

**Instructor: Professor Way**

**Course location: ART 258**

**Course meetings: Mondays, 5:00-7:50pm**

**Office hours: Wednesdays, 1:45-4:45pm; schedule in advance through email; every effort will be made to hold office hours on the 2<sup>nd</sup> floor of the Art Building, however, the room may change weekly**

**Email [Jennifer.Way@unt.edu](mailto:Jennifer.Way@unt.edu)**

**AEAH 4840.001** Topics in the History of Crafts. 3 hours. Selected topics in the history of crafts.

Prerequisite(s): ART 1200 or 1301, 2350 and 2360, or consent of instructor.

## **TOPIC     *Craft in its historical contexts***

This course explores the historical, social, cultural, technological, and economic significance of selected works of craft, mostly associated with North America, with attention to their ideation, fabrication, appearance, distribution, use and significance.

We will compare and contrast how a work of craft relates to a context by noticing how history of art and history of craft textbooks contextualize their subjects. For additional assignments we will examine the historiography of a work of craft and practice how to understand craft in a context and decide what belongs in its context.

### **LEARNING OBJECTIVES**

- Understand what context means and what is involved in contextualizing works of craft
- Compare and contrast how art history texts and history of craft texts contextualize their subjects
- Understand what historiography is and identify texts that make up the historiography of craft
- Analyze the historiography of a work of craft
- Identify and explain the relationships of works of craft to their historical contexts
- Demonstrate how a work of craft relates to its contexts

### **STRUCTURE**

This course asks you to complete work individually and collaboratively. It is your responsibility to listen in class for instructions regarding readings, assignments and class activities. Some instructions are delivered orally and you are responsible for following them. To access assigned readings we will be using a wiki: <https://aeah5813.pbworks.com/w/page/35923124/FrontPage> To sign onto the wiki, you must receive an email invitation from the professor and agree to participating in the wiki. Find assigned readings on the class wiki or online, as indicated in the syllabus and discussed in class. Read all material assigned for class before class begins. Keep track of key ideas and arguments related to course themes. Observe what authors say about our course themes. Note how authors approach their topic and what they do with it. During class, take notes from discussion and presentations.

**NOTE:** readings may change as we develop a conversation in class from one week to the next. Please pay attention to announcements made in class about these changes.


## CALENDAR OF ASSIGNMENTS

<b>January</b>
14
21 no class – MLK Day
28
<b>February</b>
4 paper due (15)
11 report (15...)
18 paper due (15), report
25 report
<b>March</b>
4 short essay on readings (15)
11 spring break no class
18 report
25 paper due (15); report
<b>April</b>
1 report
8 report
15 report
22 writing day – now or previously as needed
29 paper due (25)

For all assignments, you are encouraged to work to these standards:

### Intellectual Standards Are Used to Assess Thinking

- Clarity**
  - Could you elaborate further?
  - Could you give me an example?
  - Could you illustrate what you mean?
- Accuracy**
  - How could we check on that?
  - How could we find out if that is true?
  - How could we verify or test that?
- Precision**
  - Could you be more specific?
  - Could you give me more details?
  - Could you be more exact?
- Relevance**
  - How does that relate to the problem?
  - How does that bear on the question?
  - How does that help us with the issue?
- Depth**
  - What factors make this a difficult problem?
  - What are some of the complexities of this question?
  - What are some of the difficulties we need to deal with?
- Breadth**
  - Do we need to look at this from another perspective?
  - Do we need to consider another point of view?
  - Do we need to look at this in other ways?
- Logic**
  - Does all this make sense together?
  - Does your first paragraph fit in with your last?
  - Does what you say follow from the evidence?
- Significance**
  - Is this the most important problem to consider?
  - Is this the central idea to focus on?
  - Which of these facts are most important?
- Fairness**
  - Do I have any vested interest in this issue?
  - Am I sympathetically representing the viewpoints of others?


