**Course Syllabus 2nd Year of Study**

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| Title of the course | | **Research Seminar “Culture and Inequality” (offered in English)** | | | | | | |
| Title of the Academic Programme | | “Sociology and Social Informatics” | | | | | | |
| Type of the course | | Elective | | | | | | |
| Prerequisites | | Argumentation Theory and Academic Writing | | | | | | |
| ECTS workload | | 4 | | | | | | |
| Total indicative study hours | | Directed Study | | Self-directed study | | | Total | |
| 42 | | 110 | | | 152 | |
| Course Overview | | This seminar is created for students interested in studies of cultural production, consumption and reproduction with special emphasis on art and fashion worlds, creative labor and networks, contemporary art institutions and status reproduction through parenting practices. We will discuss (1) classical works on social history of art, on art worlds and fields of fashion and of cultural production, (2) contemporary empirical papers on art institutions and art participation, (3) empirical papers with various types of research design (surveys, network analysis, historical sociology, participant observation, organizational analysis etc.). | | | | | | |
| Intended Learning Outcomes (ILO) | | As a result of participating in this seminar, students will be able to (1) understand and discuss topics related to culture and inequality and (2) will improve their skills in developing research design in the framework of culture and inequality studies. | | | | | | |
| Teaching and Learning Methods | | * Reading of original research papers * Classroom group discussion * Development of research design and research materials (questionnaire, interview guides, sampling etc.) | | | | | | |
| Content and Structure of the Course | | | | | | | | |
| **№** | **Topic / Course Chapter** | | **Total** | | **Directed Study** | | | **Self-directed Study** |
| **Lectures** | **Tutorials** | |
|  | Culture and Inequality (Course introduction) | | 14 | |  | 4 | | 10 |
|  | Taste cultures | | 14 | |  | 4 | | 10 |
|  | Art as a profession | | 12 | |  | 2 | | 10 |
|  | Cultural production and urban milieus | | 12 | |  | 2 | | 10 |
|  | Сultural production as labour | | 14 | |  | 4 | | 10 |
|  | Art-world structure: producers, consumers, prosumers | | 14 | |  | 4 | | 10 |
|  | Networks and creativity | | 14 | |  | 4 | | 10 |
|  | Class cultures and inequality reproduction | | 16 | |  | 6 | | 10 |
|  | Artistic careers and prestige | | 16 | |  | 6 | | 10 |
|  | Migration, ethnicity and cultural capital | | 26 | |  | 6 | | 20 |
| **Total study hours** | | | 152 | |  | 42 | | 110 |
| Indicative Assessment Methods and Strategy | | Students are expected to fulfill homework assignments and participate in class discussion, and to present a research proposal as oral exam. The cumulative grade consists of 0,5\*class participation + 0,5\* homework assignments. The final grade for the course is 0.8\*class participation & homework assignments + 0.2 oral exam. | | | | | | |
| Readings / Indicative Learning Resources | | Mandatory  Jacobs M. D. The Blackwell companion to the sociology of culture. – John Wiley & Sons, 2016. – Т. 12.  Longhurst B. et al. Introducing cultural studies. – Taylor & Francis, 2016.  Optional  Becker H. S. Art worlds and social types //American Behavioral Scientist. – 1976. – Т. 19. – №. 6. – С. 703-718.  Bryson B. (1996) "Anything But Heavy Metal": Symbolic Exclusion and Musical Dislikes, in: American Sociological Review, 61(5), pp. 884-899  Cattani G., Ferriani S (2008) A Core/Periphery Perspective on Individual Creative Performance: Social Networks and Cinematic Achievements in the Hollywood Film Industry, in: Journal of Management Studies, 2008, 39: 123–146  Collet B. From Intermarriage to Conjugal Mixedness: Theoretical Considerations Illustrated by Empirical Data in France // The annals of the American Academy of Political and Social Science, 2015.  Vol. 662. No. 1. P. 129–147.  DiMaggio P., Mohr J. (1985) Cultural Capital, Educational Attainment, and Marital Selection, in: American Journal of Sociology, 90(6): 1231-1261  Edley N. Analysing masculinity: Interpretative repertoires, ideological dilemmas and subject positions. // Discourse as Data: A Guide for Analysis. Ed. by M. Wetherell, S. Taylor, S.J. Yates. London:  SAGE, 2001. P. 129–228.  Halle D. (1992) The Audience for Abstract Art: Class, Culture, and Power, in: Lamont M., Fournier M. (1992), eds. Cultivating differences: Symbolic Boundaries and the Making of Inequality, University of  Chicago Press, pp. 131 – 148  Heinich N. The Glory of Van Gogh: An Anthropology of Admiration. Princeton, Princeton University Press, 1996, pp. 140–50.  Nochlin L. Why have there been no great women artists? //The  feminism and visual culture reader. – 1971. – С. 229-233.  Kawamura Y. Japanese teens as producers of street fashion //Current Sociology. – 2006. – Т . 54.– №. 5. – С. 784-801  Schwarz O. (2013) Bending forward, one step backward: On the sociology of tasting techniques, in:  Cultural Sociology, 7(4) 415– 430  Taylor S., Littleton K. Contemporary identities of creativity and creative work. – Ashgate Publishing, Ltd., 2012.  Zolberg V. (1981) Conflict visions in American Art Museums, in: Theory and Society, 1981, 10: | | | | | | |
| Indicative Self- Study Strategies | | **Type** | | | | **+/–** | | **Hours** |
| Reading for seminars / tutorials (lecture materials, mandatory and optional resources) | | | | + | | 70 |
| Assignments for seminars / tutorials / labs | | | | + | | 15 |
| E-learning / distance learning (MOOC / LMS) | | | | - | |  |
| Fieldwork | | | | + | | 15 |
| Project work | | | | - | |  |
| Other (please specify) | | | | - | |  |
| Preparation for the exam | | | | + | | 10 |
| Academic Support for the Course | | Academic support for the course is provided via Googlegroup and the  seminar curriculum, where students can find: guidelines and recommendations for completing the course; guidelines and recommendations for self -study; and samples of assessment materials. | | | | | | |
| Facilities, Equipment and Software | | The seminar requires a white board, laptop and  projector. | | | | | | |
| Course Instructor | | Margarita Kuleva, MA, lecturer, [mkuleva@hse.ru](mailto:mkuleva@hse.ru)  Maria Safonova, PhD, associate professor, msafonova@hse.ru | | | | | | |

