

**General Education Course Information Sheet**

*Please submit this sheet for each proposed course*

Department & Course Number Sociology 98T  
 Course Title Sociology of the Arts

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis \_\_\_\_\_
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice \_\_\_\_\_

**Foundations of Society and Culture**

- Historical Analysis \_\_\_\_\_
- Social Analysis   x

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)*
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)*

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course addresses the study of both popular and fine arts from a sociological perspective.

The theoretical perspective favored within sociology (and in this class) is that art is only art because we construct it as such through social interaction.

3. List faculty member(s) who will serve as instructor (give academic rank):

Gabriel Rossman, Professor (will be course mentor), Morgan Wells, PhD Candidate (will be course instructor)

4. Indicate when do you anticipate teaching this course:

	2014-2015	Winter	_____	Spring	<u>  x  </u>
		Enrollment		Enrollment	
GE Course Units	<u>  5  </u>				

5. Please present concise arguments for the GE principles applicable to this course.

- General Knowledge

The proposed course in Sociology of the Arts provides students with general knowledge of the way art and its associated institutions work in Western society. It provides special attention to the theories and methodologies of the sociological approach to studying the arts.
  
- Integrative Learning

As part of requested engagement with course materials and course assignments, students of the proposed seminar will be asked to compare and synthesize different theoretical approaches within Sociology of the Arts in order to formulate their own analysis of existing works and to contribute to the discussion with their own writing assignments.
  
- Ethical Implications
  
- Cultural Diversity

Through study of different art movements and the reaction and interaction of mainstream arts institutions, students will gain important insights into the ways in which diversity is both celebrated and quelled in the art world, and will be encouraged to think critically about the creative expressions of particular groups and their reception in the market.
  
- Critical Thinking

Five reading memo assignments will ask students to think critically about the existing literature and provide their own assessment of the effectiveness of methods and applicability of theories engaged to the data at hand.
  
- Rhetorical Effectiveness

The proposed course includes several writing assignments, including a final paper that will benefit from instructor feedback on proposal and 1<sup>st</sup> draft stages.
  
- Problem-solving
  
- Library & Information Literacy

While not a specific focus of the instruction of this seminar, library literacy is important for the completion of course assignments.

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

- |   |                   |         |
|---|-------------------|---------|
| 1. Lecture:   | <u>3</u>          | (hours) |
| 2. Discussion Section:                                  | <u>          </u> | (hours) |
| 3. labs   | <u>          </u> | (hours) |
| 4. Experiential (service learning, internships, other): | <u>          </u> | (hours) |
| 5. Field Trips:   | <u>          </u> | (hours) |

**(A) TOTAL Student Contact Per Week** 3 **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

- |                                     |                   |         |
|-------------------------------------|-------------------|---------|
| 1. General Review & Preparation:    | <u>1</u>          | (hours) |
| 2. Reading                          | <u>4</u>          | (hours) |
| 3. Group Projects:                  | <u>          </u> | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>1</u>          | (hours) |
| 5. Information Literacy Exercises:  | <u>          </u> | (hours) |
| 6. Written Assignments:             | <u>3</u>          | (hours) |
| 7. Research Activity:               | <u>3</u>          | (hours) |

**(B) TOTAL Out-of-class time per week**

12
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**(HOURS)**

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week**

15
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**(HOURS)**

**Sociology 98T**  
**Undergraduate Seminar: Sociology of the Arts**  
**Spring 2015**  
*(GE Foundation--Society and Culture: Social Analysis & Historical Analysis)*

Instructor: Morgan Wells, C.Phil, UCLA Sociology  
 Email: morgan.wells@ucla.edu  
 Office Hours: *Days and times TBC*, or by appointment.  
 Course Website: *TBC*



### COURSE INFORMATION

**Synopsis:**

This interactive seminar on sociology of the arts explores our collective fascination with creative expression. Through engaging with a rich body of sociological literature in the area, we will think critically about why particular objects or actions are “art” and how they relate to our social experiences. Key topics include stratification, cultural capital, consumption of art, functions of art, the economics of art, aesthetics and identity. Guiding questions include: ‘How can art be an agent of change?’ ‘How can it be a mechanism for oppression or stratification?’ ‘What is art?’ And, ‘Why does art matter?’