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## EVALUATION AND GRADING POLICIES

Due date	Course assignments and requirements	Worth points of course grade
February 4 Week 4	<p><b>Paper: how do art history and craft textbooks contextualize their subjects?</b></p> <p>Compare and contrast how a survey of art history textbook contextualizes one object, with the way a craft history book contextualizes one object. The objects do not need to be the same. Ideally, the first book will be a history of art textbook from your survey class or (less ideal but still okay) a text emphasizing a specific period of art history, such as nineteenth century art,</p>	15

	<p>twentieth century art, modernism, post-modernism, or contemporary art. Please work with a hard copy text.</p> <p>In two-three pages typed double space, respond to the following question: <b>How do these texts contextualize their subjects?</b> Pay attention to how each text treats one object, and then compare and contrast the approaches they take to contextualizing their respective object. You can also take into consideration the relevant chapters or the entirety of the books. Also, pay attention to what the texts say about an object, including the maker, subject matter, themes, materials or processes, and relationships of the object to art, culture and society. Notice relationships between any of these topics and the object. How does the text identify, use and explain the relationships? Begin your essay with an answer to the question, followed by evidence that supports your answer, and end with a conclusion.</p> <p>At the top of the first page of your essay please provide your name, your e-mail address, and the bibliographic citation for the texts you studied. Throughout the essay, if you reference a text, provide a page number like this (56) after the material you reference in your paper. Please staple the pages together and submit them as a hard copy paper in class.</p>	
<p>Feb 11 Feb 18 Feb 25 March 18 March 25 April 1 April 8 April 15</p>	<p><b>Report:</b> <b>Analyze the historiography of a work of craft</b> <b>Analyze how a work of craft relates to its contexts</b> <b>Present the historiography and context/s for a work of craft</b></p> <p>Class presentation – group work, 3 students per group. Each group is very strongly encouraged to meet with the professor after forming its initial ideas and before presenting their report to class. Each member of the group will have an assigned role. Work that the group member completes in her or his role is graded on an individual basis, based on the presentation.</p> <ol style="list-style-type: none"> <li>1. Together, select one work of craft from the theme we are reading during the week when your report is scheduled. OR, ask the professor to help you identify a work of craft related to the readings.</li> <li>2. Also, identify a context to which you plan to relate the work of craft.</li> <li>3. One person in the group will research the historiography of the work of craft. You may use readings from the syllabus; however, you must also look for texts, past and present, that are not mentioned on the syllabus. Identify at least eight texts that make up the historiography of the work of craft, aiming to have at least five of the eight as hard copy texts that are not available online. Provide the class with a bibliography for the historiography and a short essay (about 250 words or 1 page typed double space) describing how existing writing about your object contextualizes it.</li> <li>4. Another person in the group shows how the work of craft relates to one or more contexts. You may want to look at other works of art or craft for comparison or as part of a cultural context. Also, you will want to read within the history of craft and the arts and beyond</li> </ol>	<p>15</p>

	<p>them, in secondary texts and perhaps primary ones, too. Dig in to exploring the context and also return to your object to consider what features of the work of craft relate to the context and, vice versa, how the context relates to the work of craft. For example, if you are using craft education as a context for your object, explore what features of craft education explain or show something about your object and also consider how your work of craft relates to the state of craft education at the time, including who were the teachers and students, what craft was practiced, what ideas about learning and craft drove education, what were expected outcomes of craft in education, how did craft education compare to what came before and after, etc.</p> <ol style="list-style-type: none"> <li>5. If you have more than two people in your group, that third person will research and present another context for the work of craft.</li> <li>6. Your presentation consists of one person presenting the historiography, and one or two people each explaining how the work of craft relates to one or more contexts relevant to the time period we are reading about that week.</li> </ol>	
<p>February 18 Week 6</p>	<p><b>Paper: resources for craft and context</b></p> <p>Select from below: one transcribed interview, <u>or</u> one article or document in archives, <u>or</u> one object belonging to a museum collection. Demonstrate how it provides a context for craft in general <u>or</u> for a specific work of craft. Keep in mind that when you demonstrate something, you want to provide persuasive evidence or show by examples. If you have a specific work of craft in mind you will have to identify it in your paper. You may use the object you are working on for your report. Two pages typed double space.</p> <p><b>transcribed interviews</b>  <a href="https://www.aaa.si.edu/inside-the-archives/the-nanette-l-laitman-documentation-project-for-craft-and-decorative-arts">https://www.aaa.si.edu/inside-the-archives/the-nanette-l-laitman-documentation-project-for-craft-and-decorative-arts</a></p> <ul style="list-style-type: none"> <li>• The Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America</li> </ul> <p><b>archives</b>  <a href="https://craftcouncil.org/library/archives">https://craftcouncil.org/library/archives</a></p> <ul style="list-style-type: none"> <li>• The American Craft Council (1940 to present)</li> <li>• Museum of Contemporary Crafts/American Craft Museum (1956-1990)</li> <li>• World Crafts Council (1964-present)</li> <li>• Craft Students League of New York (1920s-2005)</li> </ul> <p><b>objects</b>  Craft Museums in the United States  <a href="https://craftcouncil.org/resources/Craft-Museums-in-the-United-States">https://craftcouncil.org/resources/Craft-Museums-in-the-United-States</a>  Dallas Museum of Art <a href="https://collections.dma.org/">https://collections.dma.org/</a>  Houston Center for Contemporary Craft <a href="https://www.crafthouston.org/">https://www.crafthouston.org/</a>  Metropolitan Museum of Art, Heilbrunn Timeline of Art,</p>	<p>15</p>

