

Sociology 160: Sociology of Culture Fall 2017

INSTRUCTOR

Jill Bakehorn, PhD (Pronouns: she/her or they/them)

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Office: 479 Barrows Hall

Sign-up Office Hours: Mondays 3:00-4:00pm

Sign-up: <http://www.wejoinin.com/sheets/xjanb>

Drop-in Office Hours: Mondays, Wednesdays, and Fridays
10:05-10:50am

CLASS MEETING

Mondays, Wednesdays, and Fridays 1:00-2:00pm
245 Li Ka Shing

COURSE DESCRIPTION

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, language, ideologies, rhetoric, technology, gestures, and symbols; culture is all things created by humans. Culture is what gives our lives shape, allows us to predict social action, informs our behavior and patterns of thought, and imbues our lives with meaning.

In this class we will be focusing on two major concepts within the sociology of culture: **cultural capital** and **symbolic boundaries**. We will explore the importance of these concepts in a few key areas:

- ❖ Cultural production
- ❖ The creation of symbolic distinctions
- ❖ Identity formation
- ❖ Issues of power, hegemony, and the reproduction of inequality

We will use this framework to answer questions like the following:

- * What is cultural capital and what role does it play in educational achievement?
- * How does cultural capital intersect with class and race?
- * How do symbolic boundaries help reinforce gender, racial, and class inequality?
- * How is culture created both by culture industries and individuals?
- * What role does pop culture play in reproducing symbolic boundaries and inequality?

Keep in mind this is a sociology course. Just to refresh your memory, sociology is the study of human social activity, organization, and interaction. Sociology is about the search for patterned behavior and social, rather than individual, explanations for this behavior. Sociologists look beyond the taken-for-granted notions of our social environment to examine the many layers of social meaning in the human experience. (If this doesn't sound familiar to you, or if you are unclear about the *sociological perspective*, please refer to an introductory sociology text for a refresher.)

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, sexuality, and inequality.

COURSE GOALS

By the end of the semester you should be able to:

- ❖ Explain how cultural capital operates to perpetuate inequality
- ❖ Identify key aspects of cultural capital in your own experience
- ❖ Discuss symbolic boundaries and their role in shaping inequality
- ❖ Apply cultural capital and symbolic boundaries to the workings of major social institutions

REQUIRED TEXTS

Bettie, Julie. 2014. *Women Without Class: Girls, Race, and Identity*. Berkeley, CA: University of California Press. (**2003 Edition is fine, but you will be missing the new introduction**)

Armstrong, Elizabeth A. and Laura T. Hamilton. 2013. *Paying for the Party: How College Maintains Inequality*. Cambridge, MA: Harvard University Press.

Harkness, Geoff. 2014. *Chicago Hustle and Flow: Gangs, Gangsta Rap, and Social Class*. Minneapolis, MN: University of Minnesota Press.

Course Reader: Available at Copy Central (2576 Bancroft Way) and on bCourses

ASSIGNMENTS

Reading Responses: Two 2-3 page response papers. Each is worth 20% of your final grade. Due dates are listed in the course outline. I will upload response paper prompts to bCourses. No late responses are accepted without prior approval.

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. You will be asked to make connections between the course materials and your experience of the social world.

Exams: Take-home midterm and final exam--both are in essay format. Each is worth 30% of your final grade. You will be responsible for course readings, lectures, and any media presented in the class. No late exams are accepted without prior approval.

GRADE BREAKDOWN:

Reading Responses (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 bCourses and as a reader from Copy Central on Bancroft.

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.

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 chatroom or discussion board on bCourses. Be sure to contextualize any posts by connecting them to issues in the class. Provide **trigger warnings** where appropriate.

If you have a question about the readings, lecture, etc., please post your question to the chatroom or discussion board on bCourses 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.

Missing Class: 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.

Course Slides: I use course slides which often incorporate media. I will post course slides after lecture, not before, but they will only contain the text. Keep in mind that these slides are meant to be a guide during lecture and are therefore not exhaustive or a substitute for attending class.

