

## *The present past: re-imagining Greece through heritage*

**SUMMER 2019**

**Dr. Athena Hadji**

NAME Athena Hadji

HOURS AVAILABLE by  
appointment

### **Class Meetings**

M-F

HOURS 9:30-12:30

### **Course Description**

Greece has historically been in the **crossroads between East and West**, due to its geography, on the one hand, and contact with its eastern and western neighbors established early on, on the other hand. This has resulted into a rich, multifaceted, fascinating heritage, tangible and intangible alike, that is still present today, both in its capital city Athens and the periphery. Greek heritage is manifested on architecture, archaeological remains, culinary traditions, music, even more unconventional forms of expression, such as contemporary graffiti and street art in the metropolitan centers, Greek countryside and its islands alike.

The course focuses on a journey – literally and metaphorically – into aspects of Greek (and also world, as defined by UNESCO) heritage. We will delve into the past, as a complex and ever-present entity and unravel the constituent elements of cultural heritage in contemporary Greece. Among others, we will trace the presence and influence of the following: the classical Greeks and the Romans; the Knights; the Ottomans; the Italians in the S Aegean islands; the vernacular and its roots; the natural and the cultural; current receptions of the past; tourism management and the quest for authenticity in Greek sites and monuments; contemporary art in Greece; Greek heritage as it relates to world heritage.

The aim of this course is to help you form a solid and educated opinion with regard to what constitutes Greek heritage in the 21<sup>st</sup> century as well as how we can all contribute, as educated travelers, to the preservation and dissemination of this cultural knowledge. Alongside the particulars of the Greek situation, you will acquaint yourselves with the terminology, international legal framework and challenges for world heritage in the current world.

### **Course Resources and Activities**

The course will explore contemporary attitudes toward Greek heritage, with lectures, site visits, student reports and field projects, drawing from the professor's extensive research and expertise in cultural heritage and Greek archaeology and art history.

Thus, we will read selected texts from a variety of sources, including but not limited to, academic articles and books, news pieces, official guidelines with regard to heritage policies in Greece and beyond, and literary travel accounts, from Pausanias to Lawrence Durrell. We will utilize relevant videos and images, as heritage can only be (re)imagined through visual aids.

It is expected that the students critically analyze the required and suggested readings and take a stance toward aspects of heritage presentation and protection that we will cover in class and in the field. Short field reports and student presentations/ debates are expected to be the outcome of this process of critical thinking, reading and writing throughout the course.

Working and thinking with others is essential and fundamental for the successful completion of the course. Cultural heritage, in Greece and otherwise, can only be perceived and studied as a collective effort, and the exchange of opinions and information in an encouraging and open to diverse views environment is vital.

### **Learning Objectives**

The course **aims at a broader understanding of what constitutes Greek heritage or 'Greekness'** beyond the established and obvious connection with archaeology and the classical past. It is designed ideally for students of archaeology, art history, fine arts, art curating, classics, philosophy, architecture, geography, social and cultural anthropology, heritage studies or any discipline with interest in the humanities.

By the end of the course, students should be able to:

- 1) Explore, compare and contrast established notions of 'Greekness' with sometimes unexpected 'fresh' views or a re-examination of traditional aspects of heritage.
- 2) Reflect on the historical past with reference to its current reception(s).
- 3) Understand the past as a fluid entity that has consequences on the present, rather than a fixed product of earlier times.
- 4) Analyze the multifaceted entity that cultural heritage is at present.
- 5) Evaluate the importance of the *natural* aspect in the protection of cultural heritage.
- 6) Acquire first-hand knowledge of how institutions, such as UNESCO and ICOMOS, as well as national legislation protect heritage sites and monuments.
- 7) Through visits to sites and monuments of cultural interest and historical importance understand site management and people flows on these sites and develop the ability to critically assess how such places become integral for cultural identity formation.
- 8) Familiarize themselves with terms such as *genius loci*, world heritage monument, diachrony, place vs. space, the fluid past.