	<p><a href="http://www.metmuseum.org/toah/chronology">http://www.metmuseum.org/toah/chronology</a></p> <p>Library of Congress <a href="https://catalog.loc.gov/">https://catalog.loc.gov/</a></p> <p>Museum of Art and Design <a href="https://madmuseum.org/">https://madmuseum.org/</a></p> <p>Smithsonian Institution Research Information System <a href="https://sir.is.si.edu/">https://sir.is.si.edu/</a></p> <p>Victoria and Albert Museum</p>	
<p><b>February 25</b></p> <p><b>March 4</b></p> <p><b>Week 7 to</b></p> <p><b>Week 8</b></p>	<p><b>Short essay on readings</b></p> <p>For February 25, you will receive a question to which you respond in an essay of 750 words or fewer (3 pages or less). This is an open book assignment, meaning you may consult any of the readings assigned on the syllabus. The question will take into consideration any material assigned on the syllabus up to and including March 4 as well as reports and class discussion and materials.</p>	15
<p><b>March 25</b></p> <p><b>Week 11</b></p>	<p><b>Paper, Part 1: identify and explain the relationship of one work of craft to the context of craft history.</b></p> <p>In this part of your assignment, you develop an historiography for one object you select to study in the exhibition, <i>Materials: Hard + Soft</i>. To find an object, visit the exhibition, <i>Materials: Hard + Soft</i> International Contemporary Craft Competition and Exhibition at the Patterson-Appleton Arts Center located in Denton on Bell Avenue. Before visiting, check online for opening hours: <a href="https://dentonarts.com/materialshardandsoft">https://dentonarts.com/materialshardandsoft</a>. The exhibition is open to the public from February 2 to May 4, 2019.</p> <p>Once you select an object, develop a historiography for it. This involves identifying published writing about the object, obtaining that writing, reading it, and analyzing patterns of interpretation in the written record. If you cannot find very much published about the object, look for published writing about the artist, or about the type of work the artist made that may be specific to a material, time period, geography, or something else, or about a group or school or style or genre to which the object or the artist belongs or is associated. You are searching for published writing about the object or as close to the object as possible, and you want to understand patterns of interpretation in that writing. What is the history of writing about that object? What approaches did writers take to making sense of the object? What interpretations or frameworks did they bring to it? Can you think of approaches, interpretations, or frameworks that writing about your object omits. If yes, explain.</p> <p>Present your research: At the top of the first page of your essay, provide your name and your e-mail address. Then, provide the maker/s, title, date, and materials of your object. Next, list the published works you identified. Then, provide a 300-500 word analysis of the historiography (up to two pages typed double space). You may point out what the historiography (the written record of your object) omits or misses or gets wrong. Submit your work as a hard copy in class.</p>	15

