high school and the people that they went to school with. They all bonded in a sense. Brian stated he felt like he was in middle school the way everyone acted. They talked about how there was always something going on with someone. Anthony stated, “Yeah you go to school to know what is going on with everyone.” Brian states, “I don’t go to school because of that. I go because I have too.” They talked about Dan, who is no longer with us. They determined Dan is cool most of the time, but sometimes he says really stupid things. Brian said he introduced him to some of his friends at Olentangy. One of his friends had a cast on his arm and Dan said, let’s go skateboarding and the guy was like I’m not skating with my arm the way it was. Dan said, “Oh come on. I skated with a cast and an armature attached to his side.” Anthony interjected, “Yeah, but he really did that.”

Brian was dismayed when Dan got expelled because he tried to tell him to just wait till after school to smoke and he did it anyway. I can personally relate to how Brian felt. Dan were not always comply with my wishes or hopes for him.

Jenna told me she talked to Dan. Dan told her that his dad was always getting on him to do this and that. Jenna explained to me that Dan’s dad is pretty successful, he is a doctor of some sort. She explained his dad is designing this chair with balls on it so that it gives people more movement with their back. Anyhow, Dan told her that school wasn’t for him and he would rather smoke pot all day. She said you can’t do that you’ll end up forty years old and be like ....

Any how, they were talking about people, They mentioned Carla Perez, a student from last year who is an overachiever. They said she was interesting, but sometimes she tries to hard. Someone else said she was weird, she went up to ask someone what was the length of their penis. I said she did? Yeah that’s weird. I was surprised a bit, but could see her asking someone that, she likes to be shocking, drama.

They talked about other students that I didn’t know, but were trying to state why they did and didn’t like someone or describe what they did and didn’t like about someone.
Larry [another student placed at the Wexner that was expelled from school] showed up at school. Jenna asked what Larry was doing at school and he said he didn’t know and that he was probably going to get stoned.

Jenna mentioned that this girl came up to her, from a click, and said something hurtful about her. Jenna was angry, saying she doesn’t know me. The twins have a reputation for getting drunk or drugs or something and not showing up to school. Jenna was out of it last year, but seems to be doing well this year; her sister Laura seems a bit iffy.

They said it seems like high school because people get upset about the littlest things and get offended easily. Jenna than tells me about her friend that she said went crazy. Someone said something to her and she said that she was going to kill them. Jenna said she was really crazy. I think Jenna and them have run with very unstable people and made some mistakes, and have become wiser and moved on.

Anthony said something interesting; he said he says a lot of the people he thinks are cool, but that in here (he points to his chest) he doesn’t like them. So I wonder if Anthony finds them to be okay, doesn’t agree with their values. I see discomfort from Anthony, he hates to talk in front of large groups, avoids it, stresses out. In addition, he felt self conscious about the videos he chose. He teases Jenna and she tells him, “you are getting on my nerves.” They have a friendly tolerance of each other. I am quite amazed at their maturity, like a brother and sister. They can say things to each other nothing really nasty and they still talk to each other. None of these kids actually hang out together for various reasons. Anthony said he would help Nick if he hung out with him. Jenna thinks Nick is weird, I guess because he tries to be ‘good’. I don’t know her reason’s, she appears irritated or indifferent when he talks at length. Nick is aware of this, he is quiet at times around her, but not always.

Nick this morning said he was just all right and came in because he promised he would though he didn’t want too. He explained he was grounded and was crying all night (this is were he may be construed as weird because I think Nick identifies or trusts adults more than the average teen). I was amazed that he told us and didn’t know how far to pursue it, but Tessa and I have told him what a great job he is doing and that he is wonderful and so helpful. In addition he is proud that he is trying to work towards future goals. Anyhow, he said he was depressed about a lot of things, school, friends, parents, but his girlfriend is fine. She is the only one that he is allowed to hang out with. She is mature. He can’t hang out with his Pickerington friends and he doesn’t relate to anyone at school, since he works so hard.
May 15, 2002

May 15, 2002 Wed.

Observations from video too question tomorrow:

They value authenticity, originality, and trend setters.

Value the music

Anthony brought in videos that he said he taped in desperation. He chose one video because he likes to play piano, the others one was out of desperation, the other he knew Jenna didn’t like it, so he brought it in.

He was not interested in talking about videos earlier in the year. He did not participate, had his back turned drawing graph art, ignored me where I asked him to step out into the hallway.

