

AMGT 603
Arts in Society

Fall 2017

Professor: Carole Rosenstein
crosenst@gmu.edu

Tuesdays 4:30-7:10 pm, FH 113

Office Hours: Tuesdays and Thursdays 3-4 pm

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 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.

Readings: The following are required texts. They can be purchased at the GMU Bookstore.

John Dewey. *Art as Experience*.

Howard Becker. *Art Worlds*.

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*.

James Bau Graves. *Cultural Democracy*.

Francie Ostrower, *Trustees of Culture: Power, Wealth, and Status on Elite Arts Boards*.

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. **Complete three book reviews**, one for each book we discuss in weeks 2-4: Dewey, Becker, and Hyde. Each review should be one page long. 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 before the class break and must be submitted in print (i.e. not via email). Late submissions will not be accepted. **Revised reviews are due in week 6.**

3. **Complete three one-page responses**, 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.** 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/>
Grantmakers in the Arts Reader - <http://www.giarts.org/readers>

4. **Complete two three-page review essays.** These review essays should synthesize the key themes in our readings and discuss their relevance to a contemporary issue in arts management practice. The first review essay is due in Week 9 and should discuss Bourdieu and Levine. The second is due in Week 12 and should discuss either Ostrower OR Graves.
5. **Complete one five-page final essay** based on the Case Study presented in week 14. This essay should include themes we have read about and discussed throughout the course.

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

Absence: Please inform Dr. Rosenstein 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%
Revised book reviews and responses:	25%
Review essay 1:	15%
Review essay 2:	15%
Final essay:	20%

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.

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 GMU 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).

GMU Diversity Statement: George Mason University promotes a living and learning environment for outstanding growth and productivity among its students, faculty and staff. Through its curriculum, programs, policies, procedures, services and resources, Mason strives to maintain a quality environment for work, study and personal growth.

An emphasis upon diversity and inclusion throughout the campus community is essential to achieve these goals. Diversity is broadly defined to include such characteristics as, but not limited to, race, ethnicity, gender, religion, age, disability, and sexual orientation. Diversity also entails different viewpoints, philosophies, and perspectives. Attention to these aspects of diversity will help promote a culture of inclusion and belonging, and an environment where diverse opinions, backgrounds and practices have the opportunity to be voiced, heard and respected.

The reflection of Mason's commitment to diversity and inclusion goes beyond policies and procedures to focus on behavior at the individual, group and organizational level. The implementation of this commitment to diversity and inclusion is found in all settings, including individual work units and groups, student organizations and groups, and classroom settings; it is also found with the delivery of services and activities, including, but not limited to, curriculum, teaching, events, advising, research, service, and community outreach.

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. August 29

Introduction to the course

Reading: Malcolm Gladwell, "Six Degrees of Lois Weisberg"
John McPhee, "Draft No. 4"

READINGS ARE AVAILABLE ON BLACKBOARD

2. September 5

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.

3. September 12

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*

4. September 19

Lewis Hyde, *The Gift*

Further reading: Karl Marx, *Capital*
Marcel Mauss, *The Gift*
Marshall Sahlins, *Culture and Practical Reason*
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.

5. September 26

WRITING WORKSHOP

6. October 3

Discussion: Applications

Three revised book reviews and responses due

THERE IS NO CLASS ON OCTOBER 10.

7. October 17

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*

8. October 24

Lawrence Levine, *Highbrow/Lowbrow*

Further reading: Neil Harris, *Humbug: The Art of PT Barnum*
Neil Harris, "The Gilded Age Revisited: Boston and the Museum
Movement," *American Quarterly* 14(4)

9. October 31

REVIEW ESSAY 1 DUE

Discussion: Applications

10. November 7

Francie Ostrower, *Trustees of Culture*

AND

**Paul DiMaggio, "Cultural Entrepreneurship in Nineteenth Century Boston, Part I: The
Creation of an Organizational Base for High Culture in America" [ON BLACKBOARD]**

11. November 14

James Bau Graves, *Cultural Democracy*

12. November 21

REVIEW ESSAY 2 DUE

NO CLASS

13. November 28

Tom Finkelpearl, *What We Made*

14. December 5

Case Study – The Barnes Foundation

**FINAL PAPER DUE TO crosenst@gmu.edu
BY 5 PM on Wednesday, December 13**