

# Craft and Conflict

SPRING 2024 - Wednesdays 12:00-2:50pm, ART 280

ARTH 4840.001 Topics in the History of Crafts, undergraduate

ARTH 5840.001 History of Crafts, selected topics, graduate

Professor: Jennifer Way, PhD, Professor of Art History

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Office hours: typically before and after class, please set up an appt in advance

Zoom: M-F as you need to connect, please set up an appt in advance

## Course description

The course theme is craft and conflict, emphasizing American craft, which encompasses the United States in its relationships with the world and changing borders and related ideas along with lived realities that bear witness to what has counted and counts as the US. We will be working chronologically beginning with the mid to late 19<sup>th</sup> century and continuing to the present, reviewing developments in ideas about craft and tendencies in craft production, objects, makers, subject matter, and uses and users. Thematically, some of our classes will arc from the 19th or 20th into the 21st century. Here are the classes and topics. Every class meeting is considered its own module.

## List of class topics:

- January 17 – module 1 – introduction: craft, war
- January 24 – module 2 – indigenous peoples, craft, and decolonization
- January 31 – module 3 – reconstruction to the gilded age, race and class conflict
- February 7 – module 4 – imperialism, immigration, class
- February 14 – module 5 – WW1 and craft
- February 21 – module 6 – suffrage, craft in American folk and design heritage
- February 28 – module 7 – WW2, ARC Arts and Skills, Double V, incarceration
- March 6 – module 8 – what is postwar, craft through education, Cold War and craft
- March 20 – module 9 – craft and feminism, politics of fiber art, craft and civil rights
- March 27 – module 10 – craft, counterculture, and alternative lifestyles, from ecology to sustainability
- April 3 - module 11 - quilts and memorialization, and craft activism
- April 10 - module 12 - craft and race, craft and covid, craft and the global contemporary
- April 17 - module 13 - holding space for what we need
- April 24 - module 14 - Craft and Conflict Project - present and submit the results of your research
- May 1 - module 15 - Craft and Conflict Project - present and submit the results of your research
- May 8 - module 16 - Craft and Conflict Project - present and submit the results of your research

## List of class assignments:

- January 22 - undergraduate group class presentation - deadline to sign up for a group
- January 24 – Craft and Conflict Research Project - deadline to select an object or something else from craft
- January 24 - Semester Written Report - deadline to identify your question for this assignment

- February 7 – Craft and Conflict Research Project - object biography and other assignment choices (synchrony or diachrony; paper or graphic presentation)
- February 21 – Craft and Conflict Research Project - assignment choices
- March 6 - Craft and Conflict Research Project - war and conflict for your project + what matters about your object?
- March 25 – Craft and Conflict Research Project - deadline to connect with professor
- April 24, May 1, May 8 – Craft and Conflict Research Project - present and submit the results of your completed Craft and Conflict Research Project
- May 6 - Semester Written Report due

### **List of class topics and assignments:**

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- March 6 – module 8 – what is postwar, craft through education, Cold War and craft
- March 6 - Craft and Conflict Research Project - war and conflict for your project + what matters about your object?
- March 20 – module 9 – craft and feminism, politics of fiber art, craft and civil rights
- March 25 – Craft and Conflict Research Project - deadline to connect with professor
- March 27 – module 10 – craft, counterculture, and alternative lifestyles, from ecology to sustainability
- April 3 - module 11 - quilts and memorialization, and craft activism
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Conflict, for our course, comprises war as well as declarations of "war on" various subjects, such as the "war on poverty" and the "war on drugs," and conflicts of a social and political nature, too. Two reasons to take this approach are to move beyond expectations that craft mainly is associated with times of peace and domestic spaces, and expand a discussion about craft beyond a focus on materials and techniques. Of course these topics are absolutely important, and so is knowing about makers. However, these topics on their own have monopolized the history of craft, leaving unexplored what craft is for and how it engages with social

spaces, institutions, and situations and events, including those involved with emigration and diaspora from war and conflict, as well as disagreement in all elements of social life, social marginalization and repression, advocacy, activism, warfare and combat, violence, witnessing, rehabilitation and healing from war, and remembrance and memorialization. In other words, conflicts do not have to be full on wars. They can amount to differences of opinion, challenges that go against the grain, contradictions, even antipathy, and sometimes these develop between individuals as opposed to groups, or vice versa. What may also matter is who makes the craft, who commissions it, how materials are sourced, what materials are used, how design and production plans are drawn up and executed, processes and techniques of fabrication, the way craft looks, how it is used, and how craft is circulated, reproduced, exhibited, studied, and written about in art and craft histories. There are also questions about the relationship of craft to other forms of making and expression encompassing things and the built environment.

