HAVC 188M, *Heritage, Memory and Material Culture: Identity in and Out of Mind*

M/W 1-4:30pm, Social Sciences 1, Rm 161

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**Course Objectives:**

The term “heritage” suggests stable histories rooted in fixed origins, yet ideas of heritage affect human lives in ways that often are temporary and always plural. This course explores concepts of heritage through case studies on material experiences – that is, encounters with physical objects through one’s senses in the present – that awaken thoughts or feelings about the pasts of objects or their cultures: in other words, their heritages. The general goals of the course are thus to consider how personal and collective memories change notions of specific heritages over time and place, as well as how groups identifying with different heritages might find common ground.

**Class Structure:**

Each day of class (with the exception of the first) offers a case study in an area such as public demonstrations of community; private (re)collections of images and objects; and the middle ground of discussion: in most basic terms, on negotiating personal and collective memories by destroying, preserving or reframing images and objects. Cases also highlight sets of opposites that complicate concepts of heritage – and, in the process, become less clear in their oppositions – through investigations of human relations in different contexts. These opposites include universal and particular; state and private; colonizer and colonized; material and spiritual; and “perpetrator” and “victim.”

**Course Requirements and Evaluations:**

**Attendance/discussion: 30%**
* attendance effectively is **MANDATORY**, however, *if you anticipate an absence or have an emergency, please let me know as soon as possible.*

**Leading discussion of a topic for one class: 10%**
* must choose topic for both discussion and final paper during class 1

**Response papers for class materials from class 2 onwards (1-2 pages): 30%**
* please refer to guidelines for structure of papers
* please submit in Canvas before class – either as text entry or file upload (Word or PDF)
* must draw on Required Readings and Image Sources for that day in class
* note: you are **not** required to read texts in Image Sources for class – only view images.

**Final paper on aspect of discussion topic (5-7 pages, not including images): 30%**
* to be uploaded in Canvas in Word/PDF before midnight on **July 26** (last day of term)
as there is limited time to find sources, texts for possible use in final papers are included in the syllabus for you to access via JSTOR, as e-books, on reserve or from me (my personal copies) in addition to finding your own sources.

*Note on time commitment: UC Senate Regulation 760 specifies that 1 academic credit corresponds to 3 hours of work per week in a 10-week course. In this 5-credit course of 5 weeks, the time expectations are doubled. Students can expect to do 30 hours of work per week. For this course, 7 hours per week are spent in class, comprised of lecture and discussion. You should expect to devote about 23 hours per week to working independently (doing the required readings and viewing, reviewing lecture notes and course materials, working on assignments, etc.).

Grades & Evaluations:

Performance translates into letter grades as follows:

C  Average performance. Presentation of a reasonable amount of substantially correct factual information relevant to the topic. In discussion, this means that you have looked at the reading before class and attend class regularly.

B  Above average performance. Demonstrates control of factual material in depth, clear exposition and coherent organization. For discussion, this means that your class participation demonstrates that you have done the reading (i.e. you can answer questions and refer to the readings).

A  Excellent performance. Comprehensive factual knowledge, well-organized and well-written, showing independent, critical thinking and originality of insight. For discussions, this means that your class participation shows a careful and critical reading of the text and that you have done some original research. For example, you have investigated the context of the reading, looked up difficult or unusual terms, etc. In addition, your participation in discussion encourages others to talk rather than monopolizing the discussion.

Accessing Resources/Electronic Device Policy:

Required readings are uploaded in Canvas and must be accessed in class via the medium of your choice – preferably a hard copy that you print yourself or on your laptop or tablet.*

*in emergencies, you may use your phone – however, please try to avoid this.

Image Resources: printed materials are on reserve at McHenry library; digital websites and databases are linked in the syllabus.

As noted under assignments: if you wish to use extra readings that I have listed for your topic, please access these through JSTOR, as e-books, or from reserves at McHenry – if you encounter difficulties, please let me know.
**Disability Resource Center (DRC):**

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you require accommodations for this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me as soon as possible, so that we can discuss ways to ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu.