We will survey foundational theoretical perspectives on art (ex. cultural capital theories), but will prioritize interactional approaches, which highlight social interaction - at both individual and institutional levels – as the catalyst for the formation and perpetuation of art worlds. In addition, the course will ask students to engage in exploration of different methodological approaches to the empirical study of the arts through readings and mini-lectures that focus on a wide range of methods from ethnography to interviews to large-scale survey data. Throughout the course, students will learn how to identify the strengths and limitations of research, paying special attention to the ways in which different methodological approaches can result in different types of knowledge. Finally, this course will distinguish academic, or theory-based understandings of art and culture from those based on personal experiences and/or assumptions. It is important to note that this course only scratches the surface of the wide range of material available on sociology of the arts.

In accomplishing these objectives, this course will give students a glimpse of the graduate school experience. Therefore, students will engage in graduate-level activities and assignments. For example, students will take turns presenting an example of art and providing analysis of its relationship to a particular theory covered in the course. Students will design their own research project, conduct independent research, and will undergo a round of feedback that provides a window onto the process of revision in writing original studies. By the end of the quarter, students will produce research papers that critically evaluate a topic related to sociology of the arts and put forward new ways to fill the gaps in the literature.

**Required Reading Materials**

- Alexander, Victoria. 2003. *Sociology of the Arts: exploring fine and popular forms*.
- Harrington, Austin. 2004. *Art and Social Theory*. Polity.
- Course Reader (leading articles related to sociology of the arts)
- Additional Course Materials will be available on the Course Website



## COURSE ASSIGNMENTS

**There are 100 total possible points for the course assignments, with an additional 2 points possible for extra credit.**

### **Student Mini-Presentations (Art Shares) – 5 points**

At the opening of each session, we will begin with a student ART SHARE. Each student will be responsible for a 3-minute presentation of an example of visual art, music, performance art, writing or other creative embodiment they determine to be ‘art.’ Each presentation will be followed by a short discussion relating the example to the theoretical themes of the class.

*Details:* Each week, 2 course participants will bring an example of art for discussion. This can be a musical recording, a digital image, a sculpture, a video clip, even a live performance offered by the student – the options can be as creative and expansive as the meaning of art itself. Students will be randomly assigned to their week and presentations start in Week 2.

*\* Instructor will also present an ART SHARE during each session that directly relates to one or more of the theoretical points for the day.*

*\* ART SHARE assignment dates will be given randomly on the 1<sup>st</sup> day of class by drawing numbers from a hat. If a student is not present, he or she will be assigned and notified via email. No “make-ups” will be allowed for ART SHARES.*

*\*Instructor will demonstrate two example presentations during week one course introduction.*

### **Class Participation – 10 points**

Each student is expected to participate in each class session. Especially in a seminar setting, your contribution to the experience of the class is essential and will be encouraged as a pathway to deeper exploration of the topic. Whether asking a question, contributing an opinion to a discussion or offering an example when called upon, student participation will be noted and one point awarded per week. There will be no “make-ups” for participation points.

### **Reading Memos (5 memos required) – 15 points**

To encourage in-depth participation, students will be expected to create a series of five short memos, each based on one of the course readings. Within the 10 weeks of the course, students will need to choose a reading in each of 5 weeks and post a Reading Memo on the class website by 3pm on the day before the class session. Reading Memos will be 1-2 pages in length and include a brief summary of the reading with an analysis of the material that examines how the results were produced or conclusions reached. This critical analysis of course readings will help students prepare for a lively group discussion and also for reviewing literature for the final project. Each Reading Memo is worth 3 points.

### **Writing Assignment #1 Research Memo (3-5 Page Paper) – 10 points Due Week 4**

Students will be responsible for creating a research memo, which outlines a research question and methodology for an original project in the field of sociology of the arts. Projects can explore any theoretical pathway presented in the course and any type of art or research milieu (within university and national standards on fair and safe research practices). Options and details will be discussed in class. Students will receive approval and feedback on the research memo & must

incorporate feedback and/or ask for help before the data gathering and analysis phases. Part of the grade for final papers will be based on how well students incorporate feedback.

### **Writing Assignment #2 Paper Rough Draft (10-15 Pages) – 20 points**

#### **Due Week 7**

Students will submit a rough draft of the final paper, including literature review, methods section, and preliminary data. No late papers will be accepted. Feedback will be returned in Week 8 and must be incorporated into the final draft.

