

NEW 473 (W)
Social Science II: Globalization
Spring 2004
Seminar: Tuesday 9-10:50 AM
Studio: Thursday 9-10:50 AM
Room 109 Carmichael

Dr. Marysia Galbraith
offices: 101C Carmichael, 17 ten Hoor
office phone #: 348-8412 (New College),
348-0585 (Anthropology)
office hours: Wednesday 1-3 (Carmichael)
Thursday 1-2 (ten Hoor)
e-mail: mgalbrai@nc.ua.edu



Globalization and Folk Craft Production

Course Description:

This course examines the relationships between the global and the local, using world folk craft as a point of focus. We will investigate the impact of the global market on folk craft producers, and conversely, the significance of folk craft in industrialized contexts. Pottery and other works of clay will be the particular medium emphasized in this class. We will explore the function of creativity in a changing world through a combination of reading, writing, discussion, and studio experiences.

Course Objectives:

- evaluate the impact of the global economy and other global forces on local contexts (including Alabama)
- explore the functions of creativity in nonindustrialized societies, in industrialized contexts, and in our own lives
- write coherent, logical, and carefully edited prose that takes a clear position and defends it with effective use of evidence
- create ceramic objects inspired by folk art traditions

Reading: Since this is a discussion seminar, your interests will shape the specific topics and readings. The books, listed first, are available at Alabama Bookstore. The articles will be made available to you in a course packet.

Required Books

Anderson, Duane

1999 *All That Glitters: The Emergence of Native American Micaceous Art Pottery in Northern New Mexico*. Santa Fe, New Mexico: School of American Research Press.

Price, Sally

1989 *Primitive Art in Civilized Places*. Chicago: University of Chicago Press.

Recommended Books: You will only be required to read parts of these books, but I recommend you buy at least one of them. Alternatively, you might get together with another student and share them. Selected chapters are available via e-reserves.

Friedman, Thomas

2000 *The Lexus and the Olive Tree*. New York: Anchor Books.

Stiglitz, Joseph E.

2002 *Globalization and its Discontents*. New York: W. W. Norton.

Other Required Reading: The following are available via e-reserves.

DeLind, Laura

1987 *The Art Fair, the Marketplace, and the Constraint of Creative Expression*. *Anthropology and Humanism Quarterly*. 12(1):2-8.

Eibl-Eibesfeldt, Irenaus

1988 *The Biological Foundation of Aesthetics*. In *Beauty and the Brain: Biological Aspects of Aesthetics*. Ingo Rentschler, et al., eds. Pp. 15-68. Boston: Birkhauser Verlag.

Gablik, Suzi

1991 *Reinchantment of Art*. New York: Thames and Hudson. Pp. 1-12, 76-114, 167-83.

Galbraith, Marysia

1989 *Mingei: Tradition, Industrialization, and Lost Innocence*. Unpublished research paper.

Hannerz, Ulf

1996 *Transnational Connections*. New York: Routledge. Pp. 17-29.

Hobsbawm, Eric, and Terrence Ranger

1992 (1983) *The Invention of Tradition*. New York: Cambridge University Press. Pp. 1-14.

Katsuhiko, Izumi

1989 Whither the Traditions of Local Pottery? *Japan Quarterly*. 36(3)287-93.

Moeran, Brian

1990 Making an Exhibition of Oneself: the Anthropologist as Potter in Japan. In *Unwrapping Japan: Society and Culture in Anthropological Perspective*. Eyal Ben-Ari, Brian Moeran, and James Valentine, eds. Pp. 117-139. Manchester, England: Manchester University Press.

Nash, June

1992a Introduction: Traditional Arts and Changing Markets in Middle America. *In Crafts in the World Market*. June Nash, ed. Pp. 1-22. Albany, New York: SUNY Press.

1992b Maya Household Production in the World Market: The Potters of Amatenango del Valle, Chiapas, Mexico. *In Crafts in the World Market*. June Nash, ed. Pp. 127-53. Albany, New York: SUNY Press.

Reina, Ruben E.

1963 The Potter and the Farmer: The Fate of Two Innovators in a Maya Village. *Expedition*. 5(4):18-31.

Sweezy, Nancy

1984 *Raised in Clay: The Southern Pottery Tradition*. Chapel Hill, NC: University of North Carolina Press. Pp.19-32, 83-6, 151-4.

Yanagi, Soetsu

1989 (1972) *The Unknown Craftsman*. New York: Kodansha International. Pp. 105-112.

Prerequisites:

Students must be prepared to be active seminar participants and to work on independent projects inside and outside of class. New College students should have completed a 200-level New College Social Science seminar.

Grading Policy:

Paper #1	10%
Paper #2	30%
-presentation of paper	5%
Final (Paper #3)	15%
Class assignments and participation	15%
Studio work	15%
-final presentation	5%
Studio Journal	5%

This course has a **W** designation; writing proficiency is required for a passing grade in the course. Such proficiency includes the ability to write coherent, logical, and carefully edited prose. You are expected to complete a variety of writing assignments (research papers, journal, in-class essays). Writing style as well as content will be graded and commented upon and become part of the assigned grade. Papers and assignments will be evaluated on the basis of clarity of argument, effective use of evidence, and organization.