<p><b>April 29 Week 16</b></p>	<p><b>Paper, Part 2: identify and explain the relationship of one work of craft to the context of craft history.</b></p> <p>Work with the same object you emphasized in your March 25 paper. In this part of your assignment, you move beyond the historiography for the object you select to study in the exhibition, <i>Materials: Hard + Soft</i>, to contextualize the object.</p> <p>For this assignment, consult your historiography as well as all material from the course—all assigned readings, lectures, discussions, presentations—as potential context for the work of craft you selected. It is your job to identify something from material we studied in at least 3 classes that serves as a context for your object because you can show that something in each of these 5 classes serves as part of the context for the object you selected from the exhibition.</p> <p>Write up the results of your work in a 500 word essay (two pages typed double space). As the first sentence of your essay, provide an answer to this question: <b>What is it from at least 3 classes that serves as a context for my work of craft, and how does it provide a context?</b> Your paper will be evaluated on how carefully, thoughtfully and persuasively you link the object to the context and vice versa.</p> <p>At the top of the first page of your essay, provide your name and your e-mail address. <u>At the end of your essay, list the dates of the 5 classes you are drawing upon.</u> Provide a bibliography at the end of the essay, on a third page. Staple the pages together. Submit your work as a hard copy in class.</p>	<p>25</p>
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## RESOURCES

Your professor is your best resource for this course. Go to office hours. Ask for guidance. Talk with other professors, too.

The Art Collection [of books] is now located on the 3rd floor of the Willis Library. All art books of all art disciplines are together with the rest of the humanities in one library that is open 24/7.

Research Help at CVAD Your UNT Art Reference Librarian is Rebecca Barham: (940) 565 - 4405, Rebecca.Barham@unt.edu. It is your responsibility to know how to use the UNT Libraries and access information relevant to your coursework. **As early as possible during the semester,** work with Rebecca to identify secondary and primary resources for your research paper project-- journal articles, exhibition and collection catalogs, auction records, books, encyclopedias, and databases. The earlier you begin, the more time you will have to digest what you learn and make choices in your process.

## SCHEDULE OF MEETINGS AND ASSIGNMENTS with a general description of the subject matter of each class, and any required readings

**Read assigned texts before class begins.** Each week, as you read assigned material, keep track of key ideas and arguments related to course themes. Note how authors approach their topic, what they tell about it, and how they tell about it. Throughout the semester we will read from a long pdf for *The Craft Reader*. You will have to scroll through the pdf to find the specific reading. Items you are expected to read or watch before class appear in yellow. Items that appear in green are ones we will look at or read together in class. Items that appear in a blue field are ones that the report folks should consider.

### Week 1 – January 14

### Questions about the field

Lucie-Smith, Edward. "What is Craft?" in *The Story of Craft; The Craftsman's Role in Society* (New York: Van Nostrand Reinhold Company, 1984), 11-18.

Greenhalgh, Paul. "The History of Craft," in *The Culture of Craft*, edited by Peter Dormer (New York: Manchester University Press, 1997), 20-52

Cooke, Edward, "Modern Craft and the American Experience," *American Art* 21 no 1 (Spring 2007), 2-9

75. Anthea Black and Nicole Burisch, "Craft hard, die free: radical curatorial strategies for craftivism in unruly contexts," 2007, in *The Craft Reader*, edited by Glenn Adamson (Bloomsbury, 2010).

"Connections: Contemporary Craft at the Renwick Gallery" highlights the evolution of the craft field as it transitions into a new phase at the hands of contemporary artists, which in some way echoes the communal spirit and ideology of the pioneers of the American Studio Craft Movement in their heyday. June 29, 2016 <https://americanart.si.edu/videos/artist-videos-connections-contemporary-craft-renwick-gallery-154403>

Is there a difference between art and craft? <https://www.khanacademy.org/humanities/ap-art-history/introduction-ap-art-history/v/is-there-a-difference-between-art-and-craft-laura-morelli>

What is Craft? American Craft Council <https://www.youtube.com/watch?v=R3l2EAbPls8>

"Craft," Cooper Hewitt <https://www.cooperhewitt.org/tag/craft/>

"Craft," Victoria and Albert Museum <http://www.vam.ac.uk/page/c/craft/>

"Contemporary Craft and Decorative Arts," Smithsonian American Art Museum/ Renwick Gallery

<http://americanart.si.edu/collections/highlights/craft/>

“Craft” Houston Center for Contemporary Craft <https://www.crafthouston.org/>

“Craft Museums in the United States” American Craft Council <https://craftcouncil.org/resources/Craft-Museums-in-the-United-States>

“Resource materials” Museum of Art and Design <http://madmuseum.org/content/resource-materials>



**Week 2 – January 21**

**no class – Martin Luther King Day**

**Week 3 – January 28**

**Craft and modernity during the mid 19<sup>th</sup> century**

"Modernism." Grove Art Online. Oxford Art Online. Oxford University Press, accessed August 5, 2016, <http://www.oxfordartonline.com/subscriber/article/grove/art/T058785>.

