

Sociology 160: Sociology of Culture Spring 2013

INSTRUCTOR

Jill Bakehorn, PhD
E-mail: jabakehorn@berkeley.edu
Office: 480 Barrows Hall
Office Hours: Mondays & Fridays 12-1pm and by appt.

CLASS MEETING

Monday, Wednesday, and Friday 10:00-11:00am
100 GPB

COURSE DESCRIPTION

The Sociology of Culture is a broad field of study encompassing every aspect of our lives, not just those things we typically think of like music and art, but also our clothes, food, furniture, language, ideologies, technology, gestures, and symbols; culture is all things created by humans. Culture is what give our lives shape, allows us to predict social action, informs our behavior and patterns of thought, and gives our lives meaning.

In this course we will focus on a few key areas in the sociology of culture:

- ❖ Cultural production
- ❖ Cultural reception/consumption
- ❖ Issues of power, hegemony, and inequality
- ❖ Identity formation through cultural processes

Some questions about culture that will be addressed in this course are:

- ❖ How is culture created both by culture industries and by individuals?
- ❖ How is culture consumed?
- ❖ What is the relationship between the intended message of media creations and how people actually interpret and use them?
- ❖ How is power and inequality reproduced through culture?
- ❖ What is the importance of cultural products and subcultures to identity formation?

An example of what we will study in this course:

We tend to think of certain musicians and musical genres as having more or less “authenticity.” This authenticity is typically seen as coming from the performer; they hail from a particular background, they write from the heart, etc. But notions of authenticity are also constructed by the cultural industries including producers, reviewers, record companies, and others. We will explore the importance of these culture industries in constructing genres like country music and blues, and why some performers are deemed more authentic than others as well as audience desire for an authentic experience.

This class will be **challenging** on a number of levels:

- ◆ You are expected to keep up with a number of readings for each class meeting.
- ◆ These readings will be challenging not only in terms of their length and number, but also in terms of the subject matter presented and the complex theories proposed.
- ◆ We will be speaking frankly about issues of gender, race, class and sexuality.

REQUIRED TEXTS

Bettie, Julie. 2003. *Women Without Class: Girls, Race, and Identity*. Berkeley: University of California Press.

Gardner, Christine J. 2011. *Making Chastity Sexy: The Rhetoric of Evangelical Abstinence Campaigns*. Berkeley: University of California Press.

Grazian, David. 2003. *Blue Chicago: The Search for Authenticity in Urban Blues Clubs*. Chicago: University of Chicago Press.

Schippers, Mimi. 2002. *Rockin' Out of the Box: Gender Maneuvering in Alternative Hard Rock*. New Brunswick, NJ: Rutgers University Press.

Readings on bSpace

ASSIGNMENTS

Reading Responses: You will complete 4 response papers throughout the semester. Each is worth 10% of your final grade. Due dates are listed in the course outline. I will upload response paper prompts one week prior to the due date. No late responses are accepted without prior approval by the instructor.

These reading responses will test your comprehension of course readings as well as your ability to explain, synthesize, and make connections between the readings **in your own words**. Because you will not be able to rely on direct quotations of the material, you must focus on your own understanding and articulation of the texts.

Exams: You will take three exams consisting of short answer and essay questions. You will be responsible for course readings, lectures, and any media presented in the class. Each is worth 20% of your final grade.

GRADE BREAKDOWN

Response Papers: 40%

Exams: 60%

COURSE FORMAT AND POLICIES

Readings: Readings should be completed prior to class. You must keep up with the readings to participate in class discussions and complete assignments. Bring your reading materials to every class; you will likely need to refer to them in class discussions. All of your assigned readings (aside from the required books) are available on bSpace. Be sure to download them early.

Participation: This class will incorporate the use of lecture, films, music, visuals, and group discussions. I expect you to be an active participant in the course. Bring your questions and comments to class and don't be shy about bringing them up.

I like to start class with a short discussion of topical cultural issues that you have come across. If you see a movie, listen to a song, overhear a conversation, or witness an interaction that ties into issues we have been discussing, please share this with the class!

You can also participate by posting links to news stories or videos, as well as any relevant thoughts on issues related to culture in the chat room on bSpace. Be sure to contextualize any posts by connecting them to issues in the class.

