

## SAMPLE COURSE OUTLINE

### Course Code, Number, and Title:

AHIS 1316: Art and Intersectionality

### 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:

Intersectionality is a framework for understanding how aspects of a person's identity intertwine in relation to structures of power and privilege. These include aspects of intersectionality such as gender, race, class, sexuality, religion, physical and cognitive ability and appearance, etc. In this course students study art and visual culture from the perspective of intersectionality, where images and objects become contested sites of power, privilege and oppression. Through case studies, students explore how representations of various intersectionalities in art have traditionally expressed and reinforced cultural stereotypes in particular historical moments. Students also look at ways in which art has functioned to critique these stereotypes and challenge the status quo.

Prerequisites: none

Corequisites: none

### Learning Outcomes:

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

- Identify key works of art and visual culture representing intersecting identities
- Describe the form, content, and context of art and visual culture relating to intersectionality
- Define and correctly utilize critical terms related to the study of identity and intersectionality
- Explain concepts of intersectionality and the power dynamics that it addresses
- Analyze the way art and visual culture grapples with systems of oppression and domination
- Critically reflect on their own experiences in intersectional social identity groups
- Make connections between the images and objects viewed in class and the visual culture of our world

**Instructor(s):** TBA

**Office:** TBA

**Office Hours:** TBA

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

**Email:** TBA

### Textbook and Course Materials:

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

*"This Sample Course Outline is for planning purposes only".*

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For textbook information, visit [https://mycampusstore.langara.bc.ca/buy\\_courselisting.asp?selTerm=3|8](https://mycampusstore.langara.bc.ca/buy_courselisting.asp?selTerm=3|8)

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 structured using six modules and each module will focus on a specific theme, such as:
- "Introduction to Identity and Intersectionality" examines the concept of identity and how intersecting identities are socially constructed and directly related to power dynamics of the time and place. Students explore how art has traditionally been a way to reinforce and give credence to these power structures. Students also consider how contemporary artists use art to challenge systems of oppression and domination.
- "A Case Study in Intersectionality" gives students the opportunity to apply these concepts to three artworks of the same theme produced in different moments and under different circumstances. Students come to understand how social constructs of power shift in different historical moments.
- "Race and Intersectionality" examines various works of art to address racial inequities. Works expressing oppressive stereotypes are examined in the context of agendas of colonialism, imperialism and enslavement. Students also look at works by people of colour that critiques these stereotypes.
- "Desire and Intersectionality" examines various works of art to address sexual orientation in coded and uncoded representations of desire. Students look at artists who worked in contexts where the LGBTQ community was condemned and who had to hide their true sexual identity through codes embedded in their art. They also look at critical and celebratory images by LGBTQ artists that express sexual desires openly.

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- "Despair and Intersectionality" examines different artworks to explore social constructs around mental and physical health challenges. Art has been historically used to ridicule and vilify those with physical and mental challenges to reinforce the status quo of what is considered "normal". In addition, stereotyping of abilities has led to ableism in the art world.
- "Protest and Intersectionality" examines three different protest artworks to bring a voice to disenfranchised groups with multiple intersecting identities

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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