Course Etiquette: Do not read, listen to music, browse the Internet, text, or sleep during class. If you want to do these things, don't bother coming to class. All phones must be silenced and put away during 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.

Laptop Policy: I encourage you to consider taking notes without a computer if you are able. If you need/want to use a computer during class, I ask that you **sit in the back four rows of the classroom** so that you do not distract and disturb other students.

Email: Clearly indicate to which class you are referring in your emails to me. I endeavor to respond to emails within 24 hours, but this is not always possible; please be patient.

GRADING POLICIES

No **late assignments** will be accepted without prior approval.

Turnitin: All of your assignments will be checked by TurnItIn for plagiarism. Keep in mind, this program keeps a database of previously turned in papers as well.

For assignments turned in via bCourses, your feedback can be found there. Be sure to carefully consider the feedback; it 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. **You must request a re-grade within 7 days of the assignment being returned.** 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.

ACADEMIC DISHONESTY

The University defines academic misconduct as “any action or attempted action that may result in creating an unfair academic advantage for oneself or an unfair academic advantage or disadvantage for any other member or members of the academic community” (UC Berkeley Code of Student Conduct).

Academic dishonesty includes cheating and plagiarism. Cheating is collaboration with other students on 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 **Sign-up** office hours from 3:00pm-4:00pm on Mondays. Sign-up: <http://www.wejoinin.com/sheets/xjanb>

I will be holding **Drop-in** office hours from 10:05am-10:50am on Mondays, Wednesdays, and Fridays—no appointment necessary.

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.

ADDITIONAL SUPPORT SERVICES

Disability Accommodations

If you qualify for any disability accommodations, please let me know early in the semester so you can receive the accommodations to which you are entitled. <http://dsp.berkeley.edu>

Student Learning Center

Provides support for writing, various academic disciplines including social sciences, as well as help for transfer and international students. <http://slc.berkeley.edu>

Sexual Harassment and Violence Support Services

To learn more about these issues, how to support survivors, or how to file a report and receive support services, start here: <http://survivorsupport.berkeley.edu>. Please note that I am **not** a confidential advocate. To speak to a confidential care advocate: <http://sa.berkeley.edu/dean/confidential-care-advocate/>

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

WEEK ONE: INTRODUCTIONS

Wednesday, 8/23 **Introductions**

Friday, 8/25 **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.

WEEKS TWO-THREE: DISTINCTION

Monday, 8/28 **Cultural Capital**

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.

Wednesday, 8/30 **Symbolic Boundaries**

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

Friday, 9/1 **Cultural Capital in Action**

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

Monday, 9/4 **NO CLASS: LABOR DAY**

Wednesday, 9/6 **Symbolic Boundaries in Action**

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, 9/8 **Creating Distinctions**

Levine, Lawrence W. 1991. "William Shakespeare and the American People: A Study in Cultural Transformation." *The American Historical Review* 89 (1):34-66.

Monday, 9/11 **Crossing Distinctions**

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 FOUR-SIX: WOMEN WITHOUT CLASS

Wednesday, 9/13 **Introducing Women Without Class**
****READING RESPONSE 1 DUE****

