

Emory University

SOCIOLOGY OF THE ARTS

Soc 561; Fall 2008

Wednesday, 6:00-9:00, 206 Tarbutton Hall

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Office Hours: Tuesdays and Thursdays, 11:00-12:00

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COURSE DESCRIPTION

Sociological consideration of the arts has a long history. It extends back to the works of such classical writers as Karl Marx, Max Weber and Georg Simmel, and it has burgeoned in recent times with the contributions of such scholars as Pierre Bourdieu, Paul DiMaggio, and Wendy Griswold. In this advanced seminar, we seek a purchase on this sociological work by discussing these classic works in class and by reading contemporary works addressing themes that currently enliven the sociology of the arts. As a result, we will explore such topics as artistic careers, fields of artistic production, aesthetic boundaries, the audiences for artistic works, and the import and impact of critics. Besides providing students with grounding in the sociology of the arts, this advanced seminar will also prepare them for doing their own research in this area of scholarship. In particular, we will give special attention to methods and designs employed in current research, and each student will also embark upon their own empirical project. Thus, by the end of the semester, all will have a grasp of the field and an understanding of how to conduct research in the sociology of the arts.

COURSE REQUIREMENTS

This course is organized as a seminar, which entails the combination of a fair amount of reading, class discussion, and an empirical paper. Given this organization, you are expected to attend each class and to participate.

A) Attendance

If you must miss a class, please inform me ahead of time so that we can make arrangements. Note that unexcused absences will negatively affect your final grade.

B) Class Participation and Discussion

Active participation requires adequate preparation. You therefore must read the assigned material before class and develop your own assessment of this material. Such careful preparation will improve the quality of class discussion. Of course, class discussion should be both informed and

respectful; moreover, it should be a forum wherein all can raise questions, explore ideas, and express misgivings.

Class participation is not limited to general discussion. Prior to each week's readings, we will consider a list of items for subsequent class discussion. You will be responsible for one of these items and, as a result, will lead your colleagues in careful consideration of that item. Class participation and discussion will comprise 50% of your final grade.

C) Final Paper

You will complete a theoretically-informed paper with an empirical component. This paper will be at least 15-pages in length (typed and double-spaced), and it will represent the *first* step in your efforts to submit a work for journal review. While the paper topic is left to your discretion (subject to my approval), the default paper will consist of survey analysis – most likely involving one of the surveys located at the [Cultural Policy and the Arts National Data Archive](#). Of course, you have the option of proposing an alternative to this default of survey-analysis. I ask that you discuss your topic with me by **October 15** and submit an outline by **November 12**. The final paper is due on **December 12** and comprises 50% of your final grade.

COURSE RESOURCES

As the semester progresses, class materials (*e.g.*, syllabus, overheads) will be posted on the [Blackboard site](#) for SOC 561.

The assigned readings are drawn from many sources, so there is no textbook. Instead, the required readings will be available on the class Blackboard site (click on the "Reserve Readings" button) and at Woodruff Library's [electronic reserves](#) (click on "Reserves Direct").

Note that the readings for this seminar augment – but do not duplicate – those found in the *Sociology of Culture* (SOC 560) and *Sociology of Mass Media* (SOC 562) graduate seminars. As a result, you may wish to peruse these syllabi for additional readings. Note also that some of the readings listed below are found on the reading list for the preliminary exam in sociology of culture.

If you have any special needs due to learning disabilities, please contact me at the beginning of the semester and we will discuss the necessary arrangements (for additional information, visit the Emory [Office of Disability Services](#) website).

COURSE SCHEDULE

(Subject to Revision)

September 3: *Introductions*

September 10: Work and Career in the Arts

Menger, Pierre-Michel. 1999. "Artistic Labor Markets and Careers." *Annual Review of Sociology* 25:541-74.

Coulangeon, Philippe, Hyacinthe Ravet, and Ionela Roharik. 2005. "Gender Differentiated Effect of Time in Performing Arts Professions: Musicians, Actors and Dancers in Contemporary France." *Poetics* 33: 369-387.

Tuchman, Gaye and Nina E. Fortin. 1984. "Fame and Misfortune: Edging Women Out of the Great Literary Tradition." *American Journal of Sociology* 90: 72-96.

Zuckerman, Ezra W., Tai-Young Kim, Kalinda Ukanwa, and James von Rittmann. 2003. "Robust Identities or Nonentities? Typecasting in the Feature-Film Labor Market." *American Journal of Sociology* 108: 1018-74.

September 17: Arts Organizations

Allmendinger, Jutta and Richard J. Hackman. 1995. "The More the Better? A Four-Nation Study of the Inclusion of Women in Symphony Orchestras." *Social Forces* 74: 423-460.