Today he brought in the videos for ‘me’ and fast-forwarded two of the videos, said he was desperate. He displayed the least interest in watching the videos, he rather wanted to talk and he was looking out the window. Also, Jenna asked are we going to watch videos all day, I said yes, if you want too. Anthony explained he needed batteries. I don’t know if he meant he needed to go out at some point and get batteries or if that was a response to having to watch videos all day.

I think he chose not to watch or participate in a meaningful manner because he simply wasn’t that interested and he felt marginalized, the students say they don’t like rap, yet he freestyles, but that’s because of Dan.

Observation: It’s important to Anthony to look good, his clothes are wrinkle free and clean like new and his white shoes are never dirty or scuffed.

Unscraped, the video was collections of clips of adolescents’ wiping out on skateboards and exhibiting anguish or pain on their face. They found this to be funny. I said I found it difficult to watch. I couldn’t tell, but after I said that they laughed even louder.

Certain words became multi-accentuated.

“Dude” was used

“Smack my bitch up”

“Slamming on it”
Jenna does not care for profanity, yet she listens to Howard Stern and probably uses more wayward language not in conversation, but brings it up a lot.

Don’t like OzFest, but they want to go for other reasons.

Decades came up, old and new the 1980’s back in the day

Race came up, just black and white; Brian said there is as much racism against white people as there is against black. Saying if there is a black station, they complain if white music is on. I said well white music is on all the time, it always has been. Naturalized discourse.
APPENDIX C

Videography

Brian’s Music Video Selection

Director Kevin Kerstake

The Clash, (2000). I Fought the Law. On Clash on Broadway [Box] [Remaster],
Epic/CBS.
Rude Boy – SMV Home Videos.

Heart.
Director Henry Moore Selder

Director Rob Zombie

Director Frances Lawerence

Records.

Director Shavo Odadjian

Records.
Director David Grohl

...And You Will Know Us By the Trail of Dead, (2002). “Another Morning After”.
On Source Tags & Codes, Interscope Records.
Director Bruce Dickson

Director Thomas Campbell

Director The Malloys


Director Wayne Ishan


Director Johnathan Dayton and Valerie Faris

Director The Malloys

Director Nigel Dick


Director Fred Durst

Director Graeme Joyce

Director Michel Gondry
Anthony’s Music Video Selection


Laura and Jenna's Music Video Selections

Director Cameron Casey

Director Chris Robinson
APPENDIX D.

First Written Responses
Anthony

How often do you watch MTV Videos?

Most of the time

"watched" the most but from discussions transcribed I was surprised.

Generally, how long do you watch the videos?

Until a video that doesn't irritate me moves on

Then I will go to MTV and watch something else

Around 5:00 until I get tired

Do you typically engage in other activities while the music videos are on?

Time with my friends and sometimes on

The phone or eating

What scenarios do you find yourself watching MTV videos?

Everything that sounds interesting.

Describe the scenarios or environments while watching MTV videos.

Where ever there's a TV best mostly

In my living room or in my bedroom.

What do you most value in the above scenario?

I like being with my friends watching

MTV at my home

What do you not value?

Being by myself I don't like to much

unless I'm on the phone.
1. How often do you watch MTV videos?
   a few times a week

2. Generally, how long do you watch the videos?
   I watch the videos I like and change the station for others.

3. During what time of the day do you watch MTV videos?
   Very late.

4. Do you typically engage in other activities while the music videos are on?
   No.

5. What scenarios do you find yourself watching MTV videos?
   I usually choose the videos I watch by the artists I know.

6. Describe the scenarios or environments while watching MTV videos.
   I watch them by myself in the dark and quiet.

7. What do you most value in the above scenario?
   Time to be alone.

8. What do you not value?
   No one body to discuss with.
- How often do you watch MTV Videos?
  * Sometimes I watch them in the morning before school.
  * Generally, how long do you watch the videos?
    * Not that long, usually just a few videos.
  * During what time of the day do you watch MTV videos?
    * 8:00am to 8:30am
  Do you typically engage in other activities while the music videos are on?
    * Not really.

What scenarios do you find yourself watching MTV videos?

- Getting ready for school

Describe the scenarios or environments while watching MTV videos.

What might have a chance following any of these videos? By myself or with David in the morning.

What do you most value in the above scenario?

- Getting dressed

What do you not value?

- Violence or frequent swearing.
How often do you watch MTV Videos?

Whenever I watch TV, I will check and see if there is anything on MTV (the videos).

Generally, how long do you watch the videos?

Until a video that I don't like comes on.

During what time of the day do you watch MTV videos?

After school (4-5 pm).

Do you typically engage in other activities while the music videos are on?