## Course Requirements

Due to the nature of the course (intensive daily attendance and frequent travel), students are not required to submit a lengthy final essay (i.e. term paper). However, a course grade will be assigned, based on throughout-the-course student evaluation. Components contributing to the final grade will be the following:

- Final exam
- A brief midterm essay assignment (see specifications below).
- Active participation (not merely physical presence, but the expression of critical opinions and contribution to class dialogue) and co-operation with the professor and fellow students.
- Short field reports and student presentations, individual and/ or group, when visiting sites and monuments.
- In-class debate.
- 120-150 pages of reading per week. Please note that weekly load of reading varies depending on each week's subject matter and/ or travel load. Readings will be placed on reserve at the CYA library and also on eclass as .pdf documents or links to websites.

## Oral presentation

To receive credit for an oral presentation, you must turn in its written form (a short report that you will read) **after the end of the presentation**. No late assignments will be accepted.

## Exams

- Final exam: Friday 19 July 9:30 am-12:00 pm

## Grading and Evaluation (also consult course rubrics for assessment criteria for different assignments)

Your grade for this course will be based on the following distribution:

Final exam 40%

Midterm essay 20%

Debate 20%

Short essay 5%

Oral presentation 5%

Active participation and contribution 10%

**Class Participation** Your attendance and in class writing and analysis are vitally important to your success in this course.

**Use of Laptops** In-class or on-site use of laptops and other devices is permitted if that facilitates course-related activities such as note-taking, looking up references, etc. Laptop or other device privileges will be suspended if there are not used for class-related work.

**Attendance** Students are expected to report for classes promptly. CYA regards attendance in class and on-site as essential. Absences are recorded and have consequences. Illness or other such compelling reasons which result in absences should be reported immediately in the Student Affairs Office. The course implements a no-absence policy, except for a medical or other emergency.

**Policy on Original Work** Unless otherwise specified, all submitted work must be your own, original work. Any excerpts from the work of others must be clearly identified as a quotation, and a proper citation provided. (Check Student handbook, pg 9)

**Course Outdoors Activities Note** The course field trips might require strenuous physical activity, i.e. a lot of walking in high temperatures, considerable standing, and/ or hill walking. Make sure to wear a hat and sunscreen and stay hydrated during field trips. Snacks are also advised. Certainly, there will be breaks.

**Accommodations for Students with Disabilities** If you are a registered (with your home institution) student with a disability and you are entitled to learning accommodation, please inform the V.P. for Academic Affairs and make sure that your school forwards the necessary documentation.

### **Books, Course Materials, Moodle**

For books, please see detailed bibliography at the end of the syllabus and specific readings for each day. You are responsible for keeping up with every day's required reading, as laid out on syllabus and posted on each week's moodle. Recommended reading is strongly advised but not mandated.

**Websites** (checked for functionality at time of syllabus drafting. If any non-working link is found, please notify the Professor)

1. The Acropolis Museum Official Website  
<http://www.theacropolismuseum.gr/en>

2. Bernard Tschumi (architect of the Acropolis Museum), page about the museum project  
<http://www.tschumi.com/projects/2/#>

3. Greek Ministry of Culture and Sports, official page for the Athenian Acropolis  
[http://odysseus.culture.gr/h/3/eh351.jsp?obj\\_id=2384](http://odysseus.culture.gr/h/3/eh351.jsp?obj_id=2384)

4. UNESCO World Heritage Monuments page for the Athenian Acropolis  
<http://whc.unesco.org/en/list/404>

5. Greek Ministry of Culture and Sports, official page for Knossos  
[http://odysseus.culture.gr/h/3/eh351.jsp?obj\\_id=2369](http://odysseus.culture.gr/h/3/eh351.jsp?obj_id=2369)

6. Heraklion marine castle (Koules)  
<http://www.kastra.eu/castleen.php?kastro=koules>

7. Greek Ministry of Culture and Sports, official page for Medieval Town of Rhodes  
[http://odysseus.culture.gr/h/3/eh351.jsp?obj\\_id=7029](http://odysseus.culture.gr/h/3/eh351.jsp?obj_id=7029)

8. UNESCO World Heritage Monuments page for Medieval Town of Rhodes  
<https://whc.unesco.org/en/list/493>

9. Rhodes Synagogue (Kahal Shalom)  
<http://www.jewishrhodes.org/html/synagogue.php?lang=en>

10. New York Times article about Athenian graffiti and street art, 2014  
<https://www.nytimes.com/2014/04/16/world/europe/across-athens-graffiti-worth-a-thousand-words-of-malaise.html>

11. The Economist article about Athenian graffiti and street art, 2017

<https://www.economist.com/news/europe/21729765-anti-austerity-artists-are-impressing-tourists-how-angry-street-art-making-athens-hip>