Smith, Terry, "Modernity." Grove Art Online. Oxford Art Online. Oxford University Press, accessed August 5, 2016, <http://www.oxfordartonline.com/subscriber/article/grove/art/T058788>.

Koplos, Janet and Bruce Metcalf, Makers, "The Roots of Studio Craft," in *A History of American Studio Craft* (The University of North Carolina Press, 2010), 1-10

12. Raphael Samuel, "The workshop of the world: steam power and hand technology in mid-Victorian Britain," 1977, in *The Craft Reader*, edited by Glenn Adamson (Bloomsbury, 2010)

10. Karl Marx, *Capital*, 1877, in *The Craft Reader*, edited by Glenn Adamson (Bloomsbury, 2010)

Crawford, Alan, "Arts and Crafts Movement." Grove Art Online. Oxford Art Online. Oxford University Press, accessed August 11, 2016, <http://www.oxfordartonline.com/subscriber/article/grove/art/T004452>

William Morris, The Bullerswood Carpet <https://www.khanacademy.org/humanities/special-topics-art-history/creating-conserving/textiles/v/william-morris-bullerswood>

20. Morris, William, "The Revival of Handicraft," 146-155 in *The Craft Reader*, edited by Glenn Adamson (Berg, 2010)

Stansky, Peter, "Morris, William." Grove Art Online. Oxford Art Online. Oxford University Press, accessed August 11, 2016, <http://www.oxfordartonline.com/subscriber/article/grove/art/T059724>

32. Edward S. Cooke, Jr., "The Long Shadow of William Morris: paradigmatic problems of twentieth-century American furniture," 2003, in *The Craft Reader*, edited by Glenn Adamson (Bloomsbury, 2010)

The Arts and Crafts Movement Digital Archives <https://www.cbc.ca/player/play/1789297787>

Apostles of Beauty: Arts and Crafts from Britain to Chicago, part 1  
<https://www.youtube.com/watch?v=t55YppaiKAM>

Arts and Crafts Stained Glass <https://yalebooks.co.uk/display.asp?k=9780300209709>

Snodin, Michael, and Maurice Howard. "Looking Out: The Uses and Meanings of Exoticism in Western Ornament," in *Ornament: A Social History since 1450* (New Haven: Yale University Press, 1996), 181-217

Oshinsky, Sara J. "Exoticism in the Decorative Arts." In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–. [http://www.metmuseum.org/toah/hd/exot/hd\\_exot.htm](http://www.metmuseum.org/toah/hd/exot/hd_exot.htm) (October 2004)

Aestheticism Meets Arts and Crafts: Decorative Art on Display [Freer | Sackler](#) Published on Mar 13, 2012, Aestheticism Meets Arts and Crafts: Decorative Art on Display Imogen Hart  
<https://www.youtube.com/watch?v=SAagdvn77qE>

Louise Allison Cort: "Fine autumnal tones": Charles Lang Freer, March 15, 2012, Louise Allison Cort, Curator for Ceramics, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C. gives her lecture "'Fine autumnal tones': Charles Lang Freer's Collecting of Asian Ceramics" for the symposium 'The Dragon and the Chrysanthemum: Collecting Chinese and Japanese Art in America' organized by the Center for the History of Collecting at The Frick Collection, March 15-16, 2012. <https://www.youtube.com/watch?v=7f387fZtM9c>

Freer's Asian Ceramics Reconsidered [Freer | Sackler](#) Streamed live on Apr 14, 2018  
[https://www.youtube.com/watch?v=0j\\_-5TF8O\\_o](https://www.youtube.com/watch?v=0j_-5TF8O_o)

## PAPER DUE

Craft in America: ORIGINS episode <https://schedule.wttw.com/episodes/200633/Craft-In-America/?tp=d7e59ff5-66c7-47aa-a60f-f26c2aede1f7>

Jaffee, David. "America Comes of Age: 1876–1900." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. [http://www.metmuseum.org/toah/hd/amer/hd\\_amer.htm](http://www.metmuseum.org/toah/hd/amer/hd_amer.htm) (April 2007)

