

INTERPRETATIONS: THE PARTHENON

Professors Milette Gaifman and Emily Greenwood

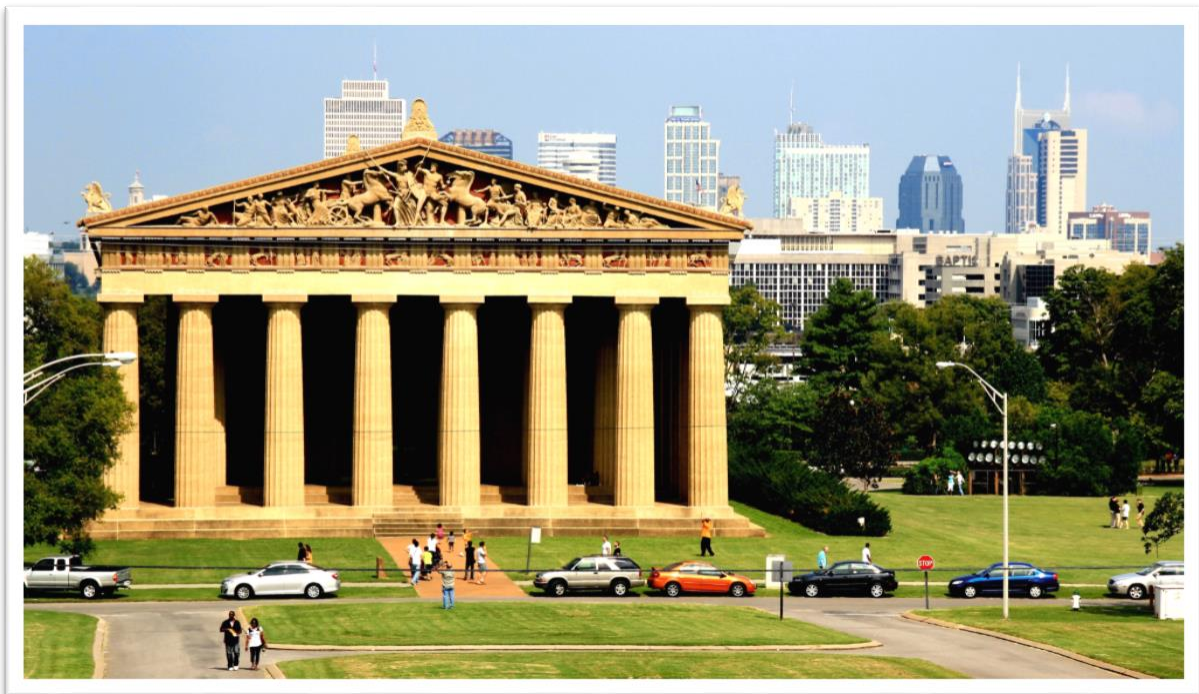
HUMS 405 / CLCV 405 / HSAR 405

TTh 2:30-3:45

Spring 2018

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The Nashville Parthenon, Nashville TN

Course description:

Since its completion in 433/2 BCE, the Parthenon has been treated as an instant classic (Plutarch), the climax of classical Greek architecture, a key building and site for the study of Greek religion, a monument and symbol of the Athenian empire, and a camp classic (the Nashville Parthenon). This course will have a dual focus: we will explore the Parthenon in history, including its religious, political, and cultural functions, as well as the history of encountering and interpreting the Parthenon in modernity. In lectures and seminars we will examine the Parthenon as a contested site for the clash of religions and empires, a key monument in the iconography of the West, and as a symbol for political ideals, from democracy to fascism.

Topics to be covered include:

- the construction of the Parthenon
- the Parthenon as temple and site of cult and later incarnations as mosque and Christian basilica
- the Parthenon and Athenian democracy and empire
- the Parthenon as vector for myth and ideology
- the 'Elgin' marbles and heritage debates (including the British Museum and the creation of the Acropolis Museum)
- the Parthenon and the rise of modern archaeology
- the influence of the Parthenon in subsequent art and architecture
- representations of the Parthenon in visual media, including engravings, painting, photography, and film
- the Parthenon in literature, ancient and modern
- the Parthenon and the genesis of the classical
- the Parthenon and the national imagination in modern Greece
- the Parthenon and European Identities
- the Parthenon as Icon of the West and postcolonial responses

Recommended Background Reading

Beard, Mary *The Parthenon*. Revised edn. Harvard University Press, 2010. [ISBN 9780674055636]

Class size and structure:

We welcome anyone who would like to take the seminar, and hope to accommodate all interested students. There are no prerequisites for the course. However, as in all other Humanities Core Seminars, enrollment will be capped at 36 in order to facilitate productive seminar sessions that will be led by the two professors. The precise format of our seminar sessions will be determined by the class size, and will be finalized following shopping period.

