

COURSE OUTLINE

(1) GENERAL

SCHOOL	Social Sciences		
ACADEMIC UNIT	Sociology		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	478	SEMESTER	4 th
COURSE TITLE	Sociology of Art		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	6
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Compulsory Elective / Special background and skills development		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	https://www.soc.aegean.gr/ext-files/pm/pps/2022-478-en.pdf		

(2) LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> <i>Guidelines for writing Learning Outcomes</i>
<p>The course develops the conversation and dialogue of students with the theoretical approaches, research and applications of the Sociology of Art, at the levels of knowledge, skills and competences. After completing the courses, students will be able to:</p> <ul style="list-style-type: none"> - have knowledge and understanding of the historical depth and scientific extent of the Sociology of art, - understand the multifaceted relationships between Art, Society and Culture, - understand and apply theories and methodologies in the approach to artistic phenomena and culture, - know and connect the Sociology of Art with other fields of their social life and career (education, work, inequalities, collective action, research, law, etc.), - collect and interpret scientific data about art and culture and form reflection and

criticism on social, political, scientific and ethical issues,

- use the knowledge and skills to continue their studies and training in research and application of sociology and social sciences in their arts, culture and policies,
- understand the policies that are developed in culture and the arts, their operation, reasoning, objectives, evaluation and theoretical origins,
- understand and evaluate collaborative, participatory, socially engaged, collective, community art forms,
- apply their knowledge based on scientific evidence, as well as empathy and experiential learning.

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>
<i>Decision-making</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	<i>.....</i>
<i>Production of new research ideas</i>	<i>Others...</i>
	<i>.....</i>

The skills developed within the course concern:

- work in pairs, in groups and in plenary,
- collaboration in an interdisciplinary and inter-artistic environment,
- critical ability, self-criticism and empathy,
- perception of fluid social world and adaptation to new situations,
- respect for difference and multiculturalism, as well as sensitivity to gender and sexuality issues.
- production of free, creative and interdisciplinary research ideas,
- search and analyze of data and information,
- team work.

(3) SYLLABUS

Sociology has developed theoretical perspectives on the production and consumption of art and many applications in the fields of arts and culture. The Sociology of Art delves into the intersections between sociological, research and philosophical views on art and culture, covering the transition from modern to contemporary art, as well as the transition from mass culture to the digital age. The diverse interconnections of Art and Society in both modern and contemporary culture are a key subject of study through the interdisciplinary approaches of the social sciences and humanities. The aforementioned issues are approached through various perspectives of sociology and social sciences (Frankfurt School - critical theory, Marxist tradition, French tradition, empirical approaches, research approaches, social morphology, sociological analysis of taste, sociology of mediation, sociology of fields, sociology of interaction, sociology of identity, pragmatic sociology).

The thematic sections that will be developed concern four issues A) The relationship between art and society, B) The transition from the modern to the contemporary, C) The contemporary research sociology of art and D) The applications:

1- Introduction to the Sociology of Art: terms, concepts, scientific disciplines. Acquaintance with basic concepts of the course (Elias, 1994; Horkheimer & Adorno, 1984; Bauman, 1994; C. W. Mills, 2000), presentation of the scientific disciplines that examine art and society, approach to the thematic sections of the course.

A. The relationship between art and society.

2- Art and society: The Social Aesthetics approach.

Presentation of the relationship between society and art, as analyzed by sociological aesthetics (Heinich, 2004) during the first half of the 20th century (Marxist tradition, Frankfurt school, French tradition) (Benjamin, 1969; Lalo, 1948, Lukacs, 1974; Raphaël, 1987).

3- The approach of the social history of art.

Examination of the social history of art through empirical approaches (Baxandall, 1988; Heinich, 2004). Presentation of the artist/artistic work relationship within its contexts (Heinich, 1993; Clark, 1973).

4- Contemporary research approaches of the sociology of art.

Research sociology of art applies statistics and ethnomethodology (quantitative and qualitative research methods). Approaching the interdependence of the artist, institutions, objects through various scientific approaches (Heinich, 2004; Zolberg, 2011).

B) The transition from the modern to the contemporary.

5- Modernism & Avant-garde: The Movements of the Historical Avant-garde.

Approaching the terms of Modernism, Modernity and Avant-garde in art, culture and society. Of special interest is the term 'avant-guard', which was used in military terminology, politics and passed on to art, denoting the practice of insulting traditional authority, institutions and culture (Calinescu, 1987; Bürger, 1984; Loizidis, 1992).

6- From mass reproduction to digital art.

Examination of the work of art as it is produced and distributed in a large number of copies. Approaching issues related to the uniqueness of the original and the mass reproduction of the work of art, the fragmentation of space and time in modern and contemporary culture, the mechanical production and reproduction of the work. Reference to digital art, in extension of the mass reproduction of the work of art, as well as to issues of new technologies-perception-democracy, simulation-representation-hyperreal (Benjamin, 1969; Freeland, 2001; Baudrillard, 1994).

