

AMGT 603
Arts in Society
Fall 2019

Professor: Aimee Fullman
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Thursdays 1:30-4:15 pm, FH 324

Office Hours: By appointment and before/after class.

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 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. They can be purchased at the GMU Bookstore.

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 Arts 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 (20 points)**. 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 (40 points)**. For each of the required books, pairs or groups of students will lead the “book club” class discussion (30-min total). On the selected week, the leaders will present an overview of the book and compile a list of four questions to stimulate a 20-minute discussion. These must be uploaded to Blackboard no later than 1:00 pm on the day prior (Weds) to the class 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 (10 points each)**, one for each of the required books. Each review should be one page long (formatted with 12 pt, Times New Roman, single-spaced). In these reviews, you are NOT meant to criticize 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 1:00 pm on the day before class and must be submitted by Blackboard. Late submissions will not be accepted. **Revised reviews for Suite 1 (Responses) are due in week 6 on Wednesday October 2 at 1:00 pm.**
- 4. Complete three one-page responses (60 points/15% of overall grade)**, one for each of the first three books. These responses should relate the book's argument to a contemporary issue in arts management practice. **These three responses are due in week 6 on October 2 at 1:00 pm.** Please include a link to 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 professional practice.

The New Yorker
The New York Review of Books
The New York Times
Arts Journal - <http://www.artsjournal.com/>
[Creatiquity: www.creatiquity.com](http://www.creatiquity.com) (archives)
Grantmakers in the Arts Reader - <http://www.giarts.org/readers>
[IFACCA – www.ifacca.org](http://www.ifacca.org)
[ENCATC](http://www.encyclopedia.com)
[Washington Post](http://www.washingtonpost.com)
[Barry's Blog](http://www.barrysblog.com)

- 5. Complete one five-page review essay (100 points/25% of overall grade).** The review essay should synthesize our readings' arguments and conclusions and discuss their relevance to a contemporary issue in arts management practice. The review essay is due in Week 10 on **Sunday November 4 at 11:59 pm** and should discuss Bourdieu and EITHER Levine or Duncan.
- 6. Complete one five-page final essay (100 points/25% of overall grade)** based on the Case Study presented in week 14 and incorporating the themes presented in the readings in weeks 12 and 13. This assignment should refer to 3-4 of the authors we discussed and is due on **Wednesday December 11, 2019 by 1:00 pm.**

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 Professor Fullman. Reproduction or distribution of these materials without permission will be acted upon as a violation of the honor code.**

Absence: Please inform Professor Aimee Fullman 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 at 1:00 pm EST on the day (Weds) prior to 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 **with at least 24 hours of advance notice**, only at the instructor's discretion, and are not to be discussed with other members of the class or program.

Submitting assignments: Students will submit all assignments through Blackboard. Instructor may change deadlines to a later date to accommodate unforeseen circumstances as needed for the entire class. Any changed deadlines will be provided with at least one week's notice.

Grading:

Class attendance/participation, book reviews (8):	100 points	25%
“Book Club” leadership and discussion	40 points	10%
Revised book reviews and responses (3):	60 points	15%
Review essay:	100 points	25%
Final essay:	100 points	25%
Total points:	400 points	

It is GMU 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.

Incomplete Grades

An incomplete grade (IN) is only considered if a student requests it in writing, in advance. 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. Incompletes can be discussed when a documented emergency family situation or illness has arisen.

Honor Code: Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work. To read more about the Honor Code, please visit <http://oai.gmu.edu/the-mason-honor-code-2/>.

Plagiarism

In accordance with the George Mason University Honor Code, plagiarism of any kind will not be tolerated. Taking someone else's words or ideas and passing them off as your own without proper citation is prohibited. Please see your professor if you have questions about how to properly cite another's words within your own work. Plagiarism is a serious offense; students caught doing so will automatically receive a failing grade for the assignment(s). Note: students will be given one warning for plagiarism; a second occurrence will lead to automatic dismissal from the program.

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. All assignments will be checked using the SafeAssign in Blackboard. Resources regarding self-citation and citation standards are included in your tools on Blackboard.

Privacy

Federal law (FERPA) requires faculty and staff to protect the privacy of student information. Faculty should not speak about a student's record with anyone other than the student. The record includes how a student is doing in a course, whether a student has attended class, information about performance or grades, whether a paper has been turned in, etc. This prohibition includes parents, siblings, and spouses.

Disability: If you are a student with *a documented learning disability or other condition that may affect academic performance* and you need academic accommodations, please contact the Disability Resource Center (DRC) at *SUB I, Rm. 4205; ods.gmu.edu; 703-993-2474; <http://ds.gmu.edu>* and ensure that your documentation is on file **prior** to the submission of any graded assignments. The specific accommodation will be determined by and arranged through the DRC and Faculty may not 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). Once you have provided the proper documentation, please do discuss the accommodations arranged with the DRC with your professor as early as possible.

Sexual Harassment, Sexual Misconduct, and Interpersonal Violence

George Mason University is committed to providing a learning, living and working environment that is free from discrimination and a campus that is free of sexual misconduct and other acts of interpersonal violence in order to promote community well-being and student success. We encourage students who believe that they have been sexually harassed, assaulted or subjected to sexual misconduct to seek assistance and support. [University Policy 1202: Sexual Harassment and Misconduct](#) speaks to the specifics of Mason's process, the resources, and the options available to students.

