

Emory University

SOCIOLOGY OF THE ARTS

SOC 561; Fall 2022

Tuesday, 4:00 – 6:45, 206 Tarbutton Hall

Dr. Timothy J. Dowd

231 Tarbutton

Office Hours: Wednesdays, 1:00 – 3:00

tdowd@emory.edu

COURSE DESCRIPTION

Sociological consideration of the arts has a long history. It extends back to the works of such classic writers as Max Weber and W.E.B. Du Bois and has burgeoned greatly in recent times. In studying realms of artistic creativity, scholars have connected those realms to key concerns in sociological theory – such as commodification, inequality, legitimation, and racialized hierarchies – while also drawing recently upon a host of cutting-edge methodologies related to multiple correspondence analysis, social network analysis, topic modeling, and so forth. Put another way, this graduate seminar on a specialized topic also ties directly to the core of sociology.

We will seek a purchase on this sociological work by discussing classic works in class and by reading contemporary works addressing themes that currently enliven the sociology of the arts. 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 seminar will also prepare them for doing their own research in this area of scholarship, as well as in sociology more broadly. In particular, we will give special attention to methods and designs employed in current research. Thus, by the end of the semester, all will have a grasp of the field and an understanding of how to conduct their own research.

COURSE READINGS

We will draw upon four books and upon a host of articles / chapters posted on the Canvas site. I will provide each student with their own copies of the four books, which are as follows:

Santana-Acuña, Álvaro. 2020. *Ascent to Glory: How One Hundred Years of Solitude Was Written and Became a Global Classic*. New York: Columbia University Press.

Banks, Patricia A. 2019. *Diversity and Philanthropy at African American Museums*. New York: Routledge.

Chong, Phillipa. 2020. *Inside the Critics' Circle: Book Reviewing in Uncertain Times*. Princeton, NJ: Princeton University Press.

Wohl, Hannah. 2021. *Bound by Creativity: How Contemporary Art is Created and Judged*. Chicago: University of Chicago Press.

The additional articles and chapters for the class will be posted on our Canvas site for SOC 561.

Note that the readings for this class augment – but do not duplicate – those found in my other graduate seminars – such as Sociology of Culture (SOC 560) and Sociology of Mass Media (SOC 562). As a result, you may wish to peruse my syllabi for additional readings, syllabi that are on my faculty page (<http://www.sociology.emory.edu/home/people/faculty/dowd-tim.html>).

COURSE REQUIREMENTS

This course is organized as a seminar, which entails the combination of a fair amount of reading, class discussion, and a final 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 the necessary arrangements. Note that unexcused absences will negatively affect your final grade.

B) Class Participation and Discussion

Active participation requires adequate preparation. You should 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. Most of all, this discussion should be fun. Class participation comprises 75% of your final grade.

C) Electronic Device Policy

Electronic devices, such as laptops and tablets, can be very useful in terms of taking notes. However, when students use them in class to do other things (e.g., surf the Internet, order from online stores, check social media posts) that proves detrimental both to student participation and discussion. Note that using devices in a non-curricular way, most definitely, will affect your final grade in a negative fashion.

D) Final Paper

The following is the default for that the final paper will take: You will answer a set of questions over the span of a week after the last class meeting. These questions will be in the format of our

program's preliminary examination. As a result, this assignment will allow you to synthesize what you have learned throughout the semester, as well as offer "practice" for prelim-type exams. This assignment comprises 25% of your final grade. If you prefer that the final paper take another form, I am happy to discuss that option with you.

E) Final Grade

My starting assumption is that you will earn an "A" in this seminar. If you do the work and contribute to the class, then all is fine. If you fall below expectations, I will let you know, so that you can adjust accordingly. Of course, if you are having difficulties, please contact me.

COURSE RESOURCES

Throughout the semester, course readings and explanatory slides will be posted on the Canvas site for SOC 561 (see <http://canvas.emory.edu>). I encourage you to make much use of that site.

If you have any special needs, please contact me at the beginning of the semester, and we will discuss the necessary arrangements (for additional information, visit Emory Department of Accessibility Services' website; see <http://equityandinclusion.emory.edu/access/index.html>).

NOTES ABOUT THE COURSE READINGS

One way that people identify what constitutes "the arts" is by defining them as *not* being popular culture—that content which is mere entertainment and distributed for profit. According to that approach, then, the arts are high culture that edify (rather than entertain) and are pursued for art's sake (rather than for fun or money). In everyday life, the line between high culture and popular culture is often blurred. To give but one example, there are creators who claim the mantle and sensibilities of "artist" while nonetheless working for for-profit corporations. Rather than avoid that blurriness, we will often discuss it in class, and our readings often will address it as well.