12. Documenta 14 Official Website

<http://www.documenta14.de/en/>

13. The Parthenon of Books, Marta Minujín, 2017

<http://www.documenta14.de/en/news/21124/marta-minujin-s-the-parthenon-of-books-is-taking-shape-in-kassel>

14. The Parthenon of Books, Marta Minujín, 1983

<http://www.tate.org.uk/art/artworks/minujin-the-parthenon-of-books-t14343>

## Videos

1. Parthenon, by Director Costa Gavras, 2009
2. Athens 2004 Olympic Games Opening Ceremony 'timeline' parade, by Dimitris Papaioannou, 2004
3. Beijing 2008 Olympic Games GE commercial, 2008
4. The Parthenon of Books, Marta Minujín, Kassel, 2017

## Sound clips

Glory of the Parthenon, from album THE ANCIENT GREEK MODES, by Michael Levy, 2010

## Films

*Rembetiko*, Kostas Gavras, 1983, in Greek with English subtitles,  
[https://www.youtube.com/watch?v=G21q\\_5iac90](https://www.youtube.com/watch?v=G21q_5iac90)

## Class Schedule

Class	Day/Date	Topic / Readings / Assignments Due
1	Tue June 25	Cultural heritage: an introduction
		<p><b>Description</b></p> <p>Part A: We will introduce ourselves and the course objectives and requirements will then be presented. We will go through the syllabus to ensure basic points are thoroughly understood.</p> <p>Part B: The introductory class will address the following questions:            What is heritage? Kinds of heritage: the tangible and the intangible (The Parthenon is heritage, but so are rembetiko songs); the cultural and the natural (ancient art is heritage, but so are Mediterranean gardens)            What is Greek heritage?            Who guards heritage? Who owns heritage?            What are 'stakeholders' with regard to heritage?            Who owns the past? Repatriation vs. world heritage            Where is the past? Time-as-space; space-as-place. Identity building with relation to the present past.            What constitutes a diachronic perspective on heritage?            Heritage and reactivation of historical settings: contemporary art and cultural heritage</p> <p><i>Required reading</i></p> <p style="text-align: right;">West and Ansell in West 2010, Ch.1: 7-47 and            Gagliardi, Latour and Memelsdorff 2010, Introduction: XV-XVII.</p> <p><i>Recommended reading</i></p> <p style="text-align: right;">Pretzler 2007, Ch.2: 16-31 and Christiansen 2000: 9-</p>

		17. <i>Recommended viewing</i> <i>Rembetiko film</i>
2	Wed June 26	The Parthenon marbles: Acropolis museum visit and lecture  <b>Description</b> Any Greek heritage class naturally (?) begins its inquiry with the Parthenon, hallmark of Classical Athens, inspiration for neoclassical architecture of the 19th century, a point of debate as yet unresolved, a continuously sacred place until its declaration as a monument by the then newly-formed Greek State. The first of three lectures-visits in what I call “The Parthenon Series”, today we will examine the existing as well as swept aside not by the sands of time but by trowel glorious ruins in a diachronic examination of the architecture of cult. Surprising facts will emerge.  <i>Required reading</i> Levi 1997 [1980]: 200-210. Bennett in Morphy and Perkins 2007: 513-519. Barber 1992: 58-78. Website 1  <i>Recommended reading</i> Morford and Lenardon 1999, Athena: 105-116. Website 2
3	Thu June 27	The Parthenon: site visit and lecture. Anafiotika. The N slope. Acknowledged heritage and heritage gone unnoticed.  <b>Description</b> The N slope of the Athenian Acropolis and Anafiotika. The Athenian Acropolis is a world-famous monument, and almost everybody, at least in the so-called western world (and beyond) can with eyes shut recall the archetypal shape of the Parthenon if called upon this task. However, there is certainly more than meets the untrained eye. Our second Parthenon session focuses on the ever-charming hidden gem of the Acropolis: the N slope. We will walk around its periphery which will eventually take us to the S slope and we will descend to a surprisingly insular community in the heart of Athens, the so-called Anafiotika neighborhood in the area of Plaka. Questions of gentrification, listed architecture, tourist attractions and traps disguised as heritage will spontaneously emerge.  <i>Required reading: whose genius loci?</i> Loukaki 1997 Levi 1997 [1980]: 44-60 Roth and Roth Clark 2014, Chapter 11: 234-244 Website 3  <i>Recommended reading:</i> Pausanias Book I: XXII.4-XXVIII.3 Website 4
4	Fri June 28	The Classical Parthenon vs. The Parthenon of Books  <b>Description</b> Classical archaeology and its contemporary reception. Contemporary art inspired by Classical Greek architecture, democracy and values. We will explore the relationship between the 5 <sup>th</sup> century Parthenon and its circumstances with contemporary Argentinian artist Marta Minujin’s <i>The Parthenon of Books</i> in its 1983 and 2017 incarnations. We will examine the

