ARHA/ARCP 383  Grounding the Past: Monument, Site, and Memory
Course Syllabus, Spring 2014

Wednesdays, 7:00 – 9:50 pm
41 Wyllys, Room 113

P. Wagoner
office: 41 Wyllys, Room 311
x3779 or pwagoner@wesleyan.edu
Office hours: Monday, 1:00-3:00; other
days and times by appointment

1/29: Introduction: remembering and forgetting; individual vs. collective memory: the
object as bridge between past and present: the conundrum of cultural property

Part 1 -- Theoretical considerations

*2/5: “Memory beyond the mind:” body memory, place memory
READ: Edward S. Casey, Remembering: A Phenomenological Study
→ Paper #1 assigned (analysis of material/spatial mediation of a personal
memory)

Week of 2/10 - 2/14: individual meetings to discuss possible ideas for research topics

2/12: Collective memory vs. History; and the social uses of the past
READ: James V. Wertsch, “Methodological Preliminaries to the Study of Collective
Remembering” (Moodle)
David Lowenthal, “How We Know the Past”, ch. 5 of The Past is a Foreign
Country (Moodle)
Paul Connerton, “Commemorative Ceremonies”, ch. 2 of How Societies
Remember, pp. 41-71 (Moodle)

*2/17 Monday: Paper #1 due

2/19: Monuments: Commemorative and Historical
Samir al-Khalil, excerpts from The Monument (Moodle)
Francoise Choay, “Introduction: Monument and Historic Monument”
(Moodle)

2/26: Sites, loci memoriae, and “lieux de memoire”
READ: Frances Yates, “The Three Latin Sources for the Classical Art of
Memory” (Moodle)
Pierre Nora, “General Introduction: Between Memory and History”
(Moodle)
Jean-Paul Demoule, “Lascaux” (Moodle)

2/28 & 3/1: Attend symposium “Monuments as Palimpsests” (41 Wyllys, Room 112)
Friday 2/28: Keynote address by Finbarr Barry Flood, 5:00-6:30pm
Saturday 3/1: presentations by 13 scholars, 9:00am-6:30pm

3/3 & 3/4 individual meetings to finalize and refine research topics)

3/5: NO CLASS

3/7—3/24: Spring Break
Part 2 – Cultural Heritage Policy: Debates, Issues, and Cases

3/26: Antiquities and the Museum: Repatriation or “Cultural Internationalism”?  
READ: Jeanette Greenfield, The Return of Cultural Treasures  
James Cuno, Who Owns Antiquity? Museums and the Battle over our Ancient Heritage  
Laetitia La Follette, “The Trial of Marion True and Changing Policies for Classical Antiquities in American Museums” (Moodle)

4/2: PROGRESS REPORTS on individual research projects  
*Research proposal/bibliography due at start of class

4/9: International Law, the concept of “cultural property” and its critique  
READ: UNESCO, “UNESCO: What it is, What it does”  
UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage (1972)  
Henry Cleere, “The Uneasy Bedfellows: Universality and Cultural Heritage”  
Thomas F. King, “What’s Really Wrong with NAGPRA”  
Richard H. Davis, “Loss and Recovery of Ritual Self”  
PAPER #2 assigned (Critique of the two UNESCO conventions on Cultural Property and World Cultural Heritage)

READ: Finbarr Barry Flood, “Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum”  
Christian Manhart, “UNESCO’s Response to the Destruction of the Statues in Bamiyan”  
Richard MacPhail, “Cultural Preservation and the Challenge of Globalisation”  
letter of Haji Safwat to UNESCO central office, May 10, 1997

* 4/21 Monday: Paper #2 due

4/23: Repatriation: The Elgin Marbles Debate  
READ: Kate Fitz Gibbon, “The Elgin Marbles: A Summary”  
Govt. of Greece, “Memorandum on the Parthenon Marbles”, 9March 2000 (PDF)  
John Henry Merryman, “Thinking about the Elgin Marbles” (PDF)  
http://www.museum-security.org/elginmarbles.html  
http://www.elginism.com/  
http://icom.museum/universal.html
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4/30: Research Presentations (individual assignments to be made later)
*Abstract of research project due at start of class (for those presenting today)

5/7: Research Presentations (individual assignments to be made later)
*Abstract of research project due at start of class (for those presenting today)

5/16 Friday: Research papers due, by 5:00pm.