Continues on next page / Assessment, Key Deadlines, and Outline of weekly topics

ASSESSMENT

Attendance and Participation: 20%

Research paper – 40%

Final Project – 40%

Key Deadlines	
first class	Tuesday 16 January, 2:30-3:45 pm
first paper due	Monday 5 th March, 9 pm
paragraph outline of concept for final project due	Monday 26 th March, 9 pm
last class	Thursday 26 April
final project due	Monday 30 th April, by 9 pm

OUTLINE OF SEMINAR TOPICS

[Readings for individual classes will be posted on Canvas]

- 1. Tuesday 16 Jan.** Lecture: Introduction: Constructions of the Parthenon
- 2. Thursday 18 Jan.** Seminar: The many faces of the Parthenon
- 3. Tuesday 23 Jan.** Lecture: Understanding the pre-Parthenon and Parthenon
- 4. Thursday 25 Jan.** Seminar: Myth & Ideology I (Charter Myths)
- 5. Tuesday 30 Jan.** Lecture: Pausanias and the Parthenon & Acropolis as tourist destination
- 6. Thursday 1 Feb.** Seminar: Myth & Ideology II (The Acropolis and the mythical city)
- 7. Tuesday 6 Feb.** Lecture: The Parthenon and Athenian Imperialism
- 8. Thursday 8 Feb.** Seminar: Plutarch on the Parthenon as ‘classical monument’
- 9. Tuesday 13 Feb.** Lecture: The Panathenaia and the Parthenon in ritual
- 10. Thursday 15 Feb.** Seminar: Interpreting the Panathenaic frieze
- 11. Tuesday 20 Feb.** Lecture: Aristophanes’ *Lysistrata* and the Gendering of the Parthenon
- 12. Thursday 22 Feb.** Seminar: Womanist agency: a dialogue between *Lysistrata* 411 BCE) and Chi-Raq (2015 CE)

PART II: THE PARTHENON TRANSLATED

13. **Tuesday 27 Feb.** Lecture: Roman receptions of the Parthenon
14. **Thursday 1 March** Seminar: Spoils from the Acropolis – collecting in antiquity
15. **Tuesday 6 March** Lecture: The Christian Parthenon and the Parthenon as Mosque
16. **Thursday 8 March** Seminar: Seventeenth and eighteenth century travellers' accounts

SPRING BREAK

17. **Tuesday 27 March** Lecture: Lord Elgin and the Parthenon Marbles in the British Museum
18. **Thursday 29 March** Seminar: The Grand Tour
19. **Tuesday 3 April** Lecture: The Acropolis & Hellenism I: Philhellenism and Romanticism on the Acropolis
20. **Thursday 5 April** Seminar: The Parthenon in Art
21. **Tuesday 10 April** Lecture: The Acropolis & Hellenism II: The Parthenon & Acropolis and Topographies of Hellenism
22. **Thursday 12 April** Seminar: Formal Debate over the ownership of the Parthenon Marbles
23. **Tuesday 17 April** Lecture: Political Afterlives: from the Fascist Acropolis to Obama on the Acropolis
24. **Thursday 19 April** Seminar: The Nashville Parthenon and the Parthenon in America
25. **Tuesday 24 April** Lecture: The Parthenon and the Greek Financial Crisis
26. **Thursday 26 April** Seminar: Hanink's *The Classical Debt*

ASSESSMENT

As stated in the 'Course Requirements' on p.2 above, assessment will take the form of two assignments: one research paper of 8-10 pages (40%), one creative project responding to, or covering a particular angle of the Parthenon and its significance in your choice of medium (40%); and preparation for, attendance at, and participation in class (20%).

A choice of topic for the first assignment is available on CANVAS, in the file labeled 'Assignments'; for the second assignment, we have also included some sample concepts for creative projects to give you a sense of the scope of this assignment.

Deadline for submission of the first paper: **9 pm on Monday 5th March 2018** (please submit via e-mail).

Deadline for submission of the final project: **Monday 30th April 2018** (please submit via e-mail).

PLAGIARISM

The strength of the university depends on academic and personal integrity. In this course, you must be honest and truthful. Plagiarism is the use of someone else's work, words, or ideas as if they were your own. Here are three reasons not to do it:

- By far the deepest consequence to plagiarizing is the detriment to your intellectual and moral development: you won't learn anything, and your ethics will be corrupted.
- Giving credit where it's due but adding your own reflection will get you higher grades than putting your name on someone else's work. In an academic context, it counts more to show your ideas in conversation than to try to present them as *sui generis*.
- Finally, Yale punishes academic dishonesty severely, with penalties that can include suspension or expulsion.

You can find a fuller discussion of using sources and avoiding plagiarism on the website of Yale's Center for Teaching and Learning. See the section on "Using Sources":

<https://ctl.yale.edu/writing/using-sources>

Please pay particularly close attention to the section on "Understanding and Avoiding Plagiarism"

<https://ctl.yale.edu/writing/using-sources/understanding-and-avoiding-plagiarism>