most significant contemporary art event, according to some, *Documenta*, as it unraveled in 2017 between Kassel, Germany, where it was founded, and Athens, Greece. The *Documenta 14* motto was “Learning from Athens”. As we prepare to leave Athens for the greatest part of the next couple of weeks, we will evaluate what we have learnt from Athens so far.

*Required reading*

*Documenta 14* official website (Website 14)  
Websites 15, 16

*Recommended reading*

Goldberger 2009, Ch. 1: 2-40.

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5 Mon July 1

**Crete trip**

**Description**

Crete trip orientation.

Case study: The John Marshall Archive and Sir Arthur Evans: Minoan goddesses, Cretan forgers, British aristocrats, and heritage-gone-wrong.

*Required reading*

Hadji, 2016.  
MacGillivray, 2000, Ch.4: 169-241.

EVENING: BOAT TO HERAKLION

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6 Tue July 2

**Description**

The first day of the trip will focus on Minoan Knossos and early 20<sup>th</sup> century archaeology.

Between Knossos and the Archaeological Museum of Heraklion, we will see evidence for Dr. Hadji’s research project that links Sir Arthur Evans and Minoan “goddesses” with the John Marshall Archive, as presented in class.

The discussion will expand to a consideration of authenticity in archaeology and the ethical question of forged artifacts (and architecture).

*Required reading*

Levi, 1997 [1980]: 30-43.  
MacGillivray, 2000, Ch. 2: 67-105.

Website 5

*Recommended reading*

Cameron 2003: 62-98.  
Preziosi and Hitchcock 1999, Ch.1: 1-19

FIRST ASSIGNMENT: oral presentation

**To be presented on site at Knossos** (written form, i.e. notes, floor plans, outline, etc. to be handed to the Professor at the end of Knossos tour, bearing Group no. and students’ names)

In groups of 3 guide the class through Knossos (with the Professor’s help)

Group 1: general topography and history of site (site entrance)

Group 2: the palace (central courtyard)

Group 3: Sir Arthur Evans and restoration works at Knossos (restored portico)

Each group talks for 15-20 minutes

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7 Wed July 3

East Crete-Spinalonga

**Description**

A former Venetian fortress, Ottoman town, and Leper Colony, now a declared

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monument, on the UNESCO WHS tentative sites list. Discussion on the connection between (Greek) landscape and history; discussion on grim sites tourism management and approaches. Discussion on the increasing popularity of dark tourism. Discussion on UNESCO WHS and its criteria.

*Recommended reading:*

Hislop 2005

*Recommended reading*

Psychoundakis 1998 [1955]

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8 Thu July 4

**Description**

Venetian Heraklion. During our walking tour of Heraklion we will explore Venetian fortification works and ship sheds; churches; fountains; the Loggia; St. Mark's Basilica; and a sensational marine castle (Koules). Ottoman remains will be indicated and discussed also.

*Required reading*

*Blue Guide Crete*, Heraklion chapter

Website 6

*Recommended activity*

The Historical Museum of Crete, <https://www.historical-museum.gr/>

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9 Fri July 5

**Midterm essay**

What do you infer about shifting ethics and shifting aesthetics in cultural heritage protection and display policies in the 21st century?

Develop your thoughts based on class discussions, readings, sites visited, and present a critical opinion.

Length: 1,000 words. DUE IN CLASS MONDAY JULY 8.