As a faculty member and designated "Responsible Employee," all professors are required to report all disclosures of sexual assault, interpersonal violence, and stalking to Mason's [Title IX Coordinator](#) per [university policy 1412](#). If you wish to speak with someone confidentially, please

contact the [Student Support and Advocacy Center](#) (703-380-1434), [Counseling and Psychological Services](#) (703-993-2380), [Student Health Services](#), or [Mason's Title IX Coordinator](#) (703-993-8730; cde@gmu.edu).

Written Component Format

All written components should be typed, double-spaced, in a standard 12 point font (Times, Times New Roman) with 1-inch margins all around. Include, single-spaced, your name, course number, and date in the top left or right hand corner of the first page. Be sure that your pages are numbered. Indent new paragraphs rather than double-spacing an extra space between them. Use proper citations when necessary – use MLA Manual of Style (see required books list) or Chicago. We recognize that there are formatting differences between Apple and Microsoft computers and so your professor will specify a word count range for papers.

Writing Resources:

The Writing Center offers free writing support to Mason students through face-to-face tutoring, online tutoring and workshops at both Arlington (FH Room 212) and Fairfax campuses. To make an appointment visit writingcenter.gmu.edu. The Writing Center also offers workshops designed for ESL students (<https://writingcenter.gmu.edu/for-graduate-students/esl-writing-groups> and Opt-in Tutoring Support (<https://writingcenter.gmu.edu/tutoring/esl-writing-support>.) Students are encouraged to make appointments with the writing center for help during the semester as soon as possible and before end of semester assignments are due. You are encouraged to use spellcheck and Grammarly or other related programs.

For more information about student support and resources at GMU visit:

<http://www.gmu.edu/mlstudents/>

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

Week 1: August 29

Introduction to the course

Required Reading due on Sept 5:

- Malcolm Gladwell, “Six Degrees of Lois Weisberg”
- John McPhee, “Draft No. 4,” *New Yorker*, April 29, 2013
- 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 and Culture Considers Big Revamp to Individual Artist Grant Program”, *Cleveland Plain Dealer*, November 11, 2016

Week 2: September 5

Required Reading due on Sept 12 Howard Becker, *Art Worlds for Sept 12*

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*

Week 3: September 12

Due by 1:00 pm Sept 11: Summary (All) and Group 1 Presentation and Lead Discussion of Howard Becker, *Art Worlds*

Required Reading for Sept 19, 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.

Week 4: September 19

Due by 1:00 pm on Sept 18: Summary (All), Group 2 Presentation and Lead Discussion of John Dewey, *Art as Experience*

Required Reading for September 26, 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*
- Maralee Buttery (1983). "Blanket Licensing: A Proposal for the Protection and Encouragement of Artistic Endeavor," *Columbia Law Review* 83(5): 1245-1278.

Week 5: September 26

Due by 1:00 pm on Sept 25: Summary (All), Group 3 Presentation and Lead Discussion of Lewis Hyde, *The Gift*

Group recap and discussion of first suite of books and relevant themes.

WRITING WORKSHOP and schedule 15-20 min individual tutorials

Required Reading for October 10 Pierre Bourdieu, *Distinction*

Note: you have TWO MORE WEEKS to complete reading Bourdieu's *Distinction*. Use this time wisely.

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*

Week 6: October 3

Due by 1:00 pm Weds October 2: Three revised book reviews (Art Worlds, Art as Experience, The Gift) and responses due (All)

Week 7: October 10

Due by 1:00 pm Oct 9: Summary (All), Group 4 Presentation and Lead Discussion of Pierre Bourdieu, *Distinction*

Required Reading for October 17, 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)

Week 8: October 17

Due by 1:00 pm on October 16: Summary (All), Group 5 Presentation and Lead Discussion of Levine, *Highbrow/Lowbrow*

Required Reading for October 24, Duncan, *Civilizing Rituals**

Further reading: Victor Turner, *From Ritual to Theater*

Victor Turner, *The Ritual Process*

Richard Schechner, *Between Theater and Anthropology*

Week 9: October 24

Due by 1:00 pm Oct 23: Summary (All), Group 6 Presentation and Lead Discussion of Duncan, *Civilizing Rituals*

Required Reading for October 31, Bill Ivey, Arts. Inc

Further reading will be listed on Blackboard

Week 10: October 31

Due by 1:00 pm on Oct 30: Summary (All), Group 7 Presentation and Lead Discussion of Bill Ivey, Arts. Inc

Required Reading for November 7, Tom Finkelpearl, *What We Made: Conversations on Art and Social Cooperation*

Further reading will be listed on Blackboard.

REVIEW ESSAY DUE (25% of grade) due on Friday November 1 at noon

Week 11: November 7

Due by 1:00 pm Nov 6: Summary (All), Group 8 Presentation and Lead Discussion of Tom Finkelpearl, *What We Made: Conversations on Art and Social Cooperation*
Schedule 15-20 min individual tutorials over the next few weeks.

Week 12: November 14

Catch up week.

Week 13: November 21

Presentation of Case Study – The Barnes Foundation by Professor Fullman

Week 14: November 28: No Class, Thanksgiving

Week 15: December 5

Final Class, Recap of semester and class party. Attend Capstone practices.

FINAL ESSAY (25% of overall grade) DUE on Blackboard BY 1 PM EST on Weds December 11, 2019.

Note Capstone Presentations will be on Friday December 6 with practice the day prior. Please attend as many as you can.