DiMaggio, Paul. 2006. "Nonprofit Organizations and the Intersectoral Division of Labor in the Arts." In *The Nonprofit Sector: A Research Handbook*, 2nd edition, edited by Walter W. Powell and Richard Steinberg, New Haven, CT: Yale University Press.

Murnighan, J. Keith and Donald E. Conlon. 1991. "The Dynamics of Intense Work Groups: A Study of British String Quartets." *Administrative Science Quarterly* 36: 165-186.

Toepler, Stefan. 2006. "Caveat Venditor? Museum Merchandising, Nonprofit Commercialization, and the Case of the Metropolitan Museum in New York." *Voluntas* 17: 99-113.

September 24: Fields of Artistic Production

Alford, Robert R. and Andras Szanto. 1996. "Orpheus Wounded: The Experience of Pain in the Professional World of the Piano." *Theory and Society* 25: 1-44.

Anheir, Helmut K., Jurgen Gerhards, and Frank P. Romo. 1995. "Forms of Capital and Social Structure in Cultural Fields: Examining Bourdieu's Social Topography." *American Journal of Sociology* 100: 859-903.

Emirbayer, Mustafa and Victoria Johnson. 2008. "Bourdieu and Organizational Analysis." *Theory & Society* 37: 1-44.

Turner, Bryan S. and Steven P. Wainwright. 2006. "'Just Crumbling to Bits'? An Exploration of the Body, Ageing, Injury and Career in Classical Ballet Dancers." *Sociology* 40: 237-255.

October 1: *Connecting Careers, Organizations and Fields*

de Nooy, Wouter. 2003. "Fields and Networks: Correspondence Analysis and Network Analysis in the Framework of Field Theory." *Poetics* 35: 301-327.

Giuffre, Katherine A. 1999. "Sandpiles of Opportunity: Success in the Art World." *Social Forces* 77: 815-832.

Lang, Gladys Engel and Kurt Lang. 1988. "Recognition and Renown: The Survival of Artistic Reputation." *American Journal of Sociology* 94: 79-109.

Uzzi, Brian and Jarrett Sprio. 2005. "Collaboration and Creativity: The Small World Problem." *American Journal of Sociology* 111: 447-504.

October 8: *Artistic Fields in a Global Context*

Adams, Jacqueline. 2005. "When Art Loses Its Sting: The Evolution of Protest Art in Totalitarian Contexts." *Sociological Perspectives* 48: 531-558.

Chong, Terence. 2003. "Chinese Opera in Singapore: Negotiating Globalisation, Consumerism, and National Culture." *Journal of Southeast Asian Studies* 34: 449-471.

Crane, Diana. 2002. "Culture and Globalization: Theoretical Models and Emerging Trends." Pages 1-28 in *Global Culture: Media, Arts, Policy and Globalization*, edited by Diana Crane, Nobuko Kawashima, and Ken'ichi Kawasaki. London: Routledge.

Guillen, Mauro F. 1997. "Scientific Management's Lost Aesthetic: Architecture, Organization, and the Taylorized Beauty of the Mechanical." *Administrative Science Quarterly* 42: 682-715.

October 15: *Bourdieu's Theory of Taste: Recent Developments*

Blasisus, Jörg and Jürgen Friedrichs. 2008. "Lifestyles in Distressed Neighborhoods: A Test of Bourdieu's 'Taste of Necessity' Hypothesis." *Poetics* 36: 24-44.

Holt, Douglas B. 1997. "Distinction in America? Recovering Bourdieu's Theory of Tastes from Its Critics." *Poetics* 25: 93-121.

Lizardo, Omar. 2006. "The Puzzle of Women's 'Highbrow' Culture Consumption: Integrating Gender and Work into Bourdieu's Class Theory of Taste." *Poetics* 34: 1-23.

Prieur, Annick, Lennart Rosenlund, and Jakob Skjøtt-Larsen. 2008. "Cultural Capital Today: A Case Study from Denmark." *Poetics* 36: 45-71.

DUE DATE FOR FINAL PAPER TOPICS

October 22: *Aesthetic Classifications and the Construction of Boundaries*

DiMaggio, Paul. 1992. "Cultural Boundaries and Structural Change: The Extension of the High Culture Model to Theater, Opera, and Dance, 1900-1940." Pages 21-57 in *Cultivating Differences: Symbolic Boundaries and the Making of Inequality*, edited by Michèle Lamont and Marcel Fournier. Chicago: University of Chicago Press.

