### MASTER SYLLABUS: ATR 380 History of Craft 1

**Course overview**

Craft objects represent the material cultures from which they arise, expressed in terms of aesthetic, economic, and technological developments inherent to human enterprise. The cultural and political links of the handcrafts throughout history will be viewed, as well as how objects shape and reflect ethnicity, ritual, and the utilitarian needs of individual societies. Ideas, stylistic motifs, and technologies are carried across nation states; this course will discuss the collective impact these migrations have had upon world culture.

**Learning outcomes**

**A. Course-specific outcomes**

 After completing this course, students will be able to:

1. Describe the relationship between object making, human development, and the establishment of social hierarchy.
2. Visually identify significant historic motifs and patterns and describe their geographic origins and cultural associations.
3. Trace the development of major craft techniques in their historical context.
4. Analyze the influence of politics and economics on selected historic objects (clay, textile, wood, metal) and critically evaluate a culture’s justification for their actions with regard to global trade policy.
5. Identify an historic object as a source of power (symbol of authority, sacred/religious power, economic power, etc.) and independently research and present the findings in written form.
6. Describe the application and limitations of material culture studies to objects.

**B. University Studies outcomes for Cluster 4C, The Nature of Global Society**

After completing this course, students will be able to:

1. Explain basic problems faced by societies and cultures outside the US or issues that shape societies globally.

2. Locate, analyze, summarize, paraphrase and synthesize material from a variety of sources.

3. Evaluate arguments made in support of different perspectives on global society.

**Texts and Assigned Readings**

Baker, P. (1995). Islamic Textiles. London: British Museum Press.

Barber, E. W. (1994). Women’s Work: The First 20,000 Years. New York: W. W. Norton, pp. 17-41.

Barber, E. J. W. (1991). Prehistoric Textiles. Princeton: Princeton University Press.

Bloch, H. (2006). A Needle in the Right Hand of God. New York: Random House.

Bonaventura, P. and Stockley, B. (1988). Woven Air. London: Whitechapel, pp. 23-27, 33-37.

Campbell, T. (2002). Tapestry in the Renaissance. New Haven: Metropolitan/Yale.

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Campbell, T. (2012). Weaving narratives in the museum. http://www.ted.com/talks/thomas\_p\_campbell\_weaving\_narratives\_in\_museum\_galleries.html

Cooper, E. (2000). Ten thousand years of pottery. Philadelphia: University of Pennsylvania Press.

Diamond, J. (1999). Gins, germs, and steel: The Fates of Human Societies. New York: Norton & Co.

Dusenberry, M. (2004). Flowers, Dragons, and Pine Trees: Asian Textiles of the Spencer Museum of Art. Manchester VT: Hudson Hills Press.

Ferguson, N. (2008). The Ascent of Money. New York: Penguin.

Fussell, P. (1983). Class. New York: Summit Books.

Gillis, C. and Nosch, M. B. (2008). Ancient Textiles: Production, Craft, and Society. Oxford: Oxbow.

Glassie, H. (1999). Material culture. Bloomington: Indiana University Press.

Gleeson, J. (1998). The Arcanum. Warner Books: New York, pp. Ix – xii and 39-99.

Maxwell, R. (2003). Sari to Sarong: Five hundred years of Indian and Indonesian textile exchange. Canberra: National Gallery of Australia.

Menocal, M. R. (2002) The Ornament of the World. New York: Little Brown, pp. 15-49.

Metropolitan Museum <http://www.metmuseum.org/metmedia/interactives/adults-teachers/the-unicorn-tapestries>

Miller, J. (2010). Furniture: World styles from classical to contemporary. London: DK Publishing.

Morell, V. (2002) Empires across the Andes. National Geographic pp.106-129.

Quilter, J. (2011). The Moche of Ancient Peru: Media and Messages. Cambridge: Harvard University Press.

Roberts, C. (1998). Rapt in Colour. Sydney: Powerhouse.

Thubron, C. (2006). Shadow of the Silk Road. New York: Harper Collins, pp.1-45.

