

August 14, 2020



Larry Gross

Fall 2020

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310-913-3059

Office Hours: Skype/Zoom: Tuesday 12:30 – 2:00 & by appointment

COMM 654 [20894d]:

ART, ARTISTS AND SOCIETY

Thursday 2:00 – 4:50 pm PT/ ZOOM

Meeting with Asynchronous Students: Time TBA

COURSE DESCRIPTION

Although the arts are generally seen as forms of communication, what they communicate, how, and to whom, is not always easy to explain. The course will consider how different cultures and periods have defined the nature and role of the arts and of artists and audiences.

Particular attention will be paid to the roots of the modern sense of alienation and incomprehension with which most people approach the fine arts. We will also explore the aesthetic dimension of experience with the arts as well as other objects and events; and the ways in which the arts have served as vehicles for the transmission of central cultural beliefs.

LEARNING OBJECTIVES

The objectives of the course include acquiring:

Familiarity with the ways in which the arts can be considered to be modes of communication, and what messages are conveyed through the arts;

Culturally and historically grounded concepts and terminology for appreciating how the understanding of the arts has varied across time and space;

An awareness of the specific historical and cultural roots of the alienation of the arts from mainstream society that have characterized modern Western cultures;

The ability to navigate the overlapping territories of the arts and the mass media in the contemporary world.

COURSE REQUIREMENTS

Student Participation:

Besides the usual energetic engagement in class discussion, every student will post a commentary on the topics we're currently discussing and their relationship to the readings on Blackboard **before 7 pm PST** each Wednesday. The Blackboard Discussion Board will play a key role in creating an ongoing discussion for the class.

Midterm Writing Assignment:

The midterm assignment will cover the lecture and readings from weeks 1-7, approximately. This is a take-home assignment [approximately 8-10 pages].

Final Writing Assignment:

The final writing assignment will cover the last half of the course and will have the same structure as the midterm. The exam will be distributed approximately two weeks before the last class and will be due two weeks after the last class.

ASSIGNMENTS

| | |
|-----|-------------------------|
| 45% | Mid-term take-home exam |
| 45% | Final take-home exam |
| 10% | Class Participation |

Communication:

Please contact me via email in order to schedule "office hour" meetings, preferably via Skype or Zoom. I will respond promptly and certainly within 48 hours. We will arrange for regularly scheduled meetings with students unable to attend the class synchronously.

Special COVID19 Era Policies:

- **Synchronous session recording notice**

Live class sessions will be recorded and made available to students through Blackboard (including transcriptions). Please remember that USC policy prohibits sharing of any synchronous and asynchronous course content outside of the learning environment. As a student, you are responsible for the appropriate use and handling of these recordings under existing SCampus policies regarding class notes (<https://policy.usc.edu/scampus-part-c/>). These rules will be strictly enforced, and violations will be met with the appropriate disciplinary sanction.

Attendance policy

Students are strongly encouraged to attend live sessions via Zoom. This is the best way to engage with the course and keep up to date with class activities and assignments. However, there will be no penalty for failing to attend live sessions, and students who miss live sessions will be able to keep up with the class by reviewing class recordings and engaging through asynchronous class activities and assignments. Note that university guidelines dictate that faculty should only maintain normal attendance, participation, and assessment expectations for students when the class time falls within reasonable learning hours in the student's time zone, defined as 7:00am to 10:00pm in the student's time zone.

- **Participation**

Participation is part of your grade. The current modality of teaching includes synchronous and asynchronous lessons, assignments, exercises, and evaluation processes, and each affords different types of participation. In a synchronous zoom environment, when proper, participation is synchronous. This may include talking, when appropriate, during a zoom meeting, or using the chat function to generate or participate in discussions. Blackboard offers different types of participation, including participating in forums and completing asynchronous assignments.

The distant nature of these learning environments may prompt us to forget that we are a community and that each of us and our ideas deserve respect. For this reason, it is imperative that you remember to **respect the opinion of others**, regardless of how much you disagree.

- **Zoom etiquette**

Although you are not obligated to turn your camera on, we highly recommend it. Please wear **appropriate clothing**. Please keep your **microphone off** during zoom class, except when you're asked to unmute for discussion or questions. Please use **appropriate backgrounds**.

TOPIC AND READING LIST:

All readings required unless otherwise noted as Recommended [REC].

Books marked # should be purchased [Amazon is often best; also in USC Bookstore system]; other readings are on Blackboard.

I. ART IN THE MODERN WORLD, I.

Gross, Larry "Art and Artists on the Margin," In L. Gross, ed. *On the Margins of Art Worlds* (Westview, 1995), pp. 1-16.

Kristeller, Paul "The Modern System of the Arts," *Renaissance Thought and the Arts*, (Princeton, 1990), pp.163-227.

#Becker, Howard. "Art worlds and Collective Activity" in *Art Worlds* (California, 1982), pp. 1-39.

Bourdieu, Pierre. *Distinction* (Harvard, 1984), Introduction.

Duncan, Carol "Who rules the art world?" *Socialist Review*, 1983, 13:4, pp.99-119.

Shiner, Larry "'Primitive Fakes,' 'Tourist Art,' and the Ideology of Authenticity," *The Journal of Aesthetics and Art Criticism*, 52:2, Spring 1994, pp.225-234.

Errington, Shelly "What Became Authentic Primitive Art?" *Cultural Anthropology*, 1994, 9:2, pp. 201-226.

REC: Sinnreich, Aram. "The Modern Framework," in *MashedUp: Music, Technology and the Rise of Configurable Culture* (U of Massachusetts, 2010), pp.

REC: Woodmansee, Martha *The Author, Art & The Market: Rereading the History of Aesthetics* (Columbia, 1994).

