

Sociology of the Arts

SYA 4930/7933, Section 1366, Fall 2013

Tuesdays, Periods 5-6 (11:45am- 1:40pm) **Turlington 2336**

Thursdays, Period 6 (12:50pm - 1:40pm) **Turlington 2346**

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Mondays 11:30am-1:00pm, Tuesdays 2-3:30pm, by appointment, or drop-in (call: 392-0796 first to see if I'm here)

Office Hours:

Course Description

In this course, we will examine the social life of the fine, performing, and literary arts - spanning the so-called 'high arts' as well as more popular art forms. We will study networks of artistic production (who makes art?), artistic consumption practices (what do our artistic tastes say about us?), applied art forms (how can the arts create social change?), and the role of the arts in the public sphere (what underlies artistic censorship?). We will consider both professional and amateur artistic practices. Through these readings, we will discuss how social factors such as power, class, race, and gender shape our engagement with the arts, as well as how art forms (and aesthetic materials more generally) are social actors that impact our social institutions, relationships, behaviors, and values. Students will engage and contribute to this knowledge through an original research project. Put simply, the course will ask and answer the question: how does art work in our society?



*(The Blue Trees,
Konstantin Dimopoulos)*

Course Objectives

- Describe the social relations involved in the production and reception of cultural forms in the modern world, drawing on the work of significant social theorists.
- Identify the 'high' and 'popular' institutions that shape cultural forms, examining the relationship between non-profit and for-profit organizations.
- Examine the construction of authenticity, legitimacy, taste, aesthetic experience, and other social processes in the arts.
- Identify the different contributions of qualitative, quantitative, historical, and mixed-methods approaches to the social study of the arts.
- Explore empirical tools and arguments to evaluate the social impact of the 'applied' arts in situations of health, conflict resolution, education, and social movements.
- Develop students' information-seeking, collaboration, and presentation skills through in-class group work and discussion.
- Equip students with the capacity to employ sociological reasoning and the marshalling of evidence in a critical examination of a specific area of interest (through the research project).
- Give students exposure to the social aspects of various arts organizations through field trips.

** I reserve the right for us to make changes to this syllabus, as long as they are announced in advance.*

WEEKLY SCHEDULE

Generally speaking, Thursdays will feature lecture and class discussion, and Tuesdays will feature lecture, class discussion, and group activities. The main concepts will come from lectures; the readings will discuss these concepts in context. All readings will be available via Sakai. The *Recommended Readings* are optional for SYA4930 students and required for SYA7933 students. Some people like textbooks, so I've put the following *optional* textbook on 24-hour reserve in Library West: Alexander, Victoria. (2003) *Sociology of the Arts: Exploring Fine and Popular Forms*. Malden, MA: Blackwell.

I. Introduction		
Thursday, Aug. 22	Introduction	
Tuesday, Aug. 27		Geertz, C (1976) "Art as a cultural system" (I). <i>MEN</i> 91(6): 1473-1499.
II. Art and Social Identity: What do our artistic tastes reveal about us?		
Thursday, Aug. 29 [^]	Aesthetics and social boundaries <i>Alexander, 205- 214, 225-248</i>	Levine, Lawrence. 1984. "William Shakespeare and the American People: A Study in Cultural Transformation." <i>American Historical Review</i> 89(1): 34-66. <i>Recommended Reading:</i> DiMaggio, P. (1982) Cultural entrepreneurship in nineteenth-century Boston, part I: The creation of an organizational base for high culture in America. <i>Media, Culture and Society</i> 4: 33-50. *Personal Information Cards Due
Tuesday, Sept. 3		Bourdieu, P. (1984) <i>Distinction: A Social Critique of the Judgment of Taste</i> . (Trans. by R. Nice.) Cambridge: Harvard University Press. (Selections) <i>Recommended Reading:</i> Halle, D. (1993) <i>Inside Culture: Art and Class in the American Home</i> . Chicago, University of Chicago Press. Chap. 4: "Abstract Art" (119-138).
Thursday, Sept. 5		Peterson, R. A. (1992) Understanding audience segmentation: From elite and mass to omnivore and univore. <i>Poetics</i> 21(4): 243-258. Bryson, B. (1996) "Anything but heavy metal": Symbolic exclusion and musical dislikes. <i>American Sociological Review</i> 61(5): 884-899.
Tuesday, Sept. 10	Mass culture critique <i>Alexander, 41-54</i>	Adorno, T. W. 2002. On the fetish character in music and the regression in listening. <i>Essays on Music</i> . (Ed. by R. Leppert). Berkeley: University of California Press.
Thursday, Sept. 12	A different way of thinking about taste	Benzecry, C. E. (2009) Becoming a fan: On the seductions of opera. <i>Qualitative Sociology</i> 32(2): 131-151. <i>Recommended Reading:</i> Hennion, A. (2007) Those things that hold us together: Taste and Sociology. <i>Cultural Sociology</i> 1(1): 97-114. *Final group research project idea due.