**Course Syllabus 3th Year of Study**

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| Title of the course | | **Research seminar “Culture and Inequality” (offered in English)** | | | | | | |
| Title of the Academic Programme | | “Sociology and Social Informatics” | | | | | | |
| Type of the course | | Elective | | | | | | |
| Prerequisites | | Argumentation Theory and Academic Writing | | | | | | |
| ECTS workload | | 4 | | | | | | |
| Total indicative study hours | | Directed Study | | Self-directed study | | | Total | |
| 42 | | 110 | | | 152 | |
| Course Overview | | This seminar is created for students interested in studies of cultural production, consumption and reproduction with special emphasis on art and fashion worlds, creative labor and networks, contemporary art institutions and status reproduction through parenting practices. We will discuss (1) classical works on social history of art, on art worlds and fields of fashion and of cultural production, (2) contemporary empirical papers on art institutions and art participation, (3) empirical papers with various types of research design (surveys, network analysis, historical sociology, participant observation, organizational analysis etc.). | | | | | | |
| Intended Learning Outcomes (ILO) | | As a result of participating in this seminar, students will be able to (1) understand and discuss topics related to culture and inequality and (2) will improve their skills in developing research design in the framework of culture and inequality studies. | | | | | | |
| Teaching and Learning Methods | | * Reading of original research papers * Classroom group discussion * Development of research design and research materials (questionnaire, interview guides, sampling etc.) | | | | | | |
| Content and Structure of the Course | | | | | | | | |
| **№** | **Topic / Course Chapter** | | **Total** | | **Directed Study** | | | **Self-directed Study** |
| **Lectures** | **Tutorials** | |
|  | Culture and Inequality (Course introduction) | | 14 | |  | 4 | | 10 |
|  | Taste cultures | | 14 | |  | 4 | | 10 |
|  | Art as a profession | | 12 | |  | 2 | | 10 |
|  | Cultural production and urban milieus | | 12 | |  | 2 | | 10 |
|  | Сultural production as labour | | 14 | |  | 4 | | 10 |
|  | Art-world structure: producers, consumers, prosumers | | 14 | |  | 4 | | 10 |
|  | Networks and creativity | | 14 | |  | 4 | | 10 |
|  | Class cultures and inequality reproduction | | 16 | |  | 6 | | 10 |
|  | Artistic careers and prestige | | 16 | |  | 6 | | 10 |
|  | Migration, ethnicity and cultural capital | | 26 | |  | 6 | | 20 |
| **Total study hours** | | | 152 | |  | 42 | | 110 |
| Indicative Assessment Methods and Strategy | | Students are expected to fulfill homework assignments and participate in class discussion, and to present a research proposal as oral exam. The cumulative grade consists of 0,5\*class participation + 0,5\* homework assignments. The final grade for the course is 0.8\*class participation & homework assignments + 0.2 oral exam. | | | | | | |
| Readings / Indicative Learning Resources | | Mandatory  Jacobs M. D. The Blackwell companion to the sociology of culture. – John Wiley & Sons, 2016. – Т. 12.  Longhurst B. et al. Introducing cultural studies. – Taylor & Francis, 2016.  Optional  Becker H. S. Art worlds and social types //American Behavioral Scientist. – 1976. – Т. 19. – №. 6. – С. 703-718.  Bryson B. (1996) "Anything But Heavy Metal": Symbolic Exclusion and Musical Dislikes, in: American Sociological Review, 61(5), pp. 884-899  Cattani G., Ferriani S (2008) A Core/Periphery Perspective on Individual Creative Performance: Social Networks and Cinematic Achievements in the Hollywood Film Industry, in: Journal of Management Studies, 2008, 39: 123–146  Collet B. From Intermarriage to Conjugal Mixedness: Theoretical Considerations Illustrated by Empirical Data in France // The annals of the American Academy of Political and Social Science, 2015.  Vol. 662. No. 1. P. 129–147.  DiMaggio P., Mohr J. (1985) Cultural Capital, Educational Attainment, and Marital Selection, in: American Journal of Sociology, 90(6): 1231-1261  Edley N. Analysing masculinity: Interpretative repertoires, ideological dilemmas and subject positions. // Discourse as Data: A Guide for Analysis. Ed. by M. Wetherell, S. Taylor, S.J. Yates. London:  SAGE, 2001. P. 129–228.  Halle D. (1992) The Audience for Abstract Art: Class, Culture, and Power, in: Lamont M., Fournier M. (1992), eds. Cultivating differences: Symbolic Boundaries and the Making of Inequality, University of  Chicago Press, pp. 131 – 148  Heinich N. The Glory of Van Gogh: An Anthropology of Admiration. Princeton, Princeton University Press, 1996, pp. 140–50.  Nochlin L. Why have there been no great women artists? //The  feminism and visual culture reader. – 1971. – С. 229-233.  Kawamura Y. Japanese teens as producers of street fashion //Current Sociology. – 2006. – Т . 54.– №. 5. – С. 784-801  Schwarz O. (2013) Bending forward, one step backward: On the sociology of tasting techniques, in:  Cultural Sociology, 7(4) 415– 430  Taylor S., Littleton K. Contemporary identities of creativity and creative work. – Ashgate Publishing, Ltd., 2012.  Zolberg V. (1981) Conflict visions in American Art Museums, in: Theory and Society, 1981, 10. | | | | | | |
| Indicative Self- Study Strategies | | **Type** | | | | **+/–** | | **Hours** |
| Reading for seminars / tutorials (lecture materials, mandatory and optional resources) | | | | + | | 70 |
| Assignments for seminars / tutorials / labs | | | | + | | 15 |
| E-learning / distance learning (MOOC / LMS) | | | | - | |  |
| Fieldwork | | | | + | | 15 |
| Project work | | | | - | |  |
| Other (please specify) | | | | - | |  |
| Preparation for the exam | | | | + | | 10 |
| Academic Support for the Course | | Academic support for the course is provided via Googlegroup and the  seminar curriculum, where students can find: guidelines and recommendations for completing the course; guidelines and recommendations for self -study; and samples of assessment materials. | | | | | | |
| Facilities, Equipment and Software | | The seminar requires a white board, laptop and  projector. | | | | | | |
| Course Instructor | | Margarita Kuleva, MA, lecturer, [mkuleva@hse.ru](mailto:mkuleva@hse.ru)  Maria Safonova, PhD, associate professor, msafonova@hse.ru | | | | | | |

