

AMGT 603

Arts and Society

Spring 2017

Professor Claire Huschle

chuschle@gmu.edu

Tuesdays 7:20-10:00 pm, FH 318

Office Hours: Tuesdays 4:30-5:30 pm AND by appointment

This course explores how and why the products of creative action are socially constructed as Art. We will consider how people organize themselves socially in order to understand and communicate their beliefs about the aesthetic status and characteristics of particular disciplines and works of art, and how the social uses to which arts works are employed underwrite the social, political, economic and cultural value of Art.

This is a reading and a writing intensive course. In addition to giving students an in-depth introduction to scholarly debates and research about the relation between Art and social organization, the course also focuses on developing student skills in reading, summary and synthesis of complex, advanced ideas and scholarship, and application of those ideas to professional practice. These skills are essential to developing arts leadership. You will be asked to question and challenge your own assumptions; think critically about cultural privilege, identity, and democracy; and engage in thoughtful debate and exchange.

Readings: The following are required texts.

Howard Becker. *Art Worlds*.

John Dewey. *Art as Experience*.

Lewis Hyde. *The Gift: Creativity and the Artist in the Modern World*.

Pierre Bourdieu. *Distinction: A Social Critique of the Judgment of Taste*.

Lawrence Levine. *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*.

Carol Duncan. *Civilizing Rituals: Inside Public Art Museums*.

Bill Ivey. *Arts, Inc.: How Greed and Neglect Have Destroyed Our Cultural Rights*.

Tom Finkelpearl. *What We Made: Conversations on Art and Social Cooperation*.

Course Requirements:

1. Attend class. **Participate actively in class.** Read carefully and discuss thoughtfully all assigned materials. Although I will provide a lecture contextualizing the book within the history of ideas, students are expected to actively and consistently engage in discussion of the works during our class time. Speak up!

2. **Lead a discussion.** For each of seven books, pairs or groups of students will lead the “book club” class discussion. On the selected week, the leaders will compile a list of four questions to stimulate discussion. These must be delivered to me and to your classmates no later than **Monday morning** prior to the class in which the book will be discussed. Your grade will be based on your questions and your leadership in guiding the conversation and making connections between the book and the class discussion. Think critically!
3. **Complete eight book reviews**, one for each of the required books. Each review should be **one page long**. In these reviews, you are NOT meant to critique the work. Rather, the review should synthesize a book’s argument and conclusions, and summarize its method. Reviews also should raise some point for discussion about the work’s **relevance to arts management practice**. Reviews must be submitted by the end of each class and must be submitted in print (i.e. not via email). Late submissions will not be accepted. **Revised reviews of the first three books are due in week 6.**
4. **Complete three one-page responses**, one for each of the first three books. These responses should relate the book’s argument to a contemporary and recent issue in arts management practice. **These three responses are due in week 6.** Please include a link to or copy of the relevant story with your submission.

Here are some suggested places to look for contemporary issues in arts management. This list is by no means comprehensive, but these are good places to check regularly as a part of your developing professionalization.

The New Yorker
The New York Review of Books
The New York Times
Arts Journal - <http://www.artsjournal.com/>
Createquity - <http://createquity.com/about>
National Endowment for the Arts ArtWorks - <http://artworks.arts.gov>

5. **Complete two three-page review essays.** Review essays should synthesize our readings’ arguments and conclusions **and discuss their relevance to a contemporary issue in arts management practice**. One review essay is due in Week 8 and should discuss our reading in week 7 (*Bourdieu*). One review essay is due in week 11, and should be based on themes introduced in the readings in weeks 7, 9 and 10 (*Bourdieu, Levine, and Duncan*). You may choose to focus on one book or may choose a theme that is taken up across these books.
6. **Complete one five-page final essay** based on the case study presented in week 14 and taking up a theme or themes presented in the readings in weeks 12 and 13.