### **Approach to the course content**

Although the syllabus uses the words war and conflict, in actuality these serve as place holders for numerous specific events and situations. Similarly, “craft” can refer to objects as well as practices of making and using objects, makers and users both individual and plural as well as known and unknown, and types of uses ranging from visual reproductions of craft makers, processes, materials, etc appearing in photographs and publications, along with the reasons why these are created and uses to which they are put, as well as exhibitions, collecting and collections, and interpretations including meanings and narratives. To list all of this is important because it opens up for you the possibility of working on topics that may involve craft objects but perhaps only minimally, because you are emphasizing something about craft publications or the life of a maker or the circulation of an exhibition. On the other hand, if you love objects, by all means dive deeply into the study of craft objects.

### **Assignments**

Three main assignments ask undergraduates to become involved with course content in different and overlapping ways: by tracing a theme of your choice across the semester, bringing your peers up to speed on major craft developments through a group presentation in class, and sharing the results of a semester-long research project of your choice. Graduate students will complete the first and third of these assignments as they develop a research project that relates something from the course content to their individual areas of study.

Please keep in mind that at the beginning of the semester, not all readings have yet been loaded onto Canvas especially for post-spring break classes -- please be patient!

Undergraduates, feel free to sign up for group presentations before our first class. The deadline to do so is Monday January 22.

The course uses two survey textbooks plus many online and hard copy articles and reference sources to give you a background in existing discussions and provide relevant material to use in your assignments—to apply the material and to question, critique, and supplement it with your research. Some of this material comprises academic journal articles and book chapters. A good amount comprises background encyclopedia articles on broad topics and short pieces and videos, all born online, digitized, or available to you through a pdf in the relevant module. The two survey textbooks are Glenn Adamson, *Craft: An American History* (Bloomsbury 2021)- you can read this online through UNT Libraries, but you may be competing to do so with everyone else in class. You can also purchase this as a paperback, and it has been ordered through the Barnes and Noble book store. You will not find pdfs for this book in the course modules. The other textbook

is Janet Koplos's and Bruce Metcalf's *Makers: A History of American Studio Craft* (University of California Press, 2010), and this book, too, you can read online as an e-book through the UNT Libraries. Additionally, you will find pdfs for all assigned chapter readings in the relevant modules.

Your professor is an important resource for any questions and problems concerning course content and as a guide for your assignments, and so is the Art Reference Librarian, Rebecca Barham ( [Rebecca.Barham@unt.edu](mailto:Rebecca.Barham@unt.edu) ), whom you should contact for help with finding and using library and research materials.

### **Course structure**

This class meets once a week for nearly three hours. Please plan your energy accordingly. Take advantage of class breaks. Bring something to drink and nibble. Dress comfortably. If you are able and it helps, stand up and bend and stretch.

Readings and assignments are organized according to a weekly schedule. You are required to complete assigned homework and read, look at, and watch assigned materials before class begins. The class really bogs down when no one reads the material and you have no idea about the content. Also, doing this work incrementally, week by week, is how you painlessly complete the semester long essay assignment on a specific question.

During class, we will work with primary sources, participate in discussions about new material presented in class, and work on assignments. Unless stated otherwise, materials listed under "Class" are ones we will work on during class and you are not expected to have read or watched them prior to class. You will get the most out of this class if you plan ahead by doing the prep work, participate during class, ask questions without censoring yourself, do what you need to get through the entire class, keep track of assignments and ask what you don't understand. The course material is fabulous - it is interesting, important, probably deeper and wider than you imagine, and it awaits your fresh perspective and curious minds to dig into, analyze, make connections, and evaluate what and who matters, and why.

### **Course learning objectives and outcomes**

- Demonstrate how craft relates to war and conflict across the 19<sup>th</sup> through 21<sup>st</sup> centuries
- Master and present key information about a major development in craft
- Formulate a research question about craft and war
- Ideate a research agenda for examining a research question about craft and war
- Complete an original research project about craft and war
- Present an original research project about craft and war
- Contribute to course discussion constructively

### **How can you learn about craft and complete your assignments?**

1. Read all the pre-class material—actually read it and take notes and highlight or write them
  1. bring your thoughts and questions to class
2. Attend class, ask what you don't know, tell what you don't agree with, share your thoughts

1. Ask and say things no matter how shy, afraid, uninterested you are
3. Look at and use the research help module with its numerous research help files
4. Talk with your classmates about what you are interested in and how to learn about it
5. Talk with the professor about what you are interested in and how to learn about it
  1. Talk after class
  2. Email the professor
  3. Zoom with the professor
6. Use the suggestions below to search for objects, people and information
  1. ask Dr Way if you have questions about how to do this
7. Talk with the Rebecca Barham, your very own Art Reference librarian, about how to find an object or information in UNT Libraries or from other libraries
8. Begin all of your work early (ideally), so you have time to digest it, think about it, and explore further

## **Course Policies**

**There is no extra credit work and no makeup work. If you are experiencing difficulty with the course, including attendance and completing and submitting assignments, please reach out to Dr Way, [jennifer.way@unt.edu](mailto:jennifer.way@unt.edu).**

**Academic integrity expectations and consequences (UNT Policy 06.003)** <http://policy.unt.edu/sites/default/files/06.003.pdf> (Links to an external site.)