**Course Syllabus 4th Year of Study**

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| Title of the course | | **Research Seminar “Culture and Inequality” (offered in English)** | | | | | | |
| Title of the Academic Programme | | “Sociology and Social Informatics” | | | | | | |
| Type of the course | | Elective | | | | | | |
| Prerequisites | | Argumentation Theory and Academic Writing | | | | | | |
| ECTS workload | | 3 | | | | | | |
| Total indicative study hours | | Directed Study | | Self-directed study | | | Total | |
| 30 | | 84 | | | 114 | |
| Course Overview | | This seminar is created for students interested in studies of cultural production, consumption and reproduction with special emphasis on art and fashion worlds, creative labor and networks, contemporary art institutions and status reproduction through parenting practices. We will discuss (1) classical works on social history of art, on art worlds and fields of fashion and of cultural production, (2) contemporary empirical papers on art institutions and art participation, (3) empirical papers with various types of research design (surveys, network analysis, historical sociology, participant observation, organizational analysis etc.). | | | | | | |
| Intended Learning Outcomes (ILO) | | As a result of participating in this seminar, students will be able to (1) understand and discuss topics related to culture and inequality and (2) will improve their skills in developing research design in the framework of culture and inequality studies. | | | | | | |
| Teaching and Learning Methods | | * Reading of original research papers * Classroom group discussion * Development of research design and research materials (questionnaire, interview guides, sampling etc.) | | | | | | |
| Content and Structure of the Course | | | | | | | | |
| **№** | **Topic / Course Chapter** | | **Total** | | **Directed Study** | | | **Self-directed Study** |
| **Lectures** | **Tutorials** | |
|  | Culture and Inequality (Course introduction) | | 14 | |  | 4 | | 10 |
|  | Taste cultures | | 14 | |  | 4 | | 10 |
|  | Art as a profession | | 12 | |  | 2 | | 10 |
|  | Cultural production and urban milieus | | 12 | |  | 2 | | 10 |
|  | Сultural production as labour | | 14 | |  | 4 | | 10 |
|  | Art-world structure: producers, consumers, prosumers | | 14 | |  | 4 | | 10 |
|  | Networks and creativity | | 14 | |  | 4 | | 10 |
|  | Class cultures and inequality reproduction | | 20 | |  | 6 | | 14 |
| **Total study hours** | | | 114 | |  | 30 | | 84 |
| Indicative Assessment Methods and Strategy | | Students of the 4th year are expected take leading roles while fulfilling assignments for homework and during class discussion, and to present a diploma project as oral exam. The final grade for the course in this year is 0.8\*accumulated + 0.2 oral\*exam. Accumulated grade is 0,8\*presentation of homework + 0,2individual class activity. The final grade for the whole course (for three years) is to be calculated according to this formula: 0,3\*2nd year final grade + 0,3\*3rd final grade + 0,4\*4thyear final grade. | | | | | | |