Electronic devices: Please turn your cell phone ringer off at the beginning of class. As a matter of courtesy to your professor and classmates, cell phones, text and email may only be used during formal breaks in the class session. **Please do not browse or read on electronic devices during class time. Your attentiveness or lack of attentiveness to the lecture and discussion will be assessed as a part of the attendance/participation/discussion portion of your grade.**

Class lectures and discussions may be recorded. **However, these recordings are to be played only for your own personal use and may not under any circumstances be reproduced without the express written permission of your instructor. Reproduction or distribution of these materials without permission will be acted upon as a violation of the honor code.**

Absence: Please inform me of the reason for any absence. One absence will be excused. Each additional absence will result in one drop in grade (A to A- to B+, etc) for the attendance/participation/discussion portion of your final grade.

Late papers: Papers are due within the first 15 minutes of class on the due date. After that time, they will be considered one day late. Each day that an assignment is late, it will drop one grade (A to A- to B+, etc). Extensions will be given on a case-by-case basis, only at the instructor's discretion, and are not to be discussed with other members of the class or program.

Submitting assignments: Students must be present in class to submit a paper or other assignment (i.e., you may not have someone else submit your work for you).

Grading:

Class attendance, book reviews, discussion of assigned readings:	25%
“Book Club” leadership:	10%
Revised book reviews and responses:	20%
Review essays:	20%
Final essay:	25%

It is Mason policy that once final grades have been recorded, faculty are not to accept any work to change a grade. Grade changes can only be approved when they are due to a calculation or recording error on the part of the faculty.

An incomplete grade (IN) should be used only if the student requests it in writing. An IN counts as a failing grade until completed, and it automatically turns into an F if a grade is not turned in by the deadline in the Schedule of Classes. Some students may prefer a C to an IN, and faculty shouldn't assume that the student wants an IN rather than a grade or that it is in the student's best interest to get an IN. In addition, faculty may assign an IN only if the student has a very limited amount of work to complete and there is a non academic reason they can't do so within the semester and if, in their best judgment, the student actually stands a good chance of passing the course by finishing

the work satisfactorily. Typical situations for giving incompletes involve a final exam (missed due to illness) or a final paper (not completed because of a family emergency). Faculty are not to assign incompletes if the student has missed a substantial portion of the work of the semester and wants extra time to do it; Faculty are not to assign incompletes to give a student time to improve on work already completed.

The Mason Honor Code:

<http://www.gmu.edu/catalog/apolicies/index.html#Anchor12>

To promote a stronger sense of mutual responsibility, respect, trust, and fairness among all members of the George Mason University community and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this honor code: *Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.*

No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else's words or ideas without giving them credit is *plagiarism*, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. The exception to this rule is information termed *general knowledge*—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, "When in doubt, cite."

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

Disability: If you are a student with a disability and you need academic accommodations, please see me and contact the Office of Disability Resources at 703.993.2474. All academic accommodations must be arranged through that office. The need for accommodations should be identified at the beginning of the semester and that the specific accommodation has to be arranged through the Office of Disability Resources. Faculty are not to provide accommodations to students on their own (e.g. allowing a student extra time to complete an exam because the student reports having a disability).

Official Communication with Students: According to the University catalog, all students and faculty are to use their **GMU.EDU** email address. Some commercial email addresses may be filtered out of the **GMU.EDU** system. No official information can be sent to students unless on the Mason email system. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Please sign up for the Mason Alert System by visiting the website <https://alert.gmu.edu>, An emergency poster exists in each classroom explaining what to do in the event of crises and further information about emergency procedures exists on <http://www.gmu.edu/service/cert>

SCHEDULE OF READINGS AND OTHER ASSIGNMENTS

1. January 24
Introduction to the course
Reading (on BlackBoard or linked below):
 - John McPhee, "Draft No. 4", *New Yorker*, April 29, 2013 (BlackBoard)
 - N. Gregory Mankiw, "I Paid \$2,500 for a Hamilton Ticket. I'm Happy About It", [*New York Times*, October 21, 2016](#)
 - James Poniewozik, "The 2017 Class Divide as Dissected by a New "One Day at a Time", [*New York Times*, January 4, 2017](#)
 - John Litt, "Cuyahoga Arts & Culture Considers Big Revamp to Individual Artist Grant Program", [*Cleveland Plain Dealer*, November 11, 2016](#)