In everyday life, not only is the definition of "the arts" blurry, the enactment of the arts is also complicated. At any point in time or place, the arts involve the simultaneous confluence of aesthetics, audiences, content, creators, networks, and various "social boundaries" (e.g., those raised by racism or sexism). The articles and chapters that I have selected for our readings allow us "analytically" to separate those elements for pedagogical and substantive reasons. The books that we will read in full, meanwhile, are places where we see how such elements fit together—how they make for that complicated confluence that occurs in everyday life.

The readings listed below will exhaust neither all there is to know about the arts nor all the various approaches and theories that scholars apply to the arts. However, I do think that they provide a helpful entrée and grounding for students. That being said, I am also a fan of many works and approaches not assigned below, and I am happy to point students towards those as well.

Finally, I have assigned several of my own articles, not because I necessarily think that they are canonical readings, but because they allow us to delve into the research, theorizing, and writing processes that preceded their eventual publication.

COURSE SCHEDULE

(Subject to Revision)

August 30: ***Introductions***

September 6: ***Be(com)ing an Artistic Career***

Fine, Gary Alan. 2018. *Talking Art: The Culture of Practice and the Practice of Culture in MFA Education*. Chicago: University of Chicago Press. Chapters 1, 2, and 6.

Kleiner, Sibyl. 2009. "Thinking with the Mind, Syncing with the Body: Ballet as Symbolic and Nonsymbolic Interaction." *Symbolic Interaction* 32: 236-259.

Lachmann, Richard. 1988. "Career as Graffiti and Ideology." *American Journal of Sociology* 94: 229-250.

Lee, Jooyoung. 2009. "Escaping Embarrassment: Face-Work in the Rap Cipher." *Social Psychology Quarterly* 72: 306-324.

September 13: ***Navigating Creative Careers: Artistry and Its Challenges***

Anteby, Michael and Audrey L. Holm. 2021. "Translating Expertise across Work Contexts: U.S. Puppeteers Move from Stage to Screen." *American Sociological Review* 86: 310-340.

Dowd, Timothy J. and Diogo L. Pinheiro. 2013. "The Ties among the Notes: The Social Capital of Jazz Musicians in Three Metropolitan Areas." *Work & Occupations* 40: 431-464.

Frenette, Alexandre and Richard E. Ocejo. 2019. "Sustaining Enchantment: How Cultural Workers Manage Precariousness and Routine." *Research in the Sociology of Work*. 32: 35-60.

Yuen, Nancy Wang. 2017. *Reel Inequality: Hollywood Actors and Racism*. New Brunswick, NJ: Rutgers University Press. Chapters 1 through 3.

September 20: *Artists, Aesthetics, and Evaluation in Action*

Skaggs, Rachel. Forthcoming. "Trend Accommodation in Heteronomous Fields: How Established Artists Respond to Changing Conventions." *Poetics*.

Wohl, Hannah. 2021. *Bound by Creativity: How Contemporary Art is Created and Judged*. Chicago: University of Chicago Press.

September 27: *Aesthetic Classification: Canons and "High Culture"*

Accominotti, Fabien, Adam Storer, and Shamus R. Khan. 2018. "How Cultural Capital Emerged in Gilded Age America: Musical Purification and Cross-Class Inclusion at the New York Philharmonic." *American Journal of Sociology* 123: 1743-1783.

Dowd, Timothy J., Kathleen Liddle, Kim Lupo, and Anne Borden. 2002. "Organizing the Musical Canon: The Repertoires of Major U.S. Symphony Orchestras, 1842 to 1969." *Poetics* 30: 35-61.

Fleming, Crystal M. and Lorraine E. Roses. 2007. "Black Cultural Capitalists: African-American Elites and the Organization of the Arts in Early Twentieth Century Boston." *Poetics* 35-: 368-387.

Inoue, Tokiko. 2018. "Western Classical Music in a Non-Western Culture: The Repertoires of Japanese Professional Orchestras in the Twentieth Century." *Poetics* 67: 13-25.

Santoro, Marco. 2010. "Constructing an Artistic Field as a Political Project: Lessons from *La Scala*." *Poetics* 38: 534-554.

October 4: *Arts Organizations: Arbiters, Nodes and Context*

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.

Braden, L.E.A. 2021. "Networks Created Within Exhibitions: The Curators' Effect on Historical Recognition." *American Behavioral Scientist* 65: 25-43.

DiMaggio, Paul, Manish Nag, and David Blei. 2013. "Exploiting Affinities between Topic Modeling and the Sociological Perspective on Culture: Application to Newspaper Coverage of U.S. Government Arts Funding." *Poetics* 41: 570-606.

Franssen, Thomas and Giseline Kuipers. 2013. "Coping with Uncertainty, Abundance and Strife: Decision-Making Processes of Dutch Acquisition Editors in the Global Market for Translations." *Poetics* 41: 48-74.

Zamora-Kapoor, Anna, Frédéric Godart, and Yue Zhao. 2020. "Networks on the Walls: Analyzing 'Traces' of Institutional Logics in Museums' Permanent Exhibitions." *Poetics* 79: 101387.

