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| **UNIVERSITY OF NIŠ** | | | | | | |
| **Course Unit Descriptor** | | **Faculty** | | | **FACULTY OF ARTS** | |
| **GENERAL INFORMATION** | | | | | | |
| Study program | | | | **Graphic Design, Music Theory and Pedagogy, Piano, Guitar, Accordion, Wind Instruments, String Instruments, Perccusion Instruments, Solo singing.** | | |
| Study Module (if applicable) | | | |  | | |
| Course title | | | | **Sociology of Culture and Arts II** | | |
| Level of study | | | | ☐**Bachelor** ☐ Master’s ☐ Doctoral | | |
| Type of course | | | | ☐**Obligatory**☐ Elective | | |
| Semester | | | | ☐Autumn ☐**Spring** | | |
| Year of study | | | | **I year** | | |
| Number of ECTS allocated | | | | **2** | | |
| Name of lecturer/lecturers | | | | **Assistant Professor, Predrag Cvetičanin, PhD** | | |
| Teaching mode | | | | ☐**Lectures**☐Group tutorials ☐**Individual tutorials**  ☐Laboratory work ☐ Project work ☐**Seminar**  ☐Distance learning ☐ Blended learning ☐ Other | | |
| **PURPOSE AND OVERVIEW (max. 5 sentences)** | | | | | | |
| The course of Sociology of Culture and Art II represents the introduction of students into contemporary sociology of art, within which an overview is given, and theories and research in the spheres of production, distribution and reception of art are critically considered. Its aim is that students who are studying to become artists or professors of artistic disciplines gain insight into social aspects of art which are not present in their previous education and which may have a strong influence in their future professions. | | | | | | |
| **SYLLABUS (brief outline and summary of topics, max. 10 sentences)** | | | | | | |
| I BASIC NOTIONS. Art. History of the notion of art. The notion of aesthetics. Aesthetics and sciences about art. Aesthetic categories. Beautiful.  II SOCIOLOGICAL STUDY OF ART. The rhombus of culture Wendy Griswold and Victoria Alexander.  **III** PRODUCTION OF ART. Howard-a Becker’s notion Art worlds. Division of work. Artistic conventions. The approach of the production of culture (Paul Hirsch, Diana Crane, Richard Peterson). Gatekeepers. Strategies of cultural industries. Artistic networks. Non-profit organizations. Art and state. Models of cultural policy. Instruments of cultural policy.  IV RECEPTION OF ART. Theories of art reception. Active audience. Horizons of expectation. Influences of national background, age, sex, race, class on the reception of art. Audience studies.  V ART AND SOCIAL BOUNDARIES. Symbolic and social boundaries. Elite, popular and folklore art. The reception of art and social class. The theory of distinction Pierre Bourdieu.  VI KITSCH, TRASH, TRIVIAL ART. Etymological background of the notions. Characteristics of kitschy products. Basic principles of kitsch. Historical and social dimensions of kitsch. Political and religious kitsch. Tourism as the domain of kitsch.  VII CULTURE AND GLOBALIZATION. The notion of globalization. The dimensions of globalisation. Causes of globalisation. Hyperglobalists. Sceptics. Transformationalists. Globalization and culture. Glocalization. The thesis on media imperialism. Cultural tourism. | | | | | | |
| **LANGUAGE OF INSTRUCTION** | | | | | | |
| ☐**Serbian (complete course)**☐ English (complete course) ☐ Other \_\_\_\_\_\_\_\_\_\_\_\_\_ (complete course)  ☐Serbian with English mentoring ☐Serbian with other mentoring \_\_\_\_\_\_\_\_\_\_\_\_\_\_ | | | | | | |
| **ASSESSMENT METHODS AND CRITERIA** | | | | | | |
| **Pre exam duties** | **Points** | | **Final exam** | | | **Points** |
| **Activity during lectures** | **30** | | **Written examination** | | | **40** |
| **Practical teaching** |  | | **Oral examination** | | | **30** |
| **Teaching colloquia** |  | | **OVERALL SUM** | | | **100** |
| **\*Final examination mark is formed in accordance with the Institutional documents** | | | | | | |