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10 Mon July 8

**Rhodes trip**

**Description**

The island of Rhodes, the largest island of the Dodecanese (S Aegean) archipelagos, is unique in that it preserves with remarkable clarity overlapping and often conflicting traces of its varied and multifaceted past. At the same time, it is one of the most popular tourist destinations in the world, with a long 'summer' season that lasts from at least mid-April to early November. In Rhodes, we will look at heritage from a twofold perspective: on the one hand we will follow the traces of civilizations past, from prehistoric occupation through Greco-Roman antiquity, the Byzantine Empire, the period of the Knights and their spectacular fortification works, the Ottoman domination, down to the unusual for this part of the world Italian Occupation in the first half of the 20<sup>th</sup> century. On the other hand, we will observe tourism management and people flows in the sites and museums we visit and discuss profitable heritage, heritage-for-consumption, and its consequences on the character of a place, its *genius loci*.

UNESCO and World Heritage. In preparation for our trip to Rhodes, a designated WHS (World Heritage Site) by UNESCO since 1988, we will examine the history, operating principles, guidelines, and mechanisms of UNESCO, with special emphasis on the WHS list and its mandates. We will briefly mention other WHS in Greece, for comparative purposes and to highlight the diversity in UNESCO'S WHS catalog.

		<p><i>Required reading</i></p> <p>UNESCO Official WHS website</p> <p>Websites 7, 8</p>
	Tue July 9	<p><b>Description</b></p> <p><b>Fondation Marc de Montalembert</b> Mediterranean garden visit and tour</p> <p><b>Archaeological Museum of Rhodes:</b> The Marine Venus, the God Helios (the Colossus of Rhodes) and another Mediterranean garden. How are all these related to a Hospital for the Knights and a brilliant Italian archaeologist of the 20<sup>th</sup> century? From Rhodes to Pompeii.</p> <p>bonus tour: an Ottoman villa and a tête-à-tête with the only Early Cycladic figurine of Rhodes, as researched by Dr. Hadji and presented in class.</p> <p><i>Required reading</i></p> <p>NOTE: Rhodes readings are all placed on Tuesday's class description, but are relevant for the entire week. It is up to the students to divide the readings load, according to their time and interests (this pertains to the <i>recommended</i> readings) during the Rhodes trip.</p> <p>Barthes 74-77 Durrell 1960: 37-38; 45-54; 133-142 Hadji forthcoming b McGilchrist 2010: 30-120 Website 11</p> <p><i>Recommended reading</i></p> <p>Barber 1997: 65-93 Durrell 1960: 80-93; 107-132</p> <p>Horden and Purcell 2000: 463-484</p> <p>Websites 9, 10</p>
12	Wed July 10	<p><b>Walking tour of Ottoman Rhodes:</b> cemetery, mosques, clock tower, hamam baths and library</p> <p><i>Recommended activity</i></p> <p>Medieval wall, moat and gates walk Monte Smith Apollo sanctuary: temple, stadium and odeion visit (and adjacent Nymphaea)</p>
13	Thu July 11	<p><b>Jewish Rhodes: Synagogue and Jewish quarter</b></p> <p>The <b>Italian Administration Archive</b>, what happened to the Jews of Rhodes, the documents</p> <p><i>Recommended activity</i></p> <p>Visit Lindos or Kamiros</p>
14	Fri July 12	<p><b>Lawrence Durrell in Rhodes;</b> Grande Albergo and Villa Cleobulus; walking tour of <b>Italian era architecture</b> in the modern town of Rhodes</p> <p>Afternoon departure for Athens</p>
15	Mon July 15	<p>Contemporary art in Greece</p> <p><b>Description</b></p> <p>We have touched upon the state of contemporary art in Greece when discussing <i>Documenta 14</i>, with reference to Marta Minujin's <i>Parthenon of Books</i> early in the course. The class will examine literally the state of the art</p>



today, with a visit to the National Museum of Contemporary Art and a discussion of its history, architectural and otherwise. Among others, we will discuss gentrification, re-activation of historical edifices, art policies and politics in Greece today.

*Required reading*

*Recommended reading*

ANTI Athens Biennale catalog (on reserve in the library).

**Second assignment**, due at the beginning of class today

Museum of Rhodes: Compare the old display of Marine Venus (Afrodite Aidoumeni), as commemorated in Robert McCabe's photograph with the current display, as seen and studied on site.

In a short essay, critically analyze the issue of (visual) priorities in the display of cultural heritage by official bodies (such as the Ministry of Culture in this case).

Essay length: ca. 500 words.