| Readings / Indicative Learning Resources | | Mandatory  Jacobs M. D. The Blackwell companion to the sociology of culture. – John Wiley & Sons, 2016. – Т. 12.  Longhurst B. et al. Introducing cultural studies. – Taylor & Francis, 2016.  Optional  Becker H. S. Art worlds and social types //American Behavioral Scientist. – 1976. – Т. 19. – №. 6. – С. 703-718.  Bryson B. (1996) "Anything But Heavy Metal": Symbolic Exclusion and Musical Dislikes, in: American Sociological Review, 61(5), pp. 884-899  Cattani G., Ferriani S (2008) A Core/Periphery Perspective on Individual Creative Performance: Social Networks and Cinematic Achievements in the Hollywood Film Industry, in: Journal of Management Studies, 2008, 39: 123–146  Collet B. From Intermarriage to Conjugal Mixedness: Theoretical Considerations Illustrated by Empirical Data in France // The annals of the American Academy of Political and Social Science, 2015.  Vol. 662. No. 1. P. 129–147.  DiMaggio P., Mohr J. (1985) Cultural Capital, Educational Attainment, and Marital Selection, in: American Journal of Sociology, 90(6): 1231-1261  Edley N. Analysing masculinity: Interpretative repertoires, ideological dilemmas and subject positions. // Discourse as Data: A Guide for Analysis. Ed. by M. Wetherell, S. Taylor, S.J. Yates. London:  SAGE, 2001. P. 129–228.  Halle D. (1992) The Audience for Abstract Art: Class, Culture, and Power, in: Lamont M., Fournier M. (1992), eds. Cultivating differences: Symbolic Boundaries and the Making of Inequality, University of  Chicago Press, pp. 131 – 148  Heinich N. The Glory of Van Gogh: An Anthropology of Admiration. Princeton, Princeton University Press, 1996, pp. 140–50.  Nochlin L. Why have there been no great women artists? //The  feminism and visual culture reader. – 1971. – С. 229-233.  Kawamura Y. Japanese teens as producers of street fashion //Current Sociology. – 2006. – Т . 54.– №. 5. – С. 784-801  Schwarz O. (2013) Bending forward, one step backward: On the sociology of tasting techniques, in:  Cultural Sociology, 7(4) 415– 430  Taylor S., Littleton K. Contemporary identities of creativity and creative work. – Ashgate Publishing, Ltd., 2012.  Zolberg V. (1981) Conflict visions in American Art Museums, in: Theory and Society, 1981, 10:  103-125  Tanner, J. (Ed.). (2004). Sociology of art: A reader. Routledge. | | | | | | |
| Indicative Self- Study Strategies | | **Type** | | | | **+/–** | | **Hours** |
| Reading for seminars / tutorials (lecture materials, mandatory and optional resources) | | | | + | | 54 |
| Assignments for seminars / tutorials / labs | | | | + | | 10 |
| E-learning / distance learning (MOOC / LMS) | | | | - | |  |
| Fieldwork | | | | + | | 10 |
| Project work | | | | - | |  |
| Other (please specify) | | | | - | |  |
| Preparation for the exam | | | | + | | 10 |
| Academic Support for the Course | | Academic support for the course is provided via Googlegroup and the  seminar curriculum, where students can find: guidelines and recommendations for completing the course; guidelines and recommendations for self -study; and samples of assessment materials. | | | | | | |
| Facilities, Equipment and Software | | The seminar requires a white board, laptop and  projector. | | | | | | |
| Course Instructor | | Margarita Kuleva, MA, lecturer, mkuleva@hse.ru  Maria Safonova, PhD, associate professor, msafonova@hse.ru | | | | | | |