Obniski, Monica. "The Arts and Crafts Movement in America." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. [http://www.metmuseum.org/toah/hd/acam/hd\\_acam.htm](http://www.metmuseum.org/toah/hd/acam/hd_acam.htm) (June 2008)

2. W. A. S. Benson, "Elements of handicraft and design," 1893, in *The Craft Reader*, edited by Glenn Adamson (Bloomsbury, 2010)

Koplos, Janet and Bruce Metcalf, Makers, "Handwork and Industrialization," in *A History of American Studio Craft* (The University of North Carolina Press, 2010), 37-84

16. Hermann Muthesius, "art and the machine," 1902, in *The Craft Reader*, edited by Glenn Adamson (Bloomsbury, 2010)

Boris, Eileen, "Crafts Shop or Sweatshop? The Uses and Abuses of Craftsmanship in Twentieth-Century America," *Journal of Design History* 2 no 2/3 (1989), 175-192

<https://www.roycroftcampuscorporation.com/index.php> Roycraft Campus

Gustave Stickley, <https://www.immigrantentrepreneurship.org/entry.php?rec=270>

Smith, Mary Ann, "Stickley, Gustav." *Grove Art Online. Oxford Art Online*. Oxford University Press, accessed August 5, 2016, <http://www.oxfordartonline.com/subscriber/article/grove/art/T081409>

Emily M. Orr, "The Craftsman Building: Gustav Stickley's 'Home' in New York City," *The Journal of Modern Craft* 10 no. 3 (2017), 273-291.

Gustav Stickley, Armchair <https://www.metmuseum.org/art/collection/search/19007>

Gustav Stickley, Library Table <https://www.metmuseum.org/art/collection/search/4786>

Gustav Stickley, Dropfront Desk <https://www.brooklynmuseum.org/opencollection/objects/103438>

Ellen J. Lippert, "Comrade Ohr: Ideal craftsman and American Socialism," *Journal of Modern Craft* 7 no 2

(April 2015), 169-186

The American Wing. "Frank Lloyd Wright (1867–1959)." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. [http://www.metmuseum.org/toah/hd/flwt/hd\\_flwt.htm](http://www.metmuseum.org/toah/hd/flwt/hd_flwt.htm) (October 2004)

**REPORT: Mia Alfonso, Naomi Antonino, Nicole Blostein**

Gontar, Cybele. "Art Nouveau." In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–. [http://www.metmuseum.org/toah/hd/artn/hd\\_artn.htm](http://www.metmuseum.org/toah/hd/artn/hd_artn.htm) (October 2006)

14. Siegfried Bing, "Artistic America," 1895, in *The Craft Reader*, edited by Glenn Adamson (Bloomsbury, 2010)

Frelinghuysen, Alice Cooney, and Monica Obniski. "Louis Comfort Tiffany (1848–1933)." In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–. [http://www.metmuseum.org/toah/hd/tiff/hd\\_tiff.htm](http://www.metmuseum.org/toah/hd/tiff/hd_tiff.htm) (July 2007)

Clara Driscoll and the Tiffany Girls, New York Historical Society

[http://behindthescenes.nyhistory.org/tiffany-girls/?\\_ga=2.108174338.1857472272.1541652620-916043581.1540587084](http://behindthescenes.nyhistory.org/tiffany-girls/?_ga=2.108174338.1857472272.1541652620-916043581.1540587084)

Tiffany Window: The Women behind Louis Comfort Tiffany <https://www.pbs.org/video/history-detectives-tiffany-window-the-women-behind-louis-comfort-tiffany/>

Behind the Glass: The Art Glass of Louis Comfort Tiffany, Corning Museum of Glass <https://www.youtube.com/watch?v=IJ5mvubkRkU>

## PAPER DUE

## REPORT: Cana Cameron, Dharma Casey, Sharon Claxton

Henrietta Startup, "Women architectural patrons and the shaping of an arts and crafts culture, 1870-1914," in Natalie Harris Bluestone, *Double Vision: Perspectives on Gender and the Arts* (Fairleigh Dickinson University Press, 1995), 95-108

Jane Addams, Arts and Crafts and the Settlement, July 9, 1902,  
<https://digital.janeaddams.ramapo.edu/items/show/1166>

Ellen Gates Starr biographical note,  
[https://asteria.fivecolleges.edu/findaids/sophiasmith/mnsss64\\_bioghist.html](https://asteria.fivecolleges.edu/findaids/sophiasmith/mnsss64_bioghist.html)

Judith Friedland, "Why Crafts? Influences on the development of occupational therapy in Canada from 1890 to 1930," *Revue Canadienne D'Ergotherapie* 4 no. 70 (2003)  
<https://journals.sagepub.com/doi/pdf/10.1177/000841740307000403>

Sarah Archer, "Craft, Class and Acculturation at the Greenwich House Settlement," *Journal of Modern Craft* 4 no. 3 (2011), 231-249.

