Sociological consideration of the arts has a long history. It extends back to the works of such classical writers as Karl Marx, Max Weber, and Georg Simmel and weaves its way to contemporary work by such scholars as Paul DiMaggio, Wendy Griswold, and Tia DeNora. In this advanced seminar, we seek a purchase on this literature by attending to a number of themes and exemplar works within these themes. As a result, we will examine theoretical traditions associated with, among others, Pierre Bourdieu and Theodor Adorno, and we will explore such topics as artistic careers, cultural capital, and the globalization of the arts.

Given that this semester's seminar has its origins as a directed reading, it is relatively unique in two regards. First, graduate students will collectively construct the course syllabus, thereby ensuring that their respective substantive interests are addressed. The result of this collective effort is found below (see “Course Schedule”). Second, graduate students will take the lead in detailed discussions that address important theoretical and empirical concerns in each of the weekly readings. By the end of the semester, then, students should be well versed in the sociology of the arts and well equipped to pursue their own work in this area.

COURSE RESOURCES

The assigned readings are available at Woodruff Library's on-line reserves (click on “Euclid” and then click on “Reserves Direct”). Note that the readings for this class augment ö but do not duplicate ö those found in the Sociology of Culture (SOC 560) and Sociology of Mass Media (SOC 769r) graduate seminars. As a result, you may wish to peruse these syllabi for additional readings.

If you have any special needs due to learning disabilities, please contact me at the beginning of the semester and we will discuss the necessary arrangements.

COURSE REQUIREMENTS

Given the advanced nature of this seminar ö and the advanced level of the enrolled graduate students ö the emphasis will be on thorough readings of numerous works and thoughtful discussions of these works. Consequently, adequate preparation is crucial. To assist such preparation, each student will be responsible for summarizing one of the weekly readings; at the beginning of class, students will distribute their respective summaries to their classmates. Final grades will be based upon the quality of the student's input to weekly discussions (50%) and the quality of the weekly summaries (50%).

COURSE SCHEDULE

(Subject to Revision)
**January 27  Preliminary Matters**

**February 3  Approaching and Conceptualizing a Sociology of the Arts**


**February 10  Early Statements in the Sociology of the Arts**


**February 17  Arts Organizations**


**February 24  Work and Career in the Arts**


March 3  Critical Theory and Beyond


March 10 Critics and Evaluation


March 17 SPRING BREAK -- No Class

March 24 Pierre Bourdieu Considered


March 31 The Institutionalization of High Culture


*April 7*  
**Cultural Capital**


*April 14*  
**The Active Reception of the Arts**


*April 21*  
**Innovation and Diversity in the Arts**


April 28 Globalization and the Arts