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Vincent, S. (2003). Dressing the Elite. Oxford: Berg.

Yafa, S. (2005). Big Cotton. New York: Vintage.

Zhiyan, L., Bower, V. L., and Le, H. (2010). Chinese ceramics: From the Paleolithic through the Qing Dynasty. New Haven: Yale University Press.

**Reference websites:**

Heilbrunn Timeline of Art History <https://www.metmuseum.org/toah/>

Victoria and Albert Museum <http://www.vam.ac.uk/collections/index.html>

Minneapolis Institute of Art http://www.artsmia.org/art-of-asia/ceramics/early-chinese-ceramics.cfm

Museum of Oriental Ceramics (Osaka) http://www.moco.or.jp/en/intro/history\_j.html

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British Museum and BBC History of the World Project

<http://www.bbc.co.uk/ahistoryoftheworld/explorerflash>

**Example Assignments**

1. Explain basic problems faced by societies and cultures outside the US or issues that shape societies globally.

Weekly take home quizzes – draw upon previous week’s reading, lecture, and discussion and aim questions at synthesis of the resource material in order to understand how material culture demonstrates the multi-faceted influences and fluid nature of global societies and their development

3. Evaluate arguments made in support of different perspectives on global society.

 Two of the take home quizzes will focus on the analysis and critical evaluation of

positions taken by political or economic entities justifying their global trade

practices. Examples might include: British protectionism of cotton mills and the

growth of resistance movements in India; Chinese porcelain domestic/export

policy and the European race to discover porcelain’s recipe; rapid, manipulated

changes in European fashion that promoted Paisley shawls and the efforts by

Kashmiri weavers to save their market share; the influence of the Crusades on

Islamic-Christian trade.

2. Locate, analyze, summarize, paraphrase and synthesize material from a variety of sources.

# Research Projects: **General Guidelines for Craft History Research Reports**

The two research reports will examine topics of craft history that were not covered extensively in class. Both reports should include a brief introduction of the research topic. The body of the report should include 1) definition and physical description of the object, 2) production of the object (how made, by whom, materials and technique), 3) relevance of the patterning or imagery (symbolic, spiritual, cultural influences, etc.), and 4) how, in the student’s view, the object was/is a source of power in its cultural role (religious, political, economic, etc.); the student’s view is to be supported by documentation that presents varying perspectives on global societies (e.g., Miao/Hmong imagery in the context of Imperial China or variations in Islamic and Christian imagery during the Crusades).

Both reports will include a reference list/bibliography (as per APA or MLA format), and figures or illustrations where appropriate. As it often lacks peer review, information from .com websites is unacceptable as substantive source material and should be supplementary only; use of information from the websites of educational institutions is permissible with discretion and must be properly referenced.

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N.B. ALL information that derived from sources must be cited in the body of the report and in the bibliography.

**Details of Research projects:**

**Research project #1**: The Nano Powerpoint will be a 5-image report on a topic prior to 1200 C. E.; topics must be approved by faculty. Topic should be presented in an organized, well-researched manner with your notes for each image in APA/MLA format (references and sources cited appropriately).

**Research Project #2**: The second research project will focus on a piece you find during the self-scheduled field trip. Possible museum sites include: Peabody Essex Museum, Peabody Museum of Ethnography, Boston Museum of Fine Arts,

Metropolitan Museum, Bard Center for Graduate Studies in the Decorative Arts, and the Cloisters; in some years when scheduling of field trip is not possible, students have selected research topics from approved online museum collections. Topics must be approved by faculty. The format of the second project will consist of five annotated bibliographies (from the research) and a one page report which draws upon the reviewed content and makes the argument as to why the student feels the identified object was/is a source of power for its culture. (Additional sources used may be included in a bibliography that is in addition to the one page report.)

**Assessment of course and assignments**

**Course Evaluation** determined by:

1. 10 take home quizzes, two of which address critical evaluation of global trade policy positions
2. one nano-presentation in PowerPoint (5 image limit) on topic prior to 1200 CE with lecture notes and references
3. Research project on chosen object (c. 1200 CE – 1800 CE) from self-scheduled field trip.
4. Attendance (one unexcused absence permitted; more than one unexcused absence will result in reduction of final grade by 30 points).