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16 Tue July 16

GRAFFITI and street art: the inscribed heritage

**Description**

We will study selected works from the rich and varied corpus of Athenian street art, focusing on works related to and/ or inspired by Greek antiquity.

*Required reading*

Bachelard 1964 [1958]: 211-231

Hadji 2015

*Recommended reading*

Hadji in preparation, Introduction

Third assignment: in-class debate

Reading the **Florence convention** critically (link on first class presentation, .ppt file on eclass), comment on how floral heritage is preserved for future generations. You can draw from your experience of visiting the Fondation Marc de Montalembert and Archaeological Museum Mediterranean gardens in Rhodes, also from your visits to the National Garden and smaller parks in Athens (landscaping of the Athenian Agora and the Acropolis archaeological sites can also be used as examples). You can also resort to the Montalembert Foundation's website for information pertaining to the vision and the planning of the gardens.

Groups A and B will debate on issues of authenticity for 21<sup>st</sup> century historical gardens, sustainability of garden projects (irrigation, pest control etc.), and the integration (or lack thereof) of the natural with the cultural as UNESCO mandates already in 1972.

Debate notes will be handed to the Professor for assessment at the end of class.

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17 Wed July 17

Athens public art tour

**Description**

Public display of art has been paramount for the city of Athens, since its namesake goddess gave it the olive branch and the promise of patronage. A walking tour will take us to selected works of sculpture, from the 19<sup>th</sup> century and the embellishment of the new capital of the (also new) Greek state with

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monumental art, to contemporary art works displayed outdoors and indoors in unexpected places.

18	Thu July 18	Final exam revision session
		<p><b>Description</b></p> <p>We will highlight the main points learnt throughout the summer course; discuss exam format and requirements; address any issues the students might still have with particularly troubling terms, sites, concepts, ideas.</p>
19	Fri July 19	Final exam, 9:30-11:00 am

Course schedule, in terms of subjects and readings, may be subject to change to benefit student learning and in keeping up to date with current research

## Full Bibliography

- Bachelard, G. 1964 [1958]. *The Poetics of Space*. New York: Orion Press.
- Barber, R. 1992. *Blue Guide: Athens and Environs*. London: A & C Black.
- Barber, R. 1997. *Blue Guide: Rhodes*. London: A & C Black.
- Barthes, R. 1972. *Mythologies*. New York. Hill and Wang.
- Cameron, P. 2003. *Blue Guide: Crete*. London: A & C Black.
- Christiansen, J. 2000. *The Rediscovery of Greece*. Copenhagen: NY Carlsberg Glyptothek.
- Durrell, L. 1960. *Reflections on a Marine Venus*. Middlesex: Penguin.
- Gagliardi, P., B. Latour and P. Memelsdorff (eds.). 2010. *Coping with the Past*. Firenze: Leo S. Olschki.
- Goldberger, P. 2009. *Why Architecture Matters*. New Haven: Yale University Press.
- Hadji, A. 2015. "Damnatio memoriae: monument(al) vandalism and the city as an ailing body", *International Conference Architecture, Education and Society*, Polytechnic University of Barcelona, Architecture Department and International Research Network Arquitectonics, 3-6 June 2015, Placa Nova, Barcelona.
- Hadji, A. forthcoming a. Fake it till you make it: forged prehistoric art from the John Marshall Archive. In G. Petruccioli (ed.), *The John Marshall Archive Project*, Cambridge: Cambridge University Press.
- Hadji, A. forthcoming b. "Cutting a lonely figure: an Early Cycladic figurine from Rhodes". (submitted to *American Journal of Archaeology*)
- Hadji, A. in preparation. *Contemporary Athenian graffiti and street art: its history and anthropology*.
- Horden, P. and N. Purcell. 2000. *The corrupting sea: a study of Mediterranean history*. Oxford: Blackwell.
- Levi, P. 1997 [1980]. *Atlas of the Greek World*. New York: Andromeda Oxford Ltd.
- MacGillivray, J. A. 2000. *Minotaur: Sir Arthur Evans and the archaeology of the Minoan myth*. New York: Hill and Wang.
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- Morford, M. P. O. and R. J. Lenardon. 1999. *Classical Mythology*. Boston: Addison Wesley.
- Morphy, H. and M. Perkins. 2007. *The Anthropology of Art: a Reader*. Oxford: Blackwell.
- Pausanias. *Description of Greece*. Book I. Loeb Classical Library.
- Preziosi, and L. Hitchcock. 1999. *Aegean Art and Architecture*. Oxford: Oxford University Press.
- Pretzler, M. 2007. *Pausanias: Travel Writing in Ancient Greece*. London: Duckworth and Co.
- Roth, L. M. and A. C. Roth Clark. 2014. *Understanding Architecture*. Boulder: Westview Press.
- West, S. (ed.) 2010. *Understanding Heritage in Practice*. Manchester: Manchester University Press.