**Distribution of Lecture Notes and Materials:**

Please note that students may be disciplined for selling, preparing, or distributing course lecture notes, including notes created independently by students. The unauthorized sale of lecture notes, handouts, readers or other course materials is a violation of campus policies as well as state law. Violation by distribution to the public or on the Internet may also constitute copyright infringement subject to legal action.

**Program Learning Outcomes:**

This course fulfills the History of Art and Visual Culture Program Learning Outcomes 1-3 on an intermediate level: PLO 1 (Breadth of Cultural Knowledge), PLO 2 (Critical Thinking), PLO 3 (Research Proficiency). See http://havc.ucsc.edu/program for further information.

**Standards of Academic & Community Integrity:**

All students in this class are expected to uphold high standards of academic integrity as set forth in http://www.ue.ucsc.edu/academic_integrity and the UCSC Principles of Community, which can be read here: (http://www.ucsc.edu/about/files/princecommprint.pdf)

**Avoiding Plagiarism:**

Plagiarism is when an idea, work, or information is taken and used without giving credit to the originator or source (i.e. taking credit for someone else’s work). It can take many different forms, including the following:

1. Using actual text of any length from someone else’s writing (off the Web or from journals, magazines, or books—i.e. any written source) without putting that text in quotes with a proper citation.
2. Using ideas or information from a source in your own writing (i.e. in your own words) without giving credit through proper citation to that source.
3. Letting someone else write your paper for you or buying an Internet paper, thus claiming that person’s work as your own.

You do not need to cite common knowledge. This is defined as information that is found in three non-related sources. For example, the capital of the United States is Washington, D.C. This is a fact that can be found in innumerable references that do not cite each other. On the
other hand, the idea that Taliban destruction of Buddhist statues at Bamiyan manipulated cultural sentiments of museum display was developed by Finbarr Barry Flood. Therefore, other sources that discuss this idea must cite Flood’s work to acknowledge their relation to it. If you find information that you want to use but the author cites another source, it is best to find the original source and cite it. If you are in doubt about whether or not to cite something, CITE IT or ask me for guidance. It is better to present an over-cited paper than commit plagiarism.

Any plagiarism will result in an automatic and non-negotiable F in the course.

Schedule of Classes:

Week 1: Heritage: Universal and Particular, In and Out of Mind

June 24: Can Identities Coexist with a Universal Humanity? Caveats on “Heritage”

no response paper – 2 in-class readings

Readings to do in class:


June 26: Memory in and Out of Materials: “Where” is It Located and How is It Accessed?

Response paper 1 due

Required readings:


Susanne Küchler, “The Place of Memory,” The Art of Forgetting, pp. 53-72.


Week 2: State or Private? Heritage in Public Images, Events and Tourism

July 1: Private Divisions as Public Images? Belfast Commemorations of State Formation

Response paper 2 due

Required readings:


Image Sources:

Books on Reserve:


----, Drawing Support: Murals in the North of Ireland (Belfast: Beyond the Pale Publications, 1994).


Internet Videos of Belfast parades (note flags, uniforms, music, audience, framing):

“Just Another Easter Rising Centenary Committee Parade,”
(posted May 17, 2017 by william belfast; accessed June 22, 2019; 1:55):
https://www.youtube.com/watch?v=38gyQ73J4gM

“Carrick District No19 Somme Memorial Parade 2018”
(Recorded and posted July 4, 2018 by On the March Videos; accessed October 20, 2018; 2:56)
(https://www.youtube.com/watch?v=LsNQA0biUhw

*Further readings for possible use in final paper (in addition to Image Sources):

Book on Reserve:

Articles via JSTOR:


July 3: Bodily Memory vs. the State?: Grassfields Royal Ritual and Village Masquerade

Response paper 3 due

Required Reading:


Image Sources:

Books on Reserve:


*Please draw on Geary and Koloss and feel free to find sources in their citations

Week 3: Reclamation and Revelation: Heritages of Colonization

July 8: Picture Imperfect: Australian Reclamations of Past Photography
Response paper 4 due

Required readings:


Image Sources:

Websites:

“Returning Photos: Australian Aboriginal Photographs from European Collections”:  
[https://ipp.arts.uwa.edu.au](https://ipp.arts.uwa.edu.au)

Photo database of the Australian Institute of Aboriginal and Torres Strait Islander Studies:  

*Further readings for possible use in final paper (in addition to Image Sources):*

I have a PDF of the following that I can send if interested:


Article via JSTOR:


*Film dramatizing indigenous life based on indigenous collaboration and anthropological materials: Ten Canoes: [https://www.youtube.com/watch?v=cLi5EhNKyo](https://www.youtube.com/watch?v=cLi5EhNKyo)  
(DVD also on reserve at the David Kirk Digital Scholarship Commons, McHenry Library)*

July 10: Whose “Folk Art”? Imperialism through Japanese Collecting of Korean Ceramics

Response paper 5 due

Required readings:


**Image Sources:**

**Books on Reserve:**

*The Unknown Craftsman.*


**Websites:**

The Japan Folk Crafts Museum (Mingei-kan): http://www.mingeikan.or.jp/english/collection/

The Mingei International Museum, San Diego: https://mingei.org

*Further readings for possible use in final paper (in addition to Image Sources):*

Please draw on additional chapters in *The Unknown Craftsman*, Kikuchi and Brandt, listed under **Required Readings**. All are on reserve at McHenry. Kikuchi and Brandt additionally are available as e-books.

**Week 4: Matter or Spirit? Heritages of Religious Presence**

**July 15: Empty Self, Divine Remains, Cultural Claims: Can Chan Masters Go “Home”?**

**Response paper 6 due**

**Required readings:**


**Image Sources**

*Although YouTube generally might not be considered a reliable source for factual information on ancient and disputed subjects – such as mummified Buddhist masters – it remains one of the most convenient means of access to their images. The following video offers a systematic presentation of relatively well-known images. Feel free to refer to images from this video as the channel names them, but remember 1) that these mummified masters are not, as the channel title suggests, “strange and curious things;” and 2) it is possible that the identity of a master may be disputed or disproven in the future. More importantly, note how the masters are treated and presented (their dress, where they sit, whether they have offerings, etc.)

“Buddhist Mummies”

(Posted on December 20, 2016 by The Miscellany of Strange & Curious Things; accessed October 22, 2018; 3:38)
https://www.youtube.com/watch?v=P50yK-NkEDo

*Further readings for possible use in final paper*

Ichiro Hori,“Self-Mummified Buddhas in Japan. An Aspect of the Shugen-Dō (‘Mountain Asceticism’) Sect,” *History of Religions*, Vol. 1, No. 2 (1962) 222–242. (although early, this could be used to consider research on Buddhist mummification traditions between China and Japan – do the authors in each area mention the other, do they find them similar or different?)


**July 17: Iconoclasm, Politics and Presence: Views on the Bamiyan Buddhas**

*Response paper 7 due*

**Required readings:**


Required Videos:


Image Sources:

Books on Reserve:


Internet Video:

“Progress of the Bamiyan Cultural Centre Reconstruction,” released by UNESCO, posted April 8, 2018 by NPCE Afghanistan (accessed October 22, 2018; 2:40): https://www.youtube.com/watch?v=X5LKG0L_eE4

*Further readings for possible use in final paper (in addition to Image Sources):

On-line article:


Articles via JSTOR:


**Ebook:**


**Week 5: Tainted Heroes, Guilty Victims: Facing Heritage and Harm**

**July 22: Fascism and the Philokalia: “Constant Prayer,” Martyrdom, and “Resurrection of the Nation” in Romania’s Legion of the Archangel Michael**