REC: Shiner, Larry *The Invention of Art* (Chicago, 2001)

II. ART AND SYMBOLIC COMPETENCE

Gross, L. "Modes of Communication and the Acquisition of Symbolic Competence," in D.R. Olson, ed. *Media And Symbols* (Chicago, 1974).

Gross, L. "Art as the Communication of Competence," *Social Science Information*, 12, 1973.

Polanyi, Michael *The Tacit Dimension* (Anchor, 1967), 1st 2 chaps.

Polanyi, Michael. *Personal Knowledge* (Chicago, 1958), Chapter 4: "Skill," pp. 49-58.

#Herrigel, Eugen *Zen in The Art Of Archery* (Vintage, 1953).

Bateson, Gregory "Style, Grace and Information in Primitive Art," *Steps To An Ecology Of Mind* (Ballantine, 1972) pp. 128-152.

REC: Gardner, H. *Frames Of Mind: The Theory of Multiple Intelligences* (Basic Books, 1983), Chapters 1, 4 and Part 2.

REC: Bloom, Paul *How Pleasure Works: The New Science of Why We Like What we Like* [Norton, 2010], Chapter 5: "Performance," pp. 117-154.

III. COMMUNICATING MEANING AND EMOTION

Gross, L. "Life vs Art: The Interpretation of Visual Narratives," *Studies In Visual Communication*, 1985, 11:4, pp.2-11.

Slonimsky, Nicholas *A Lexicon of Musical Inevitable* (Washington, 1965), Chapter 1: "Non-acceptance of the unfamiliar," pp. 3-33.

#Meyer, Leonard B. *Emotion And Meaning In Music*, (Chicago, 1956), pp.1-91.

Keil, Charles "Motion and Feeling Through Music," in Keil and Feld, *Music Grooves* (Chicago, 1994), pp. 53-76.

REC: Feld, Steve "Communication, Music, and Speech About Music," in Keil and Feld, *Music Grooves* (Chicago, 1994), pp. 77-95.

Fussell, Paul *Poetic Meter And Poetic Form*, (Vintage, 1965), Chapters 1 and 9

Steinberg, Leo "The Glorious Company," in J. Lipman & R. Marshall, eds. *Art About Art* (Dutton, 1978), pp.8-31.

#Ivins, William *Prints And Visual Communication* (MIT, 1953) Chapters 2, 7 and 8 (rest recommended).

IV. CODES AND CONTEXTS

#Baxandall, Michael *Painting and Experience In 15th Century Italy*, (Oxford, 1972).

Gross, L. "Art History as Ethnography and as Social Analysis," *Studies in the Anthropology Of Visual Communication*, 1974, 1:1, PP.51-56.

Steinberg, Leo. "Contemporary Art and the Plight of Its Public," in *Other Criteria*, (Oxford, 1972), pp, 3-16.

Mulkay, M. & E. Chaplin "Aesthetics and the Artistic Career," *The Sociological Quarterly*, 1982, 23, pp. 117-138.

Pollock, Griselda "Artists Mythologies and Media Genius: Madness and Art History," *Screen*, 1980, 21:3, pp.57-96.

Blacking, John *How Musical Is Man?* (Washington, 1974).

Green, Lucy "What is it to be musically educated?" *How Popular Musicians Learn*, Chapter 1 (Ashgate, 2002), pp. 1-20 [esp. 1-8].

REC: Becker, H. *Artworlds* (California, 1982), Chapters 2-11.

V. THE CONTENT OF SHAPE

Sypher, Wylie *Four Stages Of Renaissance Style* (Anchor, 1955), pp. 1-36.

Wittkower, Rudolph *Architectural Principles In The Age Of Humanism* (Random House, 1962), pp. 2-32.

REC: Sypher, Wylie. *From Rococo to Cubism* (Vintage, 1963), Forward and Chapters 1-2.

REC: Norberg-Schulz, Christian. *Meaning in Western Architecture* (Praeger, 1975).

REC: Capra, Fritjof. *The Tao of Physics* [Shambala, 1975].

REC: Dallmayr, Fred. "Western thought and Indian thought: Some comparative steps," *Beyond Orientalism: Essays on Cross-Cultural Encounter* [SUNY Press, 1996], pp. 135-148

REC: Nisbett, Richard. *The Geography of the Thought: How Asians and Westerners Think Differently... and Why* [Free Press, 2004].

VI. ART IN THE MODERN WORLD, II.

Fisher, Phillip "The Future's Past," *New Literary History*, 6:3, 1975, ppp.587-606.

Charbonnier, Georges. *Conversations with Claude Levi-Strauss*. (Cape, 1969).

Gross, L. "The Price of Progress" published as "How True is Television's Message," in *Getting the Message Across*, (UNESCO, 1975), pp.23-52.

Williams, Raymond. *Culture and Society* (Harper, 1960), pp.295-338.

#Berger, John. *Ways of Seeing* (Penguin, 1972).

ADDITIONAL READINGS TO COME...

REC: Benjamin, W. "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations* (Schocken, 1969), pp.217-252.

School and University Policies & Resources:**Academic Integrity Policy:**

The School of Communication maintains a commitment to the highest standards of ethical conduct and academic excellence. Any student found responsible for plagiarism, fabrication, cheating on examinations, or purchasing papers or other assignments will be reported to the Office of Student Judicial Affairs and Community Standards and may be dismissed from the School of Communication. There are no exceptions to the school's policy.

Academic Conduct:

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course, without approval of the instructor.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710
campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

Annenberg Student Success Fund

<https://annenbergsuccessfund.usc.edu/current-students/resources/additional-funding-resources>

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.