## Supplementary titles for further reference

- Bandarin, F. and Van Oers, R. (eds.), 2014, *The Historic Urban Landscape: Managing Heritage in an Urban Century*, Oxford: Wiley-Blackwell.
- Barletta, B.A. 2001. *The Origins of the Greek Architectural Orders*. Cambridge: Cambridge University Press.

- Jenkins, I. 1994. *The Parthenon Frieze*. London: British Museum Press.
- Jokilehto, J., 2011. *ICCROM and the Conservation of Cultural Heritage; A History of the Organization's First 50 Years, 1959-2009*, ICCROM Conservation Studies 11, Rome.
- Rodley, L. 1994. *Byzantine Art and Architecture. An Introduction*. Cambridge: Cambridge University Press.
- Talbot Rice, D. 1997. *Art of the Byzantine Era*. London: Thames and Hudson.
- Vershuuren, B. et al. (eds.), 2010. *Sacred Natural Sites: Conserving Nature and Culture*, London: Earthscan.

## RUBRICS

<b>MS356 RE-IMAGINING GREECE, GROUP PROJECT RUBRIC</b>				
<b>GRADING CRITERIA</b>	<b>GRADE</b>			
	90-100 A	80-89 B	70-79 C	60-69 D
Delegation of Responsibility	Each student in the group can clearly explain what information is needed by the group, what information s/he is responsible for locating, and when the information is needed.	Each student in the group can clearly explain what information s/he is responsible for locating.	Each student in the group can, with minimal prompting from peers, clearly explain what information s/he is responsible for locating.	One or more students in the group cannot clearly explain what information they are responsible for locating.
Plan for Organizing Information	Students have developed a clear plan for organizing the information as it is gathered and in the final research product. All students can independently explain the planned organization of the research findings.	Students have developed a clear plan for organizing the information in the final research product. All students can independently explain this plan.	Students have developed a clear plan for organizing the information as it is gathered. All students can independently explain most of this plan.	Students have no clear plan for organizing the information AND/OR students in the group cannot explain their organizational plan.
Quality of Sources	Students independently locate at least 2 reliable, interesting information sources for EACH of their ideas or questions.	Students independently locate at least 2 reliable information sources for EACH of their ideas or questions.	Students, with the Professor's help, locate at least 2 reliable information sources for EACH of their ideas or questions.	Students, with extensive help from Professor, locate at least 2 reliable information sources for EACH of their ideas or questions.
Ideas/Research Questions	Students independently identify at least 4 reasonable, insightful, creative ideas/questions to pursue when doing the research.	Students independently identify at least 4 reasonable ideas/questions to pursue when doing the research.	Students identify, with the Professor's help, at least 4 reasonable ideas/questions to pursue when doing the research.	Students identify, with considerable help from the Professor, 4 reasonable ideas/questions to pursue when doing the research.