No.

What scenarios do you find yourself watching MTV videos?

After school, with my boyfriend, hanging out.

Describe the scenarios or environments while watching MTV videos.

In my bedroom. We watch them to "get away" from it all. To relax. It helps us wind down. Sometimes, we will go to sleep to it.

What do you most value in the above scenario?

When the mean what the are singing about.

What do you not value?

When they are all about the money.
How often do you watch MTV Videos?

_May half an hour a week._

Generally, how long do you watch the videos?

_Half an hour._

During what time of the day do you watch MTV videos?

_Late night when nothing is going on._

Do you typically engage in other activities while the music videos are on?

_No, just sit and stare._

_Sometimes I draw._

What scenarios do you find yourself watching MTV videos?

_Everyone is asleep at my home._

Describe the scenarios or environments while watching MTV videos.

_In my basement—Big screen T.V._

_Quiet._

What do you most value in the above scenario?

_That I am alone._

What do you not value?

_That I'm so bored I have to watch T.V. to be entertained._
APPENDIX E.

Second Written Response
1. Why did you choose the videos that you brought in today to watch?
   Because I liked the music and the artist that were in them.

2. Would a larger selection to choose from you have preferred that there was a larger selection to choose from? No.

3. How did YOU decide what videos would be discussed as a group based on Thursday?
   Because to me the videos were interesting.

4. How were watching videos today different from other times you have watched videos?
   Because we had Chris asking us questions and making us think about why the artist did what he did.

5. What was your favorite video and why?
   System of a Down - Toxicity
   I liked that video because I liked all the movement and the words.

6. What was your least favorite and why?
   I don’t know.

7. What did you like the most about watching the videos as a group?
   Discussing the videos.

8. What did you not like?
Why did you choose the videos that you brought in today to watch?

Partially because of the music and most of my videos had rock & roll content.

Would a larger selection to choose from you have preferred that there was a larger selection to choose from? No.

How did YOU decide what videos would be discussed as a group based on Thursday?

Because of the content of videos or the music or the composition of the videos.

How were watching videos today different from other times you have watched videos?

We were analyzing them making comparisons to culture, life styles, visual appeal, and fusion.

What was your favorite video and why?

Nirvana, Silver because the video fits the song perfectly like craziness and anger.

What was your least favorite and why?
The Wally Roots video because it was my least favorite song.

What did you like the most about watching the videos as a group?

I liked hearing other people's opinions & insights about the videos.

What did you not like? I didn't like being recorded.
What was your criterion for selection the videos that you brought in?

I wanted a selection that could be talked about a lot of very different contexts.

Why did you choose the video that would then be discussed further?

"On my hand a lot of controversy on whether it was based on her self-esteem or masochism.

How were watching videos here different from other times you watch videos? Nothing.

I was concentrating on the purpose of the music.

I usually do that anyways.

Which videos did you like the most and why?

Which video did you least like and why?

- I liked the ones that had everyone talking.
  Nothing specific. I like to hear insights.

- I didn't like Bob Zombie - because he is a sellout.
Laura

What was your criterion for selecting the videos that you brought in?

I wanted a selection of videos that had a variety of music; this way everyone would be involved.

Why did you choose the video that would then be discussed further?

Because the meaning of the video to me was a little murky. I wanted to hear everyone else's opinion on it.

How were watching videos here different from other times you watch videos?

Here we were discussing them. At home, I just listened to the music.

Which videos did you like the most and why?

Which video did you least like and why?

I was only here for one of the videos— the one that I brought in. But I would have chosen that one any way (the one with Missy) because I was confused on the meaning of it. I wanted to hear what everyone else had to say.
Why did you choose the videos that you brought in today to watch?

Because I feel they were one of a kind as far as video cliches go. Because I like the songs, they met my individual standards.

Would a larger selection to choose from have preferred that there was a larger selection to choose from?

Yeah

How did YOU decide what videos would be discussed as a group based on Thursday?

The videos that stood out to me, and the ones I related to the most.

How were watching videos today different from other times you have watched videos?

Because I had to think about why I felt the way I feel when I watch a video, and analyze what ideas I got from the images and visuals and what provoked the ideas.

What was your favorite video and why?

Mötley Crüe "Shout at the Devil" because it was chaotic and manic, and seemed to challenge concepts that I don't understand but appreciate.

What was your least favorite and why?

System of a down "Toxicity" because I feel it is the least original.

What did you like the most about watching the videos as a group?

I liked that I could give my own opinions. I didn't like that the videos took so long to discuss, but I enjoyed it too.