Bettie: Introduction

Bettie: Chapter 1: Portraying Waretown High

Friday, 9/15 **Women and Class**

Bettie: Chapter 2: Women Without Class

Monday, 9/18+ **Reproducing Class and Race Inequality**
Wednesday, 9/20

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

Friday, 9/22 **Cultural Capital and Habitus**

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

Monday, 9/25 **Borderwork**

Bettie: Chapter 5: Border Work Between Classes

Wednesday, 9/27 **Shared Inequality**

Bettie: Chapter 6: Sameness, Difference, and Alliance

Friday, 9/29 **Concluding Women Without Class**

Bettie: Chapter 7: Conclusion

Monday, 10/2 **Film Screening: *The Graduates***

WEEKS SEVEN-TEN: PAYING FOR THE PARTY

Wednesday, 10/4 Introducing Paying For the Party

Armstrong and Hamilton: Preface and Introduction

Friday, 10/6 Meeting the Women and the Party Pathway

Armstrong and Hamilton: Chapter 1: The Women

Armstrong and Hamilton: Chapter 2: The Party Pathway

Monday, 10/9

****MIDTERM DUE**
NO CLASS, BUT CATCH UP ON READINGS**

Wednesday, 10/11 The Party Scene and Social Status

Armstrong and Hamilton: Chapter 3: Rush and the Party Scene

Friday, 10/13 Social Isolation on the Floor

Armstrong and Hamilton: Chapter 4: The Floor

Monday, 10/16 The Party Pathway

Armstrong and Hamilton: Chapter 5: Socialites, Wannabes, and Fit with the Party Pathway

Wednesday, 10/18 The Blocked Mobility Pathway

Armstrong and Hamilton: Chapter 6: Strivers, Creaming, and the Blocked Mobility Pathway

Friday, 10/20 The Professional Pathway

Armstrong and Hamilton: Chapter 7: Achievers, Underachievers, and the Professional Pathway

Monday, 10/23 Post-College Trajectories

Armstrong and Hamilton: Chapter 8: College Pathways and Post-College Prospects

Wednesday, 10/25 Concluding *Paying for the Party*

Armstrong and Hamilton: Chapter 9: Politics and Pathways

Friday, 10/27 **Catch-Up/Review**

WEEK ELEVEN: CRAFTING AUTHENTICITY

Monday, 10/30 **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.

Wednesday, 11/1 **Crafting Authentic Blues**

Grazian, David. 2003. "Black and Tan Fantasy: Searching for the Chicago Blues." Pp 1-31 in *Blue Chicago: The Search for Authenticity in Urban Blues Clubs*. Chicago: University of Chicago Press.

Friday, 11/3 **Authenticity, Blues, and Race**

Grazian, David. 2003. "Blues in Black and White: The Politics of Race and Authenticity." Pp 33-59 in *Blue Chicago: The Search for Authenticity in Urban Blues Clubs*. Chicago: University of Chicago Press.

**WEEKS TWELVE-FIFTEEN: PRODUCTION OF CULTURE:
REPRODUCTION OF CLASS INEQUALITY**

Monday, 11/6 **Production of Culture Perspective**

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

Wednesday, 11/8 **Production of Culture Perspective (Cont)**

****READING RESPONSE 2 DUE****

Harkness: Preface to *Chicago Hustle and Flow: Gangs, Gangsta Rap, and Social Class*

Friday, 11/10 **NO CLASS: VETERANS DAY**

Monday, 11/13 **Introducing *Chicago Hustle and Flow***

Harkness: Introduction: Welcome to the Terrordome: Chicago's Gangsta-Rap
Microscene

Wednesday, 11/15 The Context of a Rap Rivalry

Harkness: Chapter 1: Who Shot Ya? A Tale of Two Gangsta-Rap Rivals

Friday, 11/17 Authenticity, Class, and Rap

Harkness: Chapter 2: The Blueprint: Social Class and the Rise of the Rap Hustler

Monday, 11/20 Production of Culture: Recording Studios

Harkness: Chapter 3: Bangin' on Wax: Recording Studios as Symbolic Spaces

Wednesday, 11/22-Friday, 11/24 THANKSGIVING HOLIDAY

Monday, 11/27 Production of Culture: Performance Spaces

Harkness: Chapter 4: In Da Club: How Social Class Shapes the Performative Context

Wednesday, 11/29 Violence, Risk Management and Conclusions

Harkness: Chapter 5: Capital Punishment: Crime and Risk Management in the Rap Game

Harkness: Conclusion: Rap Hustlers or Sucker MCs?

Harkness: Epilogue: Six Years Later

Friday, 12/1 Catch-Up/Review

WEEK SIXTEEN: READING, REVIEW, RECITATION WEEK

Monday, 12/4- Friday, 12/8

FINAL EXAM DUE: Tuesday, 12/12 at 11am