If you have a question about the readings, lecture, etc., please post your question to the chat room on bSpace where both your questions and my answers will be visible to other students, rather than e-mailing me. Feel free to answer each other's questions as well.

If you miss a class, do not ask me if you missed anything. Of course you did!--but don't expect me to fill you in. I suggest sharing contact information with a classmate early on in the semester and getting the notes you missed.

Do not read newspapers, listen to music, browse the Internet, text, or sleep during class. If you want to do these things, don't bother coming to class.

You may not agree with everything we read and discuss, but I expect you to have an open mind and demonstrate your knowledge of the sociological perspective. Debates are expected and welcome in this class, however, I will not tolerate personal attacks.

GRADING POLICIES

For assignments turned in via bSpace, your feedback can be found in a file there. Be sure to download this file and carefully consider the feedback. This feedback is provided to help you improve on future assignments.

If you would like to request a re-grade or re-evaluation of an assignment, you must first, wait 24 hours after the assignment was returned and second, write up a statement detailing why you believe you deserve a higher grade. This statement should be about the substance of your work, **not** about effort. My assessment and grade of your work will be used, even if that means you get a lower score than originally given for that work.

Grades are not given based on “need.” If you need a particular grade in this course it is your responsibility to earn that grade.

ACADEMIC DISHONESTY

Academic dishonesty includes cheating and plagiarism. Cheating is collaboration with other students on response papers or on exams or using notes during exams. Plagiarism includes turning in any work that is not your own as well as improper or missing citations of others' works. As a student of the University of California, you are bound by the Code of Academic Conduct. Any cases of cheating or plagiarism will result in a referral to The Center for Student Conduct and a zero for that assignment.

Plagiarism is most likely to occur because students are unaware of how to cite their sources or because they feel desperate. If you get to this point in your writing, contact me ASAP rather than doing something you'll very likely regret.

OFFICE HOURS

I will be holding office hours from 12-1pm on Mondays and Fridays and by appointment.

If you are having any difficulties with the material or assignments for the course or if you are having any personal problems that are affecting your ability to complete assignments on time, you should take advantage of office hours early in the semester. I will be much more amenable to granting extensions when I have been made aware of problems early on rather than at the last minute.

Remember that office hours are an important resource if for no other reason than getting to know your instructors could help you in the future when you may need letters of recommendation.

SPECIAL NEEDS

Disability Accommodations

Please let me know early in the semester if you qualify for any disability accommodations.

Student Learning Center

“The primary academic support service for students at Berkeley, the SLC helps students transition to Cal; navigate the academic terrain; create networks of resources; and achieve academic, personal and professional goals.” Located in The Cesar Chavez Student Center on Lower Sproul Plaza. Front desk phone: 510 642 7332

Course Outline Readings to be **completed** on day listed. Schedule subject to change.

WEEK ONE: INTRODUCTIONS

Monday, 1/21 **Holiday**

Wednesday, 1/23 **Introductions**

Friday, 1/25 **Topic: What is the Sociology of Culture?**

Becker, Howard S. 1986. "Culture: A Sociological View." Pp 11-24 in *Doing Things Together: Selected Papers*. Evanston, IL: Northwestern University Press.

Grindstaff, Laura. 2008. "Culture and Popular Culture: A Case for Sociology." *The Annals of the American Academy of Political and Social Science* 619 (1):206-222.

WEEK TWO: DISTINCTION

Monday, 1/28 **Topic: Cultural Capital and Symbolic Boundaries**

Bourdieu, Pierre. 1997. "The Forms of Capital" Pp 46-58 in *Education: Culture, Economy, Society* edited by A.H. Halsey et al. New York: Oxford University Press.

Lamont, Michele and Virag Molnar. 2002. "The Study of Boundaries in the Social Sciences." *Annual Review of Sociology* 28:167-195.

Wednesday, 1/30 **Topic: Cultural Capital and Symbolic Boundaries in Action**

Lareau, Annette. 2002. "Invisible Inequality: Social Class and Childrearing in Black Families and White Families." *American Sociological Review* 67 (5):747-776.

Thorne, Barrie. 1994. "Creating a Sense of 'Opposite Sides'." Pp 63-88 in *Gender Play: Girls and Boys in School*. New Brunswick, NJ: Rutgers University Press.