October 11: **FALL BREAK (No Class)**

October 18: ***Arts Organizations: Patronage and the Marketplace***

Banks, Patricia A. 2019. *Diversity and Philanthropy at African American Museums*. New York: Routledge.

Shin, Dongyub, Kangsan Lee, and Hakbae Lee. 2014. "Neoliberal Marketization of Art Multiplexity: Price Formation in a Korean Art Auction, 1998-2007." *Poetics* 43: 120-148.

October 25: ***Arts Audiences: The Complexities of Class and More***

Claudio E. Benzecry. 2009. "Becoming a Fan: On the Seductions of Opera." *Qualitative Sociology* 32: 131-151.

Friedman, Sam and Aaron Reeves. 2020. "From Aristocratic to Ordinary: Shifting Modes of Elite Distinction." *American Sociological Review* 85: 323-350.

Kennedy, Emily, Shyon Baumann, and Josée Johnston. 2019. "Eating for Taste and Eating for Change: Ethical Consumption as High-Status Practice." *Social Forces* 98: 381-402.

Nuccio, Massimiliano, Marco Guerzoni, and Tally Katz-Gerro. 2018. "Beyond Class Stratification: The Rise of the Eclectic Music Consumer in the Modern Age." *Cultural Sociology* 12: 343-367.

Sonnett, John. 2021. "Musical Relationships: Intersections of Race, Gender, Genre, and Listening Situation." *Cultural Sociology* 15: 44-68.

November 1: ***Intermediaries and Arts Audiences***

Childress, Clayton, Craig M. Rawlings, and Brian Moeran. 2017. "Publishers, Authors, and Texts: The Process of Cultural Consecration in Prize Evaluation." *Poetics* 60: 48-61.

Dowd, Timothy J., Trent Ryan, and Yun Tai. 2016. "Talk of Heritage: Critical Benchmarks and DIY Preservationism in Progressive Rock." *Popular Music & Society* 39: 97-125.

Jamerson, Heather. 2009. "Intoxicators, Educators, and Gatekeepers: The Enactment of Symbolic Boundaries in Napa Valley Wineries." *Poetics* 37: 383-398.

Pénet, Pierre and Kangsan Lee. 2014. "Prize & Price The Turner Prize as a Valuation Device in the Contemporary Art Market." *Poetics* 43: 149-171.

Van Venrooij, Alex, Candace Miller, and Vaughn Schmutz. 2022. "Race and Genre Ambiguity in the Critical Reception of Popular Music." *Sociological Inquiry* 92: 568-596.

November 8: Criticism and Influence in the Digital Age

Chong, Phillipa. 2020. *Inside the Critics' Circle: Book Reviewing in Uncertain Times*. Princeton, NJ: Princeton University Press.

Verboord, Marc. 2022. "Validation Repertoires of Media Audiences in the Digital Age: Examining the Legitimate Authority of Cultural Mediators." *Journalism and Communications Quarterly* 99: 440-462.

November 15: The Arts, Audiences, and Place

Dowd, Timothy J., Yun Tai, and Dmitrios Zaras. 2022. "The Sounds of Silence: Concerts, Musicians, and COVID-19." Pages 102-120 in *Remaking Culture and Music Spaces: Affects, Infrastructures, Futures*, edited by Ian Woodward, Jo Haynes, Paukwe Berkers, Aileene Dillane, and Karolina Golemo. London: Routledge.

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.

Leschziner, Vanina. 2007. "Kitchen Stories: Patterns of Recognition in Contemporary High Cuisine." *Sociological Forum* 22: 78-102.

Mangione, Gemma and Gary Alan Fine. 2021. "Critical Circles and Regional Reputations: The Chicago Imagists and the Politics of an Art World." *American Journal of Cultural Sociology* 9: 555-580.

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

November 22: THANKSGIVING BREAK (No Class)

November 29: The Arts, Aesthetics, and Globalization

Banks, Patricia A. 2018. "The Rise of Africa in the Contemporary Auction Market: Myth or Reality?" *Poetics* 71: 7-17.

Janssen, Susanne, Giselinde 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* 73: 719-740.

Karademir-Hazir, Irmak. 2014. "How Bodies are Classed: An Analysis of Clothing and Bodily Tastes in Turkey." *Poetics* 44: 1-21.

Matlon, Jordanna. 2011. "Il est garçon: Marginal Abidjanais Masculinity and the Politics of Representation." *Poetics* 39: 380-406.

Yu, Jiaxuan. 2022. "When the Local Encounters the Global: Aesthetic Conflicts in the Chinese Traditional Music World." *The Journal of Chinese Sociology* <https://doi.org/10.1186/s40711-022-00169-y>.

December 6:

Santana-Acuña, Álvaro. 2020. *Ascent to Glory: How One Hundred Years of Solitude Was Written and Became a Global Classic*. New York: Columbia University Press.

December 6:

Questions Posted for Paper

December 13:

Final Paper Due