Johnson, Victoria. 2007. "What is Organizational Imprinting? Cultural Entrepreneurship in the Founding of the Paris Opera." *American Journal of Sociology* 113: 97-127.

Maisonneuve, Sophie. 2001. "Between History and Commodity: The Production of a Musical Patrimony through the Record in the 1920-1930s." *Poetics* 29:89-108.

Weber, William. 2006. "Redefining the Status of Opera: London and Leipzig, 1800-1848." *Journal of Interdisciplinary History* 36: 507-532.

October 29: *Aesthetic Classification and the Expansion of Boundaries*

Hicks, Alexander and Velina Petrova. 2006. "Auteur Discourse and the Cultural Consecration of Films." *Poetics* 34: 180-203.

Peterson, Karin Elizabeth. 2003. "Discourse and Display: The Modern Eye, Entrepreneurship, and the Cultural Transformation of the Patchwork Quilt." *Sociological Perspectives* 46: 461-490.

Peterson, Richard A. 2007. "When Is It Great Art and When Is It a Travesty?" *Symbolic Interaction* 30: 267-272.

Skinner, Katherine. 2006. "'Must Be Born Again': Resurrecting the Anthology of American Folk Music." *Popular Music* 25:57-75.

November 5: *Aesthetic Classification and the Erosion of Boundaries*

DiMaggio, Paul. 1987. "Classification in Art." *American Sociological Review* 52: 440- 455.

Janssen, Susanne, Giseline Kuipers and Marc Verboord. 2008. "Cultural Globalization and Arts Journalism. The International Orientation of Arts and Culture Coverage in American, Dutch, French, and German Newspapers, 1955-2005." *American Sociological Review* (In Press).

Rao, Hayagreeva, Philippe Monin, and Rodolphe Durand. 2005. "Border Crossing: Bricolage and the Erosion of Categorical Boundaries in French Gastronomy." *American Sociological Review* 70: 968-991.

Verboord, Marc and Kees van Rees. Forthcoming. "Literary Education Curriculum and Institutional Contexts: Textbook Content and Teachers' Textbook Usage in Dutch Literary Education, 1968-2000." *Poetics*.

November 12: Cultural Omnivorousness

García-Álvarez, Ercilia, Tally Katz-Gerro, and Jordi López-Sintas. 2007. "Deconstructing Cultural Omnivorousness 1982-2002: Heterology in Americans' Musical Preferences." *Social Forces* 86: 417-443.

Ollivier, Michèle. 2008. "Modes of Openness to Cultural Diversity: Humanist, Populist, Practical and Indifferent." *Poetics* 36: 120-147.

Peterson, Richard A. 2005. "Problems in Comparative Research: The Example of Omnivorousness." *Poetics* 33:257-82.

Warde, Alan, David Wright, and Modesto Gayo-Cal. 2008. "The Omnivorous Orientation in the UK." *Poetics* 36: 148-165.

DUE DATE FOR PAPER OUTLINES

November 19: Critics at Work: The Creative Efforts of Cultural Intermediaries

Glynn, Mary Ann and Michael Lounsbury. 2005. "From the Critics' Corner: Logic Blending, Discursive Change and Authenticity in a Cultural Production System." *Journal of Management Studies* 42: 1031-1055.

Griswold, Wendy. 1987. "The Fabrication of Meaning: Literary Interpretation in the United States, Great Britain, and the West Indies." *American Journal of Sociology* 92: 1077-1117.

Negus, Keith. 2002. "The Work of Cultural Intermediaries and the Enduring Distance between Production and Consumption." *Cultural Studies* 16: 501-515.

van Venrooij, Alex and Vaughn Schmutz. Forthcoming. "The Evaluation of Popular Music in the United States, Germany and the Netherlands: A Comparison of the use of High Art and Popular Aesthetic Criteria." *Cultural Sociology*.

November 26: THANKSGIVING BREAK (No Class)

December 3: Audiences at Work: The Creative Work of Receivers

Bruder, Kurt A. and Ozum Ucok. 2000. "Interactive Art Interpretation: How Viewers Make Sense of Paintings in Conversation." *Symbolic Interaction* 23: 337-358.

Griswold, Wendy. 1987. "A Methodological Framework for the Sociology of Culture." *Sociological Methodology* 17: 1-35.

Long, Elizabeth. 2003. *Book Clubs: Women and the Uses of Reading in Everyday Life*. Chicago: University of Chicago Press. Chapters 1 and 5.

Stamatov, Peter. 2002. "Interpretive Activism and the Political Uses of Verdi's Operas in the 1840s." *American Sociological Review* 67: 345-366.

***December 10:* DUE DATE FOR FINAL PAPERS**