

## SAMPLE COURSE OUTLINE

### Course Code, Number, and Title:

AHIS 1317: Cultural Heritage in Crisis

### Course Format:

[Course format may vary by instructor. The typical course format would be:]

Lecture 3.0 h + Seminar 0.0 h + Lab. 1.0 h

**Credits:** 3.0

**Transfer Credit:** For information, visit [bctransferguide.ca](http://bctransferguide.ca)

### Course Description, Prerequisites, Corequisites:

In recent times, objects of cultural heritage have become contested sites where power struggles play out around political, racial, religious, class, sexual, and gender issues etc. The destruction of cultural heritage has become a tool of war and cultural cleansing. It features in protests calling for social justice. It has also resulted from natural disasters and climate change. Theft of culturally significant objects has been used to profit from the oppressed, control marginalized peoples, and in some cases conduct genocide. This course makes explicit the ways in which cultural heritage can be a symbol and visual reinforcement of oppressive power and a tool of propaganda denouncing certain groups. Students explore how vandalism and destruction of objects or sites can contribute to cultural genocide. In this course, students look at cultural heritage in the context of how these power struggles operate by examining aspects of conflict, commemoration, social justice movements, cultural appropriation, vandalism, destruction, theft, and repatriation.

Prerequisites: none

Corequisites: none

### Learning Outcomes:

Upon successful completion of this course, students will be able to...

- Describe objects of cultural heritage in terms of their formal and contextual components
- Explain works of cultural heritage in terms of meaning and production in different cultural and historical circumstances
- Critically analyze cultural heritage in relation to issues of politics, religion, class struggle and identity etc.
- Reflect on how iconography, symbolism, and forms of cultural heritage continue to shape identity through visual and material culture
- Make connections between the images and objects viewed in class and the visual and material culture of our world

**Instructor(s):** TBA

**Office:** TBA

**Office Hours:** TBA

**Phone:** (604) 323-XXXX

**Email:** TBA

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### Textbook and Course Materials:

[Textbook selection may vary by instructor. An example of texts and course materials for this course might be:]

For textbook information, visit [https://mycampusstore.langara.bc.ca/buy\\_courselisting.asp?selTerm=318](https://mycampusstore.langara.bc.ca/buy_courselisting.asp?selTerm=318)

Note: *This course may use an electronic (online) instructional resource that is located outside of Canada for mandatory graded class work. You may be required to enter personal information, such as your name and email address, to log in to this resource. This means that your personal information could be stored on servers located outside of Canada and may be accessed by U.S. authorities, subject to federal laws. Where possible, you may log in with an email pseudonym as long as you provide the pseudonym to me so I can identify you when reviewing your class work.*

### Assessments and Weighting:

**Final Exam** 0%

#### Other Assessments

[An example of other assessments might be:]

Quizzes/Tests 10%

Assignments 70%

Project 20%

### Grading System:

Specific grading schemes will be detailed in each course section outline.

*Grading System: Letter Grade*

*Passing Grade: D*

*Final Exam: No*

### Topics Covered:

[Topics covered may vary by instructor. An example of topics covered might be:]

The course will be organized around six modules, possibly including:

- "Introduction" familiarizes students with the concept of cultural heritage and examines in what ways it can become a tool of power. The idea is introduced of cultural heritage as a symbol and visual reinforcement of oppressive power and as a tool of propaganda denouncing certain groups, and heralded others. Students explore how vandalism and destruction of cultural heritage can contribute to cultural genocide or even challenge the status quo. They look at the theft of cultural heritage in times of war as an act of cultural conquest. Finally, ideas are introduced around repatriation and reclamation of culturally significant objects.
- "Conflict and Commemoration" examines the development of the war memorial in Europe and North America. Students look at examples of recent war monuments that have challenged tradition and created controversy in both the artworld and among the public.
- "Activism and Protest" introduces the idea of art used as a means of critique to inspire social change. Mediums that students explore include murals, stencil art and controversial critiques of governments.

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- "Place and Identity" explores the idea of how identity can be attached to certain spaces and can in turn become sites of contention. Students examine artworks in the context of the appropriation of traditional land and territories belonging to Indigenous peoples, and how a single site, such as Vancouver, has been and still is occupied by various groups.
- "Vandalism and Destruction" examines the historical destruction of cultural heritage in religious controversies in Europe and Byzantium and more contemporary destruction of cultural artefacts by the Taliban in Afghanistan and ISIS in Syria and Iraq. Further, students look at the destruction of Confederate and Colonial monuments in the US and Canada that has been occurring recently to understand the meaning and deeper issues and to consider the ethics of destruction.
- "Theft and Reparation" examines the motivations behind historical looting of artefacts in times of war, exploring theft of art by Romans, Napoleon and Hitler. Theft of art during Imperialism is explored by focusing on both ancient antiquities like the Parthenon sculptures and objects belonging to Indigenous peoples which were stolen and sold to collectors and museums. Students also look at the process of repatriation of property which, though still contentious, is beginning to take place in certain contexts.
- As a student at Langara, you are responsible for familiarizing yourself and complying with the following policies:

### College Policies:

[E1003 - Student Code of Conduct](#)

[F1004 - Code of Academic Conduct](#)

[E2008 - Academic Standing - Academic Probation and Academic Suspension](#)

[E2006 - Appeal of Final Grade](#)

[F1002 - Concerns about Instruction](#)

[E2011 - Withdrawal from Courses](#)

### Departmental/Course Policies:

*Information unavailable, please consult Department for details.*

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