ABOUT THE COURSE

1. Course Description: The peculiar power of monuments and cultural sites arises from their status as tangible objects and places that simultaneously belong to both past and present. Because of their ability to collapse time and make the past present, these types of objects often function as “sites of memory”, providing the foci around which social memory condenses and histories are constructed. This course explores the varied links between monuments, cultural sites, and collective memory, through consideration of both theoretical writings and a number of specific cases from various parts of the world. Among the themes to be discussed are: the typology of mnemonic modes and the role of the body and place in structuring memory; the nature of collective memory and the role of objects and places in its mediation; the nature of commemorative monuments and relics; spatial devices for organizing memory; the concept of cultural property and the social practices surrounding its preservation and destruction; and the politics of contested sites.

2. Course Design: The course is organized as a seminar, and involves substantial quantities of reading. For the success of the seminar, it is imperative that you not only stay on top of the readings, but also, that you read actively and critically, thinking about the problems raised in the readings, and taking detailed notes to help prepare you for the discussions. For most sessions, you will be presented the week before with a written handout that poses a set of problems and questions to help guide you through the readings you will be doing for that week. As you read, be sure not only that you understand the information and arguments being presented by the author, but also try to formulate answers to the questions on your handout. For some of the sessions, you will be asked to meet before class with one or more of the other members of the class, to discuss some of the issues and prepare a brief presentation, or in some cases, to prepare as a team for a debate. The more actively engaged you are in the reading, the better able you will be to participate productively in the class discussions; the better the discussions, the more we will all get out of the class.

Another key to the success of the seminar will be the research project that each member will carry out over the course of the semester. These research projects will give you a chance to explore in depth some of the issues dealt with in the seminar, by focusing on a case study of particular interest to you. You will be given considerable freedom in formulating your research topic: the three major conditions to be met are that 1) it be something that captures your interest and can hold it for several months; 2) it be something that relates to one or another of the themes of the course; and 3) it be practicable in terms of available library resources and the amount of time at your disposal. To assist you in identifying a topic and formulating a research strategy, I will meet with each of you individually at least twice during the first part of the semester. I will also be available for additional meetings on demand as you are proceeding with the project. Through your research project, you will make an integral contribution to the course, in that you will make two presentations on your research during the course of the semester – a preliminary progress report in early April, and a final presentation at the end of April/beginning of May.
3. **Assigned Readings**: All assigned readings for this course are either from books available for purchase at Broad Street Books, or, in the case of articles and excerpts from books, are available in the form of scanned PDFs on the course Moodle.

The three texts available for purchase at Broad Street Books are:


Copies of these three books will also be available at the reserve desk of the ART LIBRARY (NOT Olin). Additionally, copies of most of the books from which the Moodle readings are taken are also on reserve, since some of you may wish to follow up and read more than just the excerpts. See the attached “Reserve Reading List” for the titles and call numbers of all items on reserve.

4. **Papers**: Graded assignments for this course include 2 short essays (approximately 3-5 pages; due Monday, February 17 and Monday, April 21) and one major research paper (approximately 20 pages). The research paper is due on Friday, May 16th. In addition to the final research paper, you are also required to submit a detailed research prospectus/bibliography (due at start of class on April 2nd) and a brief abstract summarizing your findings (due at the start of class on the day you make your research presentation, either April 30 or May 7th). These two items will serve as the basis for two required in-class presentations of your research project, and will also be graded.

5. **Evaluation and Grading**: For the criteria used to evaluate your written work, see the attached page, “Criteria for Grading of Papers”. In addition to your written work, the level and quality of your participation in this seminar will also be graded. “Participation” is broken into two categories: attendance and contribution. If you have perfect attendance and miss no classes, you will receive an