<b>RUBRIC FOR CLASS DEBATE</b>				
<b>GRADING CRITERIA</b>	<b>GRADE</b>			
	90-100 A	80-89 B	70-79 C	60-69 D
Information	All information presented in the debate was clear, accurate and thorough.	Most information presented in the debate was clear, accurate and thorough.	Most information presented in the debate was clear and accurate, but was not usually thorough.	Information had several inaccuracies OR was usually not clear.
Understanding of Topic	The team clearly understood the topic in-depth and presented their information forcefully and convincingly.	The team clearly understood the topic in-depth and presented their information with ease.	The team seemed to understand the main points of the topic and presented those with ease.	The team did not show an adequate understanding of the topic.
Organization	All arguments were clearly tied to an idea (premise) and organized in a tight, logical fashion.	Most arguments were clearly tied to an idea (premise) and organized in a tight, logical fashion.	All arguments were clearly tied to an idea (premise) but the organization was sometimes not clear or logical.	Arguments were not clearly tied to an idea (premise).
Presentation Style	Team consistently used gestures, eye contact, tone of voice and a level of enthusiasm in a way that kept the attention of the audience.	Team usually used gestures, eye contact, tone of voice and a level of enthusiasm in a way that kept the attention of the audience.	Team sometimes used gestures, eye contact, tone of voice and a level of enthusiasm in a way that kept the attention of the audience.	One or more members of the team had a presentation style that did not keep the attention of the audience.
Respect for Other Team	All statements, body language, and responses were respectful and were in appropriate language.	Statements and responses were respectful and used appropriate language, but once or twice body language was not.	Most statements and responses were respectful and in appropriate language, but there was one sarcastic remark.	Statements, responses and/or body language were consistently not respectful.
Use of Facts/Statistics	Every major point was well supported with several relevant facts, statistics and/or examples.	Every major point was adequately supported with relevant facts, statistics and/or examples.	Every major point was supported with facts, statistics and/or examples, but the relevance of some was questionable.	Every point was not supported.
Rebuttal	All counter-arguments were accurate, relevant and strong.	Most counter-arguments were accurate, relevant, and strong.	Most counter-arguments were accurate and relevant, but several were weak.	Counter-arguments were not accurate and/or relevant

<b>RUBRIC FOR ESSAYS</b>				
<b>GRADING CRITERIA</b>	<b>GRADE</b>			
	90-100 A	80-89 B	70-79 C	60-69 D
Position Statement	The position statement provides a clear, strong statement of the student's position on the topic.	The position statement provides a clear statement of the student's position on the topic.	A position statement is present, but does not make the student's position clear.	There is no position statement.
Support for Position	Includes 3 or more pieces of evidence (facts, statistics, examples, real-life experiences) that support the position statement. The writer anticipates the reader's concerns, biases or arguments and has provided at least one counter-argument.	Includes 3 or more pieces of evidence (facts, statistics, examples, real-life experiences) that support the position statement.	Includes 2 pieces of evidence (facts, statistics, examples, real-life experiences) that support the position statement.	Includes 1 or fewer pieces of evidence (facts, statistics, examples, real-life experiences).
Evidence and Examples	All of the evidence and examples are specific and relevant and explanations are given that show how each piece of evidence supports the student's position.	Most of the evidence and examples are specific and relevant and explanations are given that show how each piece of evidence supports the student's position.	At least one of the pieces of evidence and examples is relevant and has an explanation that shows how that piece of evidence supports the student's position.	Evidence and examples are NOT relevant AND/OR are not explained.
Accuracy	All supportive facts and statistics are reported accurately.	Almost all supportive facts and statistics are reported accurately.	Most supportive facts and statistics are reported accurately.	Most supportive facts and statistics were inaccurately reported.
Sequencing	Arguments and support are provided in a logical order that makes it easy and interesting to follow the student's train of thought.	Arguments and support are provided in a fairly logical order that makes it reasonably easy to follow the student's train of thought.	A few of the support details or arguments are not in an expected or logical order, distracting the reader and making the essay seem a little confusing.	Many of the support details or arguments are not in an expected or logical order, distracting the reader and making the essay seem very confusing.
Closing paragraph	The conclusion is strong and leaves the reader solidly understanding the student's position. Effective restatement of the position statement begins the closing paragraph.	The conclusion is recognizable. The student's position is restated within the first two sentences of the closing paragraph.	The student's position is restated within the closing paragraph, but not near the beginning.	There is no conclusion - the paper just ends.

Sources	All sources used for quotes, statistics and facts are credible and cited correctly.	All sources used for quotes, statistics and facts are credible and most are cited correctly.	Most sources used for quotes, statistics and facts are credible and cited correctly.	Many sources are not credible AND/OR are not cited correctly.
Sentence Structure	All sentences are well-constructed with varied structure.	Most sentences are well-constructed and there is some varied sentence structure in the essay.	Most sentences are well constructed, but there is no variation in structure.	Most sentences are not well-constructed or varied.
Grammar & Spelling	Student makes no errors in grammar or spelling that distract the reader from the content.	Student makes 1-2 errors in grammar or spelling that distract the reader from the content.	Student makes 3-4 errors in grammar or spelling that distract the reader from the content.	Student makes more than 4 errors in grammar or spelling that distract the reader from the content.