Friday, 2/1 **Topic: Creating and Crossing Distinctions**

Levine, Lawrence W. 1991. "William Shakespeare and the American People: A Study in Cultural Transformation." Pp 157-197 in *Rethinking Popular Culture: Contemporary Perspectives in Cultural Studies* edited by Chandra Mukerji and Michael Schudson. Berkeley: University of California Press.

Peterson, Richard A. and Roger M. Kern. 1996. "Changing Highbrow Taste: From Snob to Omnivore." *American Sociological Review* 61 (5):900-907.

Bryson, Bethany. 1996. "'Anything But Heavy Metal': Symbolic Exclusion and Musical Dislikes." *American Sociological Review* 61 (5):884-899.

WEEKS THREE-FIVE: WOMEN WITHOUT CLASS**Monday, 2/4** **Topic: Groups of Distinction**Bettie: *Women Without Class*: “Chapter 1: Portraying Waretown High”**Wednesday, 2/6** **Topic: Women and Class**

Bettie: “Chapter 2: Women Without Class”

Friday, 2/8 **Topic: Reproducing Class Inequality******RESPONSE PAPER 1 DUE****

Bettie: “Chapter 3: How Working-Class Chicas Get Working-Class Lives”

Monday, 2/11

Continue Bettie: “Chapter 3: How Working-Class Chicas Get Working-Class Lives”

Wednesday, 2/13 **Topic: Cultural Capital and Habitus**

Bettie: “Chapter 4: Hard-Living Habitus, Settled-Living Resentment”

Friday, 2/15 **Topic: Borderwork**

Bettie: “Chapter 5: Border Work Between Classes”

Monday, 2/18 **HOLIDAY****Wednesday, 2/20** **Topic: Shared Inequality**

Bettie: “Chapter 6: Sameness, Difference, and Alliance”

Friday, 2/22 **Topic: Conclusions**

Bettie: “Chapter 7: Conclusion”

MONDAY, 2/25 **MIDTERM**

WEEKS SIX-EIGHT: CREATING A CULTURE OF ABSTINENCE**Wednesday, 2/27 Topic: Introducing the Abstinence Movement**

Gardner: "Abstinence, AIDS, and Evangelicals: An Introduction"

Friday, 3/1 Topic: Constructing Purity as a Lifestyle

Gardner: "Chapter 1: From *Abstinence to Purity*: The Changing Tropes of Chastity"

Monday, 3/4 Topic: Using Sex to Sell Abstinence

Gardner: "Chapter 2: Of Purity Rings and Pop Stars: Using Sex to Sell Abstinence"

Wednesday, 3/6 Topic: Fairy Tales and Gender

Gardner: "Chapter 3: 'Someday My Prince Will Come': The Fairy-tale Narrative and Female Power"

Friday, 3/8 Topic: Negotiating Sexual Boundaries

Gardner: "Chapter 4: Disciplining Sexuality: How American Evangelical Youth Are Committing to Abstinence--and Sticking with It"

**Monday, 3/11 Topic: Breaking the Pledge
RESPONSE PAPER 2 DUE**

Gardner: "Chapter 5: The Fractured Fairy Tale: When True Love Doesn't Wait"

Wednesday, 3/13 Topic: Sexual Abstinence in Africa

Gardner: "Chapter 6: Fearing God, Not AIDS: Abstinence in Africa"

**Friday, 3/15 Topic: Religious Rhetoric: Unintended
Consequences?**

Gardner: "Chapter 7: The Condom Conflict: Saving Lives or Promoting Promiscuity?"

Gardner: "Chapter 8: What's Not So Great About Great Sex"

WEEK NINE: PRODUCTION OF CULTURE**Monday, 3/18 Topic: Production of Culture Perspective**

Becker, Howard S. 1982. "Art Worlds and Collective Activity." Pp 1-39 in *Art Worlds*. Berkeley: University of California, Press.

Peterson, Richard A. and N. Anand. 2004. "The Production of Culture Perspective." *Annual Review of Sociology* 30:311-334.

Wednesday, 3/20 Topic: Constructing Country Music

Peterson, Richard A. 1997. "Introduction: Finding Country Authenticity." Pp 1-9 in *Creating Country Music: Fabricating Authenticity*. Chicago: University of Chicago Press.