# **Course Requirements** 500 Points

 10 Quizzes at 20 points each 200

 Nano-powerpoint 100

 Research paper 200

 Total 500

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A=500-473, A-=472-456, B+=455-439, B=438-422, B-=421-405, C+=404-387, C=386-370, C-=369-352, D+=351-335, D=334-317, D-=316-300, F=299 or below.

Attendance is extremely important. You are allowed one unexcused absence. Each absence beyond this will lower your grade by 30 points.

 **Evaluation of Research reports**

Evaluation of research reports #1 and 2 (100/200 points) will be based on:

1. Content – a clear introductory statement, accurate information and logical development of thesis/argument, properly cited sources (50/100 points).
2. Style – clear organization, evidence of editing and integration of source material, direct quotations only when necessary (20/50 points).
3. Sources- references/bibliography in correct format (APA, MLA, etc.), range of sources (15/25 points).
4. Presentation – spelling, proofreading (15/25 points).

**Sample Course Outline**

Week One Object making as integral; Evidence of material culture; Imagery as visual communication

Week Two Neolithic and Bronze Age Eurasia 5,000 BCE – 500 CE: Jewelry and

Metals

**Reading** for Sept. 27: Thubron, C. (2006). Shadow of the Silk Road.

New York: Harper Collins, pp.1-45.

Week Three Neolithic and Bronze Age Eurasia 5,000 BCE – 500 CE: Eastern

philosophies; Textiles and Ceramics; Quiz #1 due.

**Reading** for Oct. 4: Barber, E. W. (1994). Women’s Work. New York: W. W. Norton, pp. 17-41

Week Four Near East and Early Mediterranean society and culture 1500 BCE –

500 CE – Textiles and Ceramics; Quiz #2 due.

**Reading** for Oct. 12th: Morell, V. (2002) Empires across the Andes.

National Geographic pp.106-129.

Week Five “New World” 1,200 BCE – 800 CE: Geologic

Determinants and Jewelry and Metals; Quiz #3 due.

Week Six “New World” 1,200 BCE – 800 CE: Textiles and Ceramics;

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 **Homework** for Oct. 25: Powerpoint on Islam

Week Seven 700 CE – 1200 CE: Byzantine and Islamic Jewelry and Metals;

Quiz #4 due.

 **Reading** for Nov. 1: Menocal, M. R. (2002) The Ornament of the

World. New York: Little Brown, pp. 15-49.

Bonaventura, P. and Stockley, B. (1988). Woven Air. London: Whitechapel, pp. 23-27, 33-37.

Week Eight 700 CE – 1200 CE: Islamic Wood and Textiles; Quiz #5 due.

Week Nine 700 CE – 1200 CE: Porcelain in China and the Far East; Export china

to Near East and Europe; Quiz #6 due.

Week Ten Separation of Craft and Art and development of the European

guild system; Quiz #7 due.

**Reading** for Nov. 22: Metropolitan Museum <http://www.metmuseum.org/metmedia/interactives/adults-teachers/the-unicorn-tapestries>

Week Eleven 1200 CE – 1800 CE European Tapestry and Lace; Quiz #8 due;

 NANO Powerpoints due.

 **Reading** for Nov. 29: Gleeson, J. (1998). The Arcanum. Warner

Books: New York, pp. ix – xii and 39-99.

Week Twelve Emergence of Porcelain in Europe; Quiz # 9 due.

Week Thirteen 1200 CE – 1800 CE European jewelry vs. Indian Mughal jewelry

Week Fourteen 1200 CE – 1800 CE Asian textiles; View to the Modern era;

Quiz #10 due.

EXAM week: Research report #2 due

**2012-2013 Catalog description**

### ATR 380 - History of Craft I

3 credits
The study of craft history world wide, addressing the media areas of ceramics, textiles, jewelry/metals, and wood/furniture. Craft’s relationship with aesthetic and technical concerns, as well as social, cultural, and political influences are presented.