I will review writing skills during individual conferences when drafts are submitted. You will also engage in peer review of each other's writing. I am available during office hours for additional instruction.

Paper #1: This paper, due the fourth week of the semester, will consider how globalization affects Tuscaloosa.

Paper #2: Each of you will write a research paper about the influence of global forces on the work and lifestyles of a group of folk craft producers. You will also contribute to an annotated bibliography of books and articles related to globalization and folk craft production. Proposal, bibliography, drafts, and peer reviews will all count toward the final grade on this project.

Paper #3: This paper will be a critical essay that explores some aspect of art and globalization in greater depth. It should be modeled after articles that might appear in magazines such as The Atlantic Monthly or Harpers.

Journal: The journal is your opportunity to reflect on all aspects of the course—discussions, readings, and studio experiences—as they relate to the pottery you create. You should also keep detailed notes (including sketches) about the objects you make. Specifically, document the kind of clay you use, whether it is tempered, what forming and decorating techniques you use, and how you finish and fire the piece. Include comments on what was successful and what was not, and what you would do differently next time. Make this an ongoing document that you add to weekly. **DO NOT WAIT UNTIL THE DAY BEFORE IT IS DUE** to reconstruct the previous eight weeks. I will collect the journal in the middle of the term to make sure that you are making good use of the format, and again at the end of the term to assign a final grade. **Make sure you hand in the whole journal, including my comments about the first half, at the end of the term.**

Class assignments will be used to evaluate completion and comprehension of course reading. They may take the form of in-class essays, one page thought papers, or questions to be discussed in seminars.

No late assignments will be accepted, except under extraordinary circumstances. See me **before** the due date of assignments so that we can discuss alternative arrangements.

Academic Misconduct

All acts of dishonesty in any work constitute academic misconduct. This includes, but is not limited to, cheating, plagiarism, fabrication of information, misrepresentations, and abetting of any of the above.

The Academic Misconduct Disciplinary Policy will be followed in the event that academic misconduct occurs. Students should refer to the Student Affairs Handbook, which can be obtained in the Office of Student Life and Services in the Ferguson Center.

Disability Accommodations

If you are registered with the Office of Disability Services, please make an appointment with me as soon as possible to discuss any course accommodations that may be necessary. If you have a disability but have not contacted the Office of Disability Services, please call 348-4285 or visit at 220 Research Dr to register for services.

Attendance:

Attendance is mandatory, especially since class discussions are an essential part of the course. You are allowed two absences; if you have any absences beyond that, you are required to do a make-up assignment (usually a paper of 600 words or more on the topic that was discussed in class).

Outline of Topics: Specific topics and dates are subject to change depending on class interests.

Part I: Globalization

Dates	Topics	Assignments
Jan 8	Introduction to course Functions of art, Impacts of globalization	Hannerz
Jan 13, 15	Globalization, democratization, progress (?)	Friedman chs 1, 3, 4, 6, 9
Jan 20, 22	The impact of globalization on the developing world	Stiglitz chs 1-3
Jan 27, 29	Moving forward: looking to a better future Impact of globalization in Alabama—present articles	DUE: Paper #1 Friedman chs 13, 20 Stiglitz chs 7, 9

Part II: The Impact of Globalization on Folk Craft and its Producers

Dates	Topics	Assignments
Feb 3, 5	Invented tradition: balancing tradition and modernization CASE: folk art movement in Japan	Galbraith; Hobsbawm and Ranger; Yanagi; Katsuhiko
Feb 10, 12	Innovation	DUE: paper proposal

	Power and gender relations CASE: Maya potters (Mexico and Guatemala)	Nash (<u>Crafts in the World Market</u>), Reina
Dates	Topics	Assignments
Feb 17, 19	CASE: Alabama folk potters Library: using print and online data resources	Sweezy
Feb 24, 26	Traditions in transition CASE: Pueblo potters (American SW)	DUE: studio journals Anderson Pp. ix-xiii, 3-53, 119-124
March 2, 4	Bonfire firing	Anderson Pp.55-118 DUE: annotated bibliography

Part III: Ethnic Art in Industrialized Places

Mar 9, 11	Meaning in art: the culture and biology of aesthetics	Eibl-Eibesfeldt Gablik
Mar 16, 18	Tourist art; Art as commodity Conferences to discuss paper #2	DUE: paper #2 DeLind; Moeran
Mar 23, 25	Paper presentations	DUE: revised paper #2
Mar 30, April 1	SPRING BREAK	
Apr 6, 8	Primitive art in civilized places	Price Pp. 1-81, 124-6
Apr 13, 15	Ethnic art in museums	Price Pp. 82-126
Apr 20, 22	Trip to Birmingham Museum of Art—meet 1 PM Friday, April 23(?)	DUE: writing assignment at museum
Apr 27, 29	Final presentations The local and the global-final thoughts	DUE: journals
May 4	Final exam (paper #3) due	DUE: Final paper