### **Project Presentation – 10 points**

#### **Weeks 9 and 10**

Each student will present a 10-minute conference-style presentation of the research project to the class. We will discuss the strengths and weaknesses of the project as a group. Presentations and feedback will occur in a workshop format designed to simulate the types of workshops held by graduate students in the sociology department. This will also allow for feedback from peers that can be incorporated into the Final Paper.

### **Writing Assignment #3 Final Paper (15 Page Paper) – 35 points**

#### **Due Finals Week**

Students will submit an original research project of no more than 15 pages in length that seeks to answer the question presented in the research proposal. Must include literature review, methods section, data analysis and bibliography in ASA format. No late papers. No exceptions.

### **Extra Credit – up to 2 points**

For extra credit, students may attend a Sociology Department presentation or guest lecture during the quarter. Presentation options will be posted on the course website. This is an opportunity to learn about the research of distinguished guest speakers and to see first-hand the format of academic presentations. Students must sign in at the presentation to get credit. Following the presentation, write a 3-4 page double-spaced paper describing the presentation (field of research, methodology, main findings) and comment on the speaker's project (strengths and weaknesses). Also include a discussion of the types of questions that were asked by audience members. Finally, briefly discuss the ways in which the speaker's project relates to the course material. Please submit the extra credit memo within 3 days of the presentation. Students may only submit one of these extra credit memos during the quarter, and can earn up to 2 points to be added to your final course grade.



## **COURSE SCHEDULE & READING ASSIGNMENTS**

### **WEEK 1:**

#### *Introduction to the Course – Opening Discussion*

- What do we mean by “the arts?” Is there separation between different kinds of arts?
- Why are the arts important to understand? Why do sociologists care about art?
- What are some of the main perspectives of the field and what do we assume are some strengths and weaknesses of these general approaches?
- How do sociologists study the arts?
- Class discussion of arts engagement. How do course members engage in the arts? Why?

Required Reading

- Alexander p. 1-18 (Introduction)
- Harrington p. 1-8 (Introduction) & p. 9-31 (Chapter 1)

**WEEK 2:**

*Reflection vs. Shaping Theories*

*Methods Exploration: Qualitative vs. Quantitative*

## Required Reading

- Alexander p. 21-59 (Chapters 2 & 3)
- Marshall and Rossman. "Qualitative Research Genres" in *Designing Qualitative Research* (Course Reader)
- "How a Nation Engages With Art: Highlights from the 2012 Survey of Public Participation in the Arts" (Course Reader)
- Firestone. "Meaning in Method" (Course Reader)

**WEEK 3:**

*The Production of Culture*

*The Content of Art / Aesthetics*

*Methods Exploration: Formulating Research Questions and Deciding How to Answer Them*

## Required Reading

- Peterson and Anand (2004) "The Production of Culture Perspective" (Course Reader)
- Excerpt from Peterson *Creating Country Music* (Course Reader)
- Harrington p. 32-57 (Chapter 2)
- Research Questions PowerPoint PDF (Course Website)

**WEEK 4:**

***Research Proposal Due***

*Aesthetics, Meaning and Identity: The Illusion of Intrinsic Value*

*Methods Explorations: Interview Types and Best Practices*

## Required Reading

- Harrington p. 83-110 (Chapter 4)
- Excerpt from Fonarow *Empire of Dirt* (Course Reader)
- Excerpt from *Qualitative Interviewing* (Course Reader)

**WEEK 5:**

*Media, Internet and the Globalization of Culture*

*Popular Culture*

## Required Reading

- Excerpt from Grazian *Mix It Up: Arts, Media and Popular Culture* (Course Reader)
- Rossman et al "I'd Like to Thank the Academy" (Course Reader)

**WEEK 6:**

*The Art Market (Economics of Art)*

*Methods Exploration: Analyzing Survey Data*

## Required Reading

- Excerpt from Heilbrun and Gray *The Economics of Art and Culture* (Course Reader)

- Robinson “Survey Organization Differences in Estimating Public Participation in the Arts” (Course Reader)
- Data Analysis PowerPoint PDF (Course Website)