**Санкт-Петербургский филиал федерального государственного   
автономного образовательного учреждения высшего образования "Национальный исследовательский университет**

**"Высшая школа экономики"**

Факультет Санкт-Петербургская школа социальных и гуманитарных наук Национального исследовательского университета «Высшая школа экономики»

Департамент социологии

**Рабочая программа дисциплины**

***Научно-исследовательский семинар «Культура и неравенства» (преподается на английском языке)***

для образовательной программы «Социология и социальная информатика»

направления подготовки 39.03.01 «Социология»

уровень бакалавр

Разработчик(и) программы:

*Кулева М.И.,* [mkuleva@hse.ru](mailto:mkuleva@hse.ru)

Сафонова М.А., кандидат социологических наук, msafonova@hse.ru

Согласована методистом ОСУП

«20» декабря 2017 г.

Т.Г. Ефимова \_\_\_\_\_\_\_\_\_\_

Утверждена Академическим советом образовательной программы

«20» декабря 2017 г., № протокола\_\_\_\_\_\_\_\_4\_\_\_\_\_\_\_\_\_

Академический руководитель образовательной программы

Д.А. Александров \_\_\_\_\_\_\_\_\_\_

Санкт-Петербург, 2017

*Настоящая программа не может быть использована другими подразделениями университета и другими вузами без разрешения кафедры-разработчика программы.*