7- The transition to contemporary art: elements of a *paradigm*.

Examination of theoretical tools derived from the social sciences. Using the terms of *value neutrality* [*ethical neutrality*] (Weber, 2004), *paradigm* (Kuhn, 1962) in relation to the analysis of culture and art (Heinich, 2014). Analysis of the characteristics that make up the paradigm of contemporary art: challenge, boundaries, context, use of materials, reproduction of works, presence of artist, narration, mediation, new collections, curation (Heinich, 2014).

C) The contemporary research sociology of art: themes and applications.

8- The work of art and society.

Developing a sociology of artworks through the examination of objects and works. Discussion of the sub-terms involved in project evaluation, as well as interpretation and observation (Bourdieu, 1975; Foucault, 1998; Foucault, 1970; Heinich, 2004; Zolberg & Cherbo, 1997).

9- Creators, art, society.

Sociological approaches concern the social morphology of the artistic field, the position of the artist in the field of production and creation, as well as the description of actions and interactions that result in works of art (Bourdieu, 1993; Becker, 1982; Elias, 2006). A particularly important social and political issue in relation to inequalities in art producers is the gender dimension.

10- Creators in art: The case of research in participatory art forms.

The application of sociological approaches to producers (Bourdieu, Becker, Elias, Heinich) in research on participatory art (Bishop, 2012), [community-based art, social-engaged art, collaborative art, activist art, dialogic art, art of intervention, social practices]. Emphasis is placed on qualitative research methodology, through the approach of creators in participatory processes.

11- Mediation in art.

Research approach on distribution of works and institutions in art worlds. Reference to the structures and functions that mediate between the work and its reception and the role they have for the issues of gender inequalities in artistic creation and recognition (Freeland, 2004). Presentation of the institutions, practitioners and theories about mediation in art and culture (Bourdieu, Darbel, & Schnapper, 1991; Bourdieu, 1984; Becker, 1982).

12- Reception and the public.

The focus of analysis is the audience: its morphology, motivations, behaviors, emotions. The audience will be seen through the lens of diversity and inequality. Important directions of research around this topic are the statistical analysis of cultural phenomena and the sociological approach to taste (Bourdieu & Darbel, 1966; Panagiotopoulos & Vidali, 2019; Prior, 2005; Bourdieu, 1984; Lombardo & Wolff, 2020).

13- Mediation and reception: A visit to the Tériade Museum-library.

Renegotiation of the terms of (inter)mediation and reception in art and culture.

Presentation and discussion about the professionals, the objects, the theories and the institutions that mediate, through the example of the Tériade Museum-Library. Discussion on the morphology and reactions of the visitors, with the contribution of the museum staff.

The courses include presentations by the teacher. Also, themes, issues and questions emerge through the dialogue. At the same time, the presentations and questions are enriched by the use of audio-visual material that is relevant to the thematic sections. Finally, the teaching relationship is strengthened through the use of experiential exercises, which contribute to the students' participation, understanding of the subjects and feedback.

Student participation is a key goal in a teaching that aims at knowledge, emancipation and authentic exchange through dialogue. The teacher is not only the one who teaches, but the one who learns through dialogue with students and learns as he teaches. It is a participatory process where everyone develops (Freire, 2007). A participation can follow steps towards knowledge as identified by Rancière: learn, repeat, translate, decompose, recompose (Rancière, 1991).

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, use of audio-visual media, powerpoint and internet in lectures, electronic tools for accessing and organizing the bibliography	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures	39 hours
	Study and analysis of bibliography	26 hours
	Essay writing	39 hours
	Interactive teaching	26 hours
	Educational visit	4 hours
	Laboratory practice	26 hours
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Course total	
	160 hours - Written exams or oral examination. - Optionally written assignment according to the Student's Guide of the Department of Sociology.	

(5) ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p><u>Basic Textbooks</u></p> <p>- Heinich, N. (2004). <i>La sociologie de l'art</i>. Paris: Éditions La Découverte.</p> <p>- Freeland, C. (2001). <i>But is it art? an introduction to art theory</i>. Oxford: Oxford University Press.</p> <p><u>Additional References</u></p> <p>- Adorno, Th. (1997). <i>Aesthetic Theory</i>. London & New York: Continuum.</p> <p>- Alexander, J. C., Giesen, B. & Mast, J. L. (2006). <i>Social Performance: Symbolic action, cultural pragmatics, and ritual</i>. Cambridge: Cambridge University Press.</p> <p>- Anagnostou, P. (2008). Max Weber and Theodor Adorno: cross-relation or polyphony in the sociology of music?. <i>Science and Society: A Review of Political and Ethical Theory</i>. Vol. 20 (2008) [Greek edition].</p>
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- Related academic journals:

Cultural Sociology, American Journal of Cultural Sociology, FIELD: A Journal of Socially-Engaged Art Criticism, Revue Sociologie de l'Art, Res: Anthropology and Aesthetics.