**WEEK 7:****Rough Draft Due**

*High Brow, Low Brow, Omnivore and Beyond*

## Required Reading

- Bourdieu “Distinction.” (Course Reader)
- Peterson and Kern (1996) “Changing Highbrow Taste” (Course Reader)
- Bellavance (2008) “Where’s High? Who’s Low?” (Course Reader)
- Friedman (2012) “Cultural Omnivores or Culturally Homeless” (Course Reader)

**WEEK 8:**

*Street Art, Graffiti and Pop Pluralism: The Emergence of the Underground Sophisticate*  
*1-hour Guest Panel and Q&A with SEEN, Candice Lee, Jeffrey Deitch and Sas Christian\**

*\*Guests TBC*

## Required Reading

- Wells “Introduction to Graffiti” (Course Website)
- Wells “Honor Among Vandals” (Course Website)

**WEEK 9:****Student Presentations****WEEK 10:****Student Presentations (continued)**

*Future Directions: New Approaches to Sociology of the Arts*

## Required Reading

- Harrington p. 177-210 (Chapter 7 & Conclusion)

**FINALS Week:****Final Paper Due****INSTRUCTOR STATEMENT**

It is my greatest desire to provide you with an informative and engaging course that presents new ideas and perhaps challenges existing beliefs. Because art is subjective and also something that inspires passionate responses, it is crucial that we enter this seminar environment with positivity, respect and open mindedness.

I pledge to offer my best effort to this course, both inside and outside the classroom, and I ask that each participant please do the same. I welcome you to ask questions and seek support both in class and in office hours.

For a more informal place to connect, join my Facebook page at [www.facebook.com/drwhatnow](http://www.facebook.com/drwhatnow)



## New Course Proposal

### Sociology 98T Sociology of Arts

**Course Number** Sociology 98T

**Title** Sociology of Arts

**Short Title** SOCIOL OF ARTS

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMT - Seminar (Topical) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Enforced: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred.

**Course Description** Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Exploration of collective fascination with creative expression from sociological perspective. Use of rich body of social sciences literature to think critically about why particular objects or actions are art and how they relate to social experiences. Key topics include stratification, cultural capital, consumption of art, functions of art, economics of art, aesthetics, and identity. How can art be agent of change? How can it be mechanism for oppression or stratification? What is art? Why does art matter? Letter grading.

**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows.

**Syllabus** File [Sociology 98T.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Professor Gabriel Rossman is the faculty mentor for this seminar.

**Grading Structure** student mini-presentations - 5 points; class participation - 10 points; reading memos - 15 points; writing assignment #1 - 10 points; writing assignment #2 - 20 points; project presentation - 10 points; writing assignment #3 - 35 points; extra credit up to 2 points

**Effective Date** Spring 2015

**Discontinue Date** Summer 1 2015

<b>Instructor</b>	Name	Title
	<b>Morgan Wells</b>	<b>Teaching Fellow</b>

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Sociology

<b>Contact</b>	Name	E-mail
	<b>CATHERINE GENTILE</b>	<b>cgentile@oid.ucla.edu</b>

**Routing Help**

### ROUTING STATUS

**Role:** Registrar's Office

**Status:** Processing Completed

**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

**Status:** Added to SRS on 7/31/2014 2:24:45 PM

**Changes:** Title, Short Title, Requisites, Description

**Comments:** Edited course description into official version; corrected title.

**Role:** Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441

**Status:** Added to SRS on 6/30/2014 2:21:20 PM

**Changes:** Short Title

**Comments:** No Comments

**Role:** FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

**Status:** Returned for Additional Info on 6/12/2014 11:38:59 AM

**Changes:** No Changes Made

**Comments:** Routing to Doug Thomson in the Registrar's Office.

**Role:** FEC Chair or Designee - Upton, Dell (DUPTON@HUMNET.UCLA.EDU) - 68370

**Status:** Approved on 6/11/2014 2:13:27 PM

**Changes:** No Changes Made

**Comments:** No Comments

**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

**Status:** Returned for Additional Info on 6/2/2014 4:09:08 PM

**Changes:** No Changes Made

**Comments:** Routing to Dell Upton for FEC approval.

**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

**Status:** Approved on 5/15/2014 2:53:36 PM

**Changes:** No Changes Made

**Comments:** on behalf of Professor Kathleen L. Komar, chair, Collegium of University Teaching Fellows

**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

**Status:** Submitted on 5/15/2014 2:52:47 PM

**Comments:** Initiated a New Course Proposal

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[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 206-7045