**Response paper 8 due**

*Background notes:*

Readings for today feature Romanian figures who were members of the Legion of the Archangel Michael, a mystical organization that also was allied with Nazi Germany and today is considered a form of fascism that aided genocide. One, Mircea Eliade, speaks for himself in retrospect as a former student of the Legion’s charismatic intellectual figure Nae Ionescu. Like his friend, Mircea Vulcănescu, he would not renounce the movement and discussed spiritual reasons. The third figure, Valeriu Gafencu, died in prison in 1952, after about a decade of incarceration in which he pursued what he considered a state of wholeness with Christ through prayer, love and contemplation of sin. To do so, he studied Christian writings such as the 4th-14th century texts in the Eastern Orthodox anthology the *Philokalia*, on which I’ll lecture (it is not mentioned much in the readings). Gafencu now is a saint in Romania’s Eastern Orthodox tradition. I have assigned only a few footnotes in the monk Moise’s life of Gafencu, because it is a “hagiography” – a work of praise of a saint. Moise’s footnotes, however, show more complicated attempts to face the conflict and danger of the Legion’s spirituality with history that Carstocea and Florian analyze.

**Required readings:**


**Image Sources: (men and monuments discussed by Florian):**

Mircea Vulcănescu in Bucharest:


Right: [https://www.pinterest.com/pin/804244445930405877/](https://www.pinterest.com/pin/804244445930405877/)

Valeriu Gafencu in Târgu Ocna:

[https://valeriugafencu.wordpress.com](https://valeriugafencu.wordpress.com)
Ion Gavrila Ogoranu in Deva:

https://razvydeva.wordpress.com/tag/ion-gavrila-ogoranu/

*Further readings for possible use in final paper:*

Please feel free to read further in Eliade and Moise – Eliade is on Reserve at McHenry, and Moise should be arriving. If it does not, I offer my own copy. In all cases, please read with a critical eye towards forgetting or excusing past crimes of the Legionary movement, but also consider how spirituality operated for Eliade, Gafencu, and Moise himself.

**Book available via JSTOR:**


Full text available via JSTOR

https://www.jstor.org/stable/j.ctt2050vp3

**Ebook:**


**July 24: On Ethics of (Re)moving Mountains: Confederate Memory and Stone Mountain**

*Response paper 9 due*
Required readings:


Required Videos:

Mitch Landrieu on responsible use of Confederate statues: “Confederate Statues Gathering Dust” (Posted March 11, 2018, by 60 Minutes; accessed October 22, 2018; 1:19) https://www.youtube.com/watch?v=uAE2yVrdxRM

Short history of Confederate statuary by Kirk Savage, from Standing Soldiers, Kneeling Slaves: “How the Last Confederate Statues Will Create Conduct (HBO)” (Posted August 16, 2017, by Vice News; accessed October 22, 2018; 4:19) https://www.youtube.com/watch?v=LXGd8w1xFgw

Image Resources

Book on Reserve:


Website and Internet Videos:

Stone Mountain official website (note obscurity of monument): https://www.stonemountainpark.com

“4th Of July at Stone Mountain Park 2 – YouTube” (laser show against the monument; posted April 21, 2012 by JW Cliff Williams; accessed October 20, 2018; 4:22) https://www.youtube.com/watch?v=hiFsPQlyKl4

“Georgia Stone Mountain Park Aug 2015 4K UHD” (edited presentation of the whole park, with focus on monument around 1:27; posted September 7, 2015 by TriumphRainbow 4K; accessed October 22, 2018; 5:11) https://www.youtube.com/watch?v=l5UK2g1I7hU

*Further readings for possible use in final paper (in addition to Image Sources):
Book on Reserve:


https://www.smithsonianmag.com/history/what-will-happen-stone-mountain-americas-largest-confederate-memorial-180964588/

Articles via JSTOR:


**FINAL PAPER DUE JULY 26 IN CANVAS AS WORD OR PDF FILE!**