## **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).”

## **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. **Please email documentation to [Apply.ODA@unt.edu](mailto:Apply.ODA@unt.edu) or upload documentation via [AIM Student Portal \(Links to an external site.\)](#)**

### **Assignment policies, including uses of AI tools**

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. No late work is accepted. Make up work is not available.

Academic honest -- "UNT promotes the integrity of learning processed and embraces the core values of trust and honesty. Academic integrity is based on educational principles and procedures that protect the rights of all participants in the educational process and validate the legitimacy of degrees awarded by the university. In the investigation and resolution of allegations of student academic dishonesty, the university's actions are intended to be corrective, educationally sound, fundamentally fair, and based on reliable evidence. See UNT Student Academic Integrity Policy, [https://faculty senate.unt.edu/sites/default/files/06.003\\_student\\_academic\\_integrity\\_1\\_23\\_2018.pdf](https://faculty senate.unt.edu/sites/default/files/06.003_student_academic_integrity_1_23_2018.pdf)

The professor expects that all work students submit for this course will be their own. In instances when collaborative work is assigned, it is expected that the assignment will list all team members who participated. The course specifically forbids the use of ChatGPT or any other generative artificial intelligence (AI) tools at all stages of the work process, including preliminary ones. Violations of this policy will be considered academic misconduct and treated as such, with the potential of losing all credit for an assignment and receiving a letter grade of F for failing the course. Different classes at UNT could implement different AI policies, and it is the student's responsibility to conform to expectations for each course.

### **Attendance**

For each class you miss, you miss an incredible amount of content . Students are expected to attend class meetings regularly and to abide by the attendance policy established for the course, and two absences are permitted. Please inform the professor and instructional team if you are unable to attend class meetings because you are ill, in mindfulness of the health and safety of everyone in our community. **However, do not come to class if you feel ill or if you are sick. While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community.**

### **Campus Health and Safety**

Emergency: Dial 911

UNT Police: 940-565-3000

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

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

Student Health and Wellness Center: 940-565-2333

Counseling and Testing Services: 940-565-2741

## Center for Student Rights and Responsibilities

The following statement reminds students of their rights and responsibilities within the academic community – “Each University of North Texas student is entitled to certain rights associated with higher education institutions. See [www.unt.edu/csrr](http://www.unt.edu/csrr) ([Links to an external site.](#)) ([Links to an external site.](#))

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### Class materials for remote instruction

This course is taught in person. For any classes held on Zoom, students will need access to a webcam and microphone to participate in the class, and students are expected to be present, on camera, during the duration of the class.

### Class recordings

Class recordings are the intellectual property of the university and professor, and they are reserved for use only by students in this class and only for educational purposes. Students may not post or otherwise share the recordings outside the class, or outside the Canvas Learning Management System, in any form. Failing to follow this restriction is a violation of the UNT Code of Student Conduct and will lead to disciplinary action. Students may not record class without the permission of the instructor.

### Contesting a grade

If you are not happy with your grade, or if you feel there has been an error or oversight, write up a clear, full explanation of what you feel is wrong. Also, provide clear, full evidence supporting your suggestion for a change of grade. This material is due no later than three days after you received the grade. It needs to be emailed directly to the professor as an attachment in Word. **Before proceeding along this pathway, please share your concerns or questions with the professor.**

### Course Risk Factor

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:

#### 100 Point Scale Grade

97-100

93-96

90-92

87-89

83-86

80-82

#### Letter Grade

A+

A

A-

B+

B

B-

77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
53-59	F

### **Evaluation range for course grade**

100-91	A
90-81	B
80-70	C
69-60	D
59-0	F Fail

### **Letters of recommendation**

To request a letter of recommendation, please contact me with a description of the opportunity and a current version of your resume including a list of art history courses with the grades you earned, along with your UNT GPA and your art history program GPA. Plan to schedule an appointment with me to discuss the opportunity. I require at least 30 days before a recommendation is due, to write a letter.

### **Late policy**

Assignments are due when the syllabus says they are due, and when Canvas says they are due. No makeup assignments are offered. In general, late work is not permitted. **That said, if you are having difficulties submitting your work due to illness, or injury, please reach out to the professor.**

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