-----. "Hank Williams as the Personification of Country Music." Pp 173-184 in *Creating Country Music: Fabricating Authenticity*. Chicago: University of Chicago Press.

Friday, 3/22 Topic: Country Authenticity

-----. "Creating a Field Called 'Country'." Pp 185-201 in *Creating Country Music: Fabricating Authenticity*. Chicago: University of Chicago Press.

-----. "Authenticity: A Renewable Resource." Pp 205-220 in *Creating Country Music: Fabricating Authenticity*. Chicago: University of Chicago Press.

WEEK TEN: SPRING BREAK**MONDAY, 4/1 MIDTERM**

WEEKS ELEVEN-THIRTEEN: CRAFTING AUTHENTICITY**Wednesday, 4/3 Topic: What is Authenticity?**

Peterson, Richard A. 2005. "In Search of Authenticity." *Journal of Management Studies* 42:1083-1098.

Grazian, David. 2010. "Demystifying Authenticity in the Sociology of Culture." Pp 191-200 in *Handbook of Cultural Sociology* edited by John R. Hall, Laura Grindstaff, and Ming-Cheng Lo. New York: Routledge.

Friday, 4/5 Topic: Searching for Chicago Blues

Grazian: "Prologue: How Blue Can You Get: A Night in a Chicago Blues Club"

Grazian: "Introduction: Black and Tan Fantasy: Searching for the Chicago Blues"

Monday, 4/8 Topic: Race and Authenticity

Grazian: "Chapter 1: Blues in Black and White: The Politics of Race and Authenticity"

Wednesday, 4/10 Topic: Inventing Authenticity: Audiences

Grazian: "Chapter 2: The Fashion of Their Dreams: Inventing Authenticity in the Nocturnal City"

Friday, 4/12 Topic: Seeking Authenticity: Bar Regulars

Grazian: "Chapter 3: Like Therapy: The Blues Club as a Haven"

**Monday, 4/15: Topic: Defining Authenticity: Musicians
RESPONSE PAPER 3 DUE**

Grazian: "Chapter 4: Keepin' It Real: Chicago Blues Musicians and the Search for Authenticity"

Wednesday, 4/17 Topic: Constructing Blues as a Tourist Attraction

Grazian: "Chapter 5: Chicago Confidential: The Rise of the Blues Club as a Tourist Attraction"

Friday, 4/19 Topic: Selling Authenticity

Grazian: "Chapter 6: Sweet Home Chicago: Selling Authenticity in the Urban Metropolis"

Grazian: "Chapter 7: Conclusion: The Search for Authenticity"

WEEKS FOURTEEN-FIFTEEN: CULTURE AS ACTIVISM**Monday, 4/22** **Topic: Introducing Gender Maneuvering**

Schipper: "Preface" and "Chapter 1: Gender and Rock Music: So What's New?"

Wednesday, 4/24 **Topic: The Culture of Mainstream Rock**

Schipper: "Chapter 2: The Gender Order of Mainstream Rock Culture"

Friday, 4/26 **Topic: Cultural Gender Maneuvering**

Schipper: "Chapter 3: This is Alternative Hard Rock: Rock Culture as Gender Maneuvering"

Monday, 4/29 **Topic: Interactive Gender Maneuvering**
****RESPONSE PAPER 4 DUE****

Schipper: "Chapter 4: Gender Maneuvering in Face-to-Face Interaction"

Wednesday, 5/1 **Topic: Gender Maneuvering and the Body**

Schipper, "Chapter 5: The Body in Alternative Hard Rock"

Friday, 5/3 **Topic: Sexual Gender Maneuvering**

Schipper, "Chapter 6: Sexuality and Gender Maneuvering"

WEEK SIXTEEN: READING, REVIEW, RECITATION**NO CLASSES MEET****FINAL EXAM: TUESDAY, MAY 14 3:00-6:00 PM****IMPORTANT DATES**

FRIDAY, 2/8	RESPONSE PAPER 1 DUE
MONDAY, 2/25	MIDTERM
MONDAY, 3/11	RESPONSE PAPER 2 DUE
MONDAY, 4/1	MIDTERM
MONDAY, 4/15	RESPONSE PAPER 3 DUE
MONDAY, 4/29	RESPONSE PAPER 4 DUE
TUESDAY, 5/14	FINAL EXAM