2. January 31
Howard Becker, *Art Worlds*
Further reading:
 - Clifford Geertz, "Art as a Cultural System"
 - Raymonde Moulin, *The French Art Market*
 - Lawrence Rothfield et al., *Chicago: Music City, Americans for the Arts, National Arts Index*

3. February 7
John Dewey, *Art as Experience*
Further reading:
 - Immanuel Kant, *The Critique of Judgment*
 - Aristotle, *Poetics*
 - Phillip Jackson, *John Dewey and the Lessons of Art*
 - Louis Menand, *The Metaphysical Club*
 - Kevin McCarthy et al., *Gifts of the Muse*
 - The American Assembly, *The Arts and the Public Purpose*
 - Eleonora Belfiore and Oliver Bennett (2007). "Rethinking the Social Impact of the Arts," *International Journal of Cultural Policy* 3(2): 135-151.

4. February 14
Lewis Hyde, *The Gift*
 Further reading:
 Karl Marx, *Capital*
 Marcel Mauss, *The Gift*
 Marshall Sahlins, *Culture and Practical Reason*
 Michael Fitzgerald, *Making Modernism: Picasso and the Creation of the Market for Twentieth Century Art*
 Pierre-Michel Menger (2001). "Artists as Workers: Theoretical and Methodological Challenges," *Poetics* 28(4): 241-254.
 National Endowment for the Arts, *Artists in the Workforce*

5. February 21
WRITING WORKSHOP
Please note you have THREE WEEKS to complete reading Bourdieu's *Distinction*. Use this time wisely.

6. February 28
 Discussion: Responses
Three revised book reviews and responses due

7. March 7
Pierre Bourdieu, *Distinction**
 Further reading:
 Thorstein Veblen, *The Theory of the Leisure Class*
 Theodore Adorno, *Aesthetic Theory*
 Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction"
 Louis Althusser, "Ideology and Ideological State Apparatuses"
 Michel Foucault, *The Order of Things*
 [*note: this book review will not be returned to you before you complete your review essay.]

- MARCH 14: SPRING BREAK**

8. March 21
 Discussion: Responses
REVIEW ESSAY 1 DUE

9. March 28
Levine, *Highbrow/Lowbrow*
 Further reading:
 Paul DiMaggio, "Cultural Entrepreneurship in Nineteenth Century Boston, Part I: The Creation of an Organizational base for High Culture in America," *Media, Culture and Society* 4(1).

Paul DiMaggio, "Cultural Entrepreneurship in Nineteenth Century Boston, Part II: The Classification and Framing of American Art," *Media, Culture and Society* 4(4).

Neil Harris, *Humbug: The Art of PT Barnum*

Neil Harris, "The Gilded Age Revisited: Boston and the Museum Movement," *American Quarterly* 14(4)

10. April 4

Duncan, *Civilizing Rituals**

Further reading:

Victor Turner, *From Ritual to Theater*

Victor Turner, *The Ritual Process*

Richard Schechner, *Between Theater and Anthropology*

[*note: this book review will not be returned to you before you complete your review essay.]

11. April 11

Discussion: Responses

REVIEW ESSAY 2 DUE

12. April 18

Bill Ivey, *Arts, Inc.*

Further reading:

Garrett Hardin, "The Tragedy of the Commons"

Lawrence Lessig, *Free Culture*

Lawrence Lessig, *Remix*

Lewis Hyde, *Common as Air*

13. April 25

Tom Finkelpearl, *What We Made*

Further reading:

Paulo Freire, *Pedagogy of the Oppressed*

Augusto Boal, *Theater of the Oppressed*

Mark Stern and Susan Seifert, *From Creative Economy to Creative Society*

Maria-Rosario Jackson, *Building Community: Making Space for Art*

Roberto Bedoya, *Spatial Justice: Rasquachification, Race, and the City*

14. May 2

Case Study – The Barnes Foundation

**FINAL PAPER DUE TO chuschle@gmu.edu
BY**

5 PM on Tuesday, May 9, 2017