Diana Jocelyn Greenwold, "Introduction," x-xxvi, *Crafting New Citizens: Art and Handicraft in New York and Boston Settlement Houses, 1900-1945*, Phd Dissertation, University of California Berkeley, 2016.

Diana Jocelyn Greenwold, "Ancient Designs Adapted to Modern Uses: The Scuola d'Industrie Italiane, 1905-1927," 42-73, *Crafting New Citizens: Art and Handicraft in New York and Boston Settlement Houses, 1900-1945*, Phd Dissertation, University of California Berkeley, 2016.

Settlement Houses by Teresa Paloma Acosta, Maria-Cristina Garcia, and Cynthia E. Orozco, Texas State Historical Association, <https://tshaonline.org/handbook/online/articles/pwsggr>

Treasures of New York, Settlement Houses, PBS, <https://www.pbs.org/video/treasures-new-york-settlement-houses>

Sarah Archer, "Craft, class, and acculturation at the Greenwich House Settlement," *The Journal of Modern Craft* 4 no 3 (2011): 231-249

Janice Helland, "'Good work and clever design': early exhibitions of the home arts and industries association," *The Journal of Modern Craft* 5 no 2 (2012), 275-293

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Installation views (scroll down to the bottom of the page

<https://www.moma.org/calendar/exhibitions/1784>

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**TAKE HOME ESSAY ON READINGS – class does not meet. Work is completed individually at home.**

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**PAPER DUE**

## POLICIES

### Academic integrity expectations and consequences (UNT Policy 06.003)

<http://policy.unt.edu/sites/default/files/06.003.pdf>

### ADA accommodation statement (UNT Policy 16.001)

"UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at [disability.unt.edu](http://disability.unt.edu)."

[HTTPS://TEACHINGCOMMONS.UNT.EDU/TEACHING-HANDBOOK/DEFINITIONS-AND- POLICIES/UNT](https://teachingcommons.unt.edu/teaching-handbook/definitions-and-policies/unt)

### American Disabilities Act

The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methods when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at [www.unt.edu/oda](http://www.unt.edu/oda), and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

### Assignment policy

For all assignments, instructions are distributed prior to the due date. It is up to you to understand the assignment fully and seek assistance when needed. Please speak to the professor if you are unclear about an assignment, or if you miss a deadline or. No late work is accepted. **Make up work is not available.**

### Attendance expectations and consequences (UNT Policy 06.039)

**You will be in the best position to do well in the class if you attend every class. That said, each student is permitted two absences.** No written documentation is necessary, nor will any be collected.

**Subsequent absences will likely reduce the final course grade at the discretion of the professor.**

Students who habitually arrive late or leave early will be marked absent at the discretion of the professor. Note that missing class does not excuse you from an assignment due before or during class.



### **Building emergency procedures**

In case of emergency (alarm will sound), please follow the building evacuation plans posted on each Floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

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UNT Police: 940-565-3000

Denton Police: 940-349-8181 (non-emergency)

Denton County Sheriff's Office: 940-349-1600 (non-emergency)

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Counseling and Testing Services: 940-565-2741

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According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

### **Evaluation for Assignments:**

<b>100 Point Scale Grade</b>	<b>Letter Grade</b>
97-100	A+
93-96	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
53-59	F

<b>Evaluation range for course grade</b>	
100-91	A

90-81	B
80-70	C
69-60	D
59-0	F Fail

**SCREEN POLICY [TECHNOLOGY IN CLASS]:**

Phones must be turned off unless the professor says otherwise. If your phone rings more than once during class in the classroom, your final course grade will be reduced at the professor's discretion, you will be asked to leave class, and that class will be counted as an absence.

**NOTE: Professor Way retains the right to change the syllabus with or without notice.**