Tuesday, Sept. 17	Art institutions <i>Alexander, 112-125</i>	Field Trip to the Harn Museum of Art Zolberg, V.L. (1992) Barrier or Leveler? The case of the museum. <i>Cultivating Differences: Symbolic Boundaries and the Making of Inequality</i> . (Ed. by Lamont and Fournier.) Chicago: University of Chicago Press, 187-209. <i>Recommended Reading:</i> Berezin, Mabel. 1991. "The Organization of Political Ideology: Culture, State, and Theater in Fascist Italy." <i>American Sociological Review</i> 56:639-651.
III. The Production of Culture: Who makes art?		
Thursday, Sept. 19	Art worlds and gatekeepers <i>Alexander, 67-88</i>	Becker, H.S. (1982) <i>Art Worlds</i> . Berkeley: UC Press. Chap 1: Art Worlds As Collective Activity. <i>Recommended Reading:</i> Finnegan, R. (1989) <i>The hidden musicians: Music-making in an English town</i> . Cambridge: Cambridge University Press. Chap. 18: "Working at IT" (pgs 236-254).
Tuesday, Sept. 24		White, H.C. and C.A. White. (1993[1965]) <i>Canvases and Careers: Institutional Change in the French Painting World</i> . Chicago: University of Chicago Press. Chap. 3: A New System Emerges. <i>Watch in class: Rosen, P. (2006) Who gets to call it art? U.S., Palm Pictures/Umvd: 78 min.</i>
Thursday, Sept. 26	Mediators <i>Alexander, 89-107, 279-281</i>	Griswold, W. (1992) The writing on the mud wall: Nigerian novels and the imaginary village. <i>American Sociological Review</i> 57: 709-24.
Tuesday, Oct. 1	Artists and Cultural Categories <i>Alexander, 121-151, 285-296</i>	Becker, H. (1982) <i>Art Worlds</i> . Berkeley: University of California Press, Chap.8: Integrated professionals, mavericks, folk artists, & naive artists Kosut, M. (2006) "Mad artists and tattooed perverts: Deviant discourse and the social construction of cultural categories" <i>Deviant Behavior</i> 27 : 73-95.
Thursday, Oct. 3		Field Trip to Tagged exhibition talk at the Institute of Hispanic and Latino Cultures, featuring Ricardo y Colón. 1pm.
Tuesday, Oct. 8		Ardery, J. S. (1997) 'Loser wins': Outsider art and the salvaging of disinterestedness. <i>Poetics</i> 24: 329-346. <i>Recommended Reading</i> Bourdieu, P. (1980) The production of belief: Contribution to an economy of symbolic goods. <i>Media, Culture, Society</i> 2(3): 261-293. (Trans, by R. Nice). *Observation Fieldnotes Due
Thursday, Oct. 10 "		Abbing, H. (2002) Why are artists poor? The exceptional economy of the arts. Chap. 8: "The Power and Duty to Give." *E-book.

Tuesday, Oct. 15”	The construction of artistic genius <i>Alexander, 131- 151</i>	Elias, N. (1998) <i>Norbert Elias on civilization, power, and knowledge: selected writings.</i> (Ed. By S. Mennell and J. Goudsblom.) Chicago: University of Chicago Press. Chap. 5: "Mozart: The Artist in the Human Being" (pgs 95-105). OR Heinich, N. (1996) <i>The Glory of Van Gogh.</i> Princeton, Princeton University Press. Conclusion: "The Van Gogh effect”.
Thursday, Oct. 17 ”	Authenticity	Peterson, R. A. (1997) <i>Creating country music: Fabricating authenticity.</i> Chicago, University of Chicago Press. (Selections)
Tuesday, Oct. 22	Framing <i>Alexander, 267- 269</i>	Atkinson, P. (2003) <i>Everyday Arias: An Operatic Ethnography.</i> Landham: AltaMira Press. Chap. 6: Performing the Company.
IV. Art in Action: How can the arts promote social change?		
Thursday, Oct. 24 ”	Artistic performance	Eriksen, J.A. (2011) <i>Dance With Me: Ballroom Dancing and the Promise of Instant Intimacy.</i> New York: New York University Press. Chap. 5: The tan, the hair, the makeup. <i>Recommended Reading:</i> McCormick, Lisa. 2009. "Higher, Faster, Louder: Representations of the International Music Competition.” <i>Cultural Sociology</i> 3(1): 5-30.
Tuesday, Oct. 29	Theories of the arts in action <i>Alexander, 281- 285</i>	DeNora, T. (2000) <i>Music in Everyday Life.</i> Cambridge, Cambridge University Press. Chap. 3: Music as a Technology of the Self. <i>Recommended Reading:</i> DeNora, T. (2000) <i>Music in everyday life.</i> Cambridge, Cambridge University Press. Chap. 4: "Music and the Body”. E-book
Thursday, Oct. 31 ”		Small, C. (1998) <i>Musicking: The meanings of performing and listening.</i> Hanover, NH, Wesleyan University Press, University Press of New England. Prelude: "Music and Musicking” (pgs 1-18). E-book. <i>Recommended Reading:</i> Ibid. Chap. 12: What's Really Going On Here?
Tuesday, Nov. 5	Social movements	Corte and Edwards. (2008) White Power music and the mobilization of racist social movements. <i>Music and Art in Action</i> 1(1):5-20. <i>Recommended Reading:</i> Brooks, J.R. (2010) "Peace, Salaam, Shalom”: Functions of Collective Singing in U.S. Peace Activism. <i>Music and Arts in Action</i> 2(2): 56-71. interview Transcripts Due
Thursday, Nov. 7 ”	Conflict resolution	Bergh, A. (2007). I'd like to teach the world to sing: Music and conflict transformation. <i>Musicete Scientiae</i> special issue: 141-157.
Tuesday, Nov. 12	Education	Sutherland, I. (2012) "A master class in choral conducting for MBA students” <i>Recommended Reading:</i> Witkin, R. W. (1974) <i>The intelligence of feeling.</i> London: Heinemann. Chap. 4: "Drama” (pgs 77-97).

Thursday, Nov. 14	Health and medicine	<p>Ansdell, G. and M. Pavlicevic. (2005) Musical companionship, musical community: Music therapy and the process and value of musical communication. <i>Musical Communication</i> (ed. by Mieli, MacDonald, and Hargreaves). Oxford: Oxford University Press: 193-214.</p> <p>Radley, A. and S. E. Bell. (2007) Artworks, collective experience and claims for social justice: The case of women living with breast cancer. <i>Sociology of Health and Illness</i> 29(3): 366-390.</p>
Tuesday, Nov. 19		Field Trip to the Shands Arts in Medicine program. Meet in the Criser Cancer Resource Center (lobby of Shands Cancer Hospital)
V. Art and the Public Sphere: Do the arts divide us or bring us together?		
Thursday, Nov. 21 st	Controversy and censorship	Raves, quiet regulation, and conflict in the arts: Stop the Beat: Quiet Regulation and Cultural Conflict, Steven J. Tepper, <i>Sociological Forum</i> , Vol. 24, No. 2 (Jun., 2009), pp. 276-306.
Tuesday, Nov. 26	Democracy and cultural pluralism	<p>Schwartz, B. (2007) Can there ever be too many flowers blooming? In W. Ivey and S.J. Tepper (Eds.), <i>Engaging Art: The Next Great Transformation of America's Cultural Life</i>. New York: Routledge.</p> <p><i>Recommended Reading:</i> Skaggs, S and Hausman, CR. (2012) Toward a New Elitism. <i>The Journal of Aesthetic Education</i>. 46(3).</p>
Thursday, Nov. 28 th		Happy Thanksgiving!
Presentations		
Tuesday, Dec. 3		<p>Group Presentations</p> <p>*Final Group Papers Due Tuesday, Dec. 10 via Sakai.</p>

COURSE ASSIGNMENTS

Personal Information Card (5%)

Please fill out and return the personal information card at the end of this syllabus by **Thurs., Aug. 30.**

Participation (10%)

For complete participation points, please give us your full attention during class meetings, participate actively in group activities, and contribute to class discussion throughout the semester.

Reading Questions (4 x 5% = 20%)

I will give out a few questions to consider when doing each reading. I expect you to bring your written responses to these questions with you to each class. I expect 3-5 sentences per question response. I will randomly decide in class to collect and grade four of these question sets over the course of the semester. I will not give you advance warning, so please come prepared each class.

Pop? In-Class Quizzes (20%)

We will have five short (10-minute) in-class quizzes throughout the semester. Each quiz will draw on course material from the prior 2 weeks. I *may* or may not announce them in advance.

Research Project

We will work in groups of 3-4 over the semester to conduct research about the social functions of art in a particular ‘art world’. (Examples: poetry slam competitions, your friend’s band, Gainesville Girl’s Rock Camp, the Ham Museum of Art, a theatre production, Gator Marching Band, etc.) More details TBA.

Group Choice of Final Research Project (5%)

Please turn in a very short description of your research group project site in class on **Thurs., Sept. 16.** This description should be accompanied by a bibliographic list of 5 books or articles (not from the syllabus) that you plan to read to enhance your knowledge of this topic.

Individual Observation Fieldnotes (10%)

As a first step in your research project, please spend one hour observing your art world. Take notes, and type these notes up adding important details and “thick descriptions”. Your typed notes are due by Sakai on **Tues., October 8.**

Individual Interview Transcript (10%)

As a second step in your research project, please spend 30-40 minutes interviewing someone in your art world. Record this interview, and type up the interview transcript. Please remove or anonymized any personally identifying information. Your typed transcript is due by Sakai on **Tues, November 5.**

Group Research Project Presentation and Paper (20%)

Research groups will give short presentations to discuss their main findings on the social role of art on **Tues. Dec. 3rd.** The final paper is due electronically through Sakai by midnight on **Tues. Dec. 10th.** This final paper will be a 4,000-word group analysis of your researchfieldnotes, interviews, and readings. Please include a short paragraph detailing each group member’s contributions to the paper.

Final grades will be available via ISIS on December 19th. You can check the status of your grade anytime using the Gradebook 2 feature on Sakai. The final grade scale may be adjusted at the discretion of the instructor.

Grades:	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E,I,NG,WF
grade scale:	94-100	90-93	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	59-0
grade points:	4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	0.67	0

GENERAL COURSE INFORMATION

ACADEMIC ETIQUETTE: This course is designed to pair lecture with in-class activities and interactive discussions. I expect students to work together as colleagues to engage theoretical and empirical ideas, share and discuss these ideas, and provide each other with respectful and constructive feedback.

ACADEMIC HONESTY : As your instructor, I resolve to abide by my faculty responsibilities outlined in the UF Academic Honesty Guidelines, namely, to promote honest behavior and encourage students to bring negative conditions to my attention. If you have any concerns whatsoever, you may email or come to see me in confidence. In turn, I expect members of this course to comply with the Student Honor Code of the University of Florida (<http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>). Cheating or plagiarizing will be reported to the Dean of Liberal Arts and Sciences.

ACCOMMODATIONS: Reasonable accommodations are available for students who have a documented disability with the Disability Resources Office, located at 0001 Building 0020, Reid Hall (<http://www.dso.ufl.edu/drc/>, accessuf@dso.ufl.edu, 352-392-8565). Students requesting classroom accommodation should bring this paperwork to me within the first two weeks of class so that we may discuss the accommodations.

ATTENDANCE: Attendance in all classes is mandatory. If you will miss all or part of a class, please notify me by email at least two hours before the beginning of class to be excused. I will allow 1 *imexcused* absence per student; additional *imexcused* absences will impact participation grades at a rate of 3 percentage points per absence.

BREAK: We will take a 5 minute break on Tuesdays in the middle of class. The exact time will vary.

EXTENSIONS: Late assignments will not be accepted. Extensions may be requested by email in the case of personal emergencies.

FEEDBACK: I always appreciate feedback about the course in person or by email. Thank you, in advance, for your constructive thoughts and comments.

PASSING GRADES: UF sociology majors must receive a C or better to pass this course for the purpose of filling sociology major requirements

QUESTIONS/PROBLEMS: I have set office hours, but I also have an open-door policy for students when I am in the office. If you have questions about class concepts, readings, or assignments, please come see me.

READING AND WRITING CENTER: If you have trouble with the writing required by this course, you are encouraged to visit the University of Florida Reading and Writing Center (RWC), which offers mentorship and editing services to University of Florida students: <http://www.at.ufl.edu/rwcenter/>.

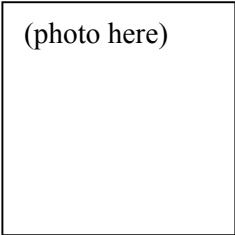
Classmates

Please write down the contact information for three classmates, preferably your group members, so that you can get help outside of class.

Name	Email	Phone #

Please cut off the Personal Information Card below and return to the instructor in class with a small photo pasted in the box.

Personal Information Card



Name: _____

Year: _____

Major: _____

Is there anyone you'd like to work with on a group project? _____

Are you involved in any 'art worlds'? _____

What question(s) do you have about the social aspects of art? _____

How do you learn best? _____

What qualities do you find helpful in an instructor? _____

Would you like to tell me an interesting fact about yourself? _____
