



TQEA MEDIA STUDIES – MUSIC VIDEOS



STUDYING: TWO SET MUSIC VIDEOS: BEYONCE – IF I WERE A BOY AND BRUNO MARS – UPTOWN FUNK. ANALYSING FOR MEDIA LANGUAGE, REPRESENTATION AND AUDIENCE INTERPRETATION.

KEY VOCABULARY

Vocabulary	Definition	Example
linear narrative	narrate the song with a story	IIWAB use this to tell an engaging story about a relationship and convey a serious social message
performance montage	show the artist singing and/or playing the song, often with dancing, usually with direct address to camera to personally position the viewer	UF uses this to purely entertain audiences and represent the artist and producer as lively, cool performers
intertextuality	the way that media products reference other media products	using 'the street' in ways established by films, TV and other music videos
heterosexuality	sexually attracted to people of the opposite sex	both music videos assume the primacy of heterosexual love and attraction
objectification	degrading someone to the status of a mere object	both videos use close ups of the female body linking to Mulvey's Male Gaze theory
realism	attempting to depict real situations and experiences	IIWAA depicts a typical (but fictional) relationship to convey a message about gender/ relationship roles

GENERIC CONVENTIONS OF MUSIC VIDEOS

1. performance to camera
2. fast-paced editing
3. use of setting or location to express meaning
4. linear narrative
5. performance montage
6. camera shots and angles
7. camera movement
8. colour palette
9. diegetic sound (brief establishing scenes or acting)
10. mise-en-scene

WHY PRODUCE A MUSIC VIDEO?

1. convey the meaning of the song
2. promote the artist by representing the artist in a way that matches or changes their public image
3. promote social messages that reflect well on the artist
4. to promote the producer

LANGUAGE

1. diegetic sound interspersed through the song
2. Low contrast monochrome colour to suggest seriousness and emphasise emotion
3. realism in costume and props
4. use of camerawork connotes 'realism' (e.g. handheld camera, long lens street shots with shallow depth of focus)
5. editing is unobtrusive and real American urban locations connote a sense of naturalism

REPRESENTATION

1. reflects changing attitudes to gender with an explicitly feminist message about mistreatment of women
2. trying to represent a serious message about gender relations
3. cast of conventionally attractive actors in their adult prime (putting a glamorous gloss on a serious message)
4. Deliberately undercuts stereotypes - uses stereotypes of masculine power and feminine victimhood, but undercuts these by inverting them in the first part of the narrative

UPTOWN FUNK

1. soundtrack consists solely of the song
2. saturated bright colours to suggest energy and vibrancy
3. use of performance, costume and props (e.g. hair curlers) connotes humour
4. use of camerawork connotes performance (e.g. low angle, wide angle shots that emphasise movement towards camera)
5. use of editing emphasises moments in the music, including use of very rapid editing, slow motion, 'jump cut dancing', and digital rotation, drawing attention to its artificiality

1. not feminist in its depiction of female sex objects but does suggest some changing attitude to sexualities alongside the male bragging
2. a self-parody of masculine bragging by deliberate exaggeration and undercutting of the machismo (e.g. by drying hair in curlers alongside a middle aged woman)
3. A range of different types of actors of all ages in UF (creating an insincere but inclusive message)
4. Deliberately undercuts stereotypes - presents stereotypical images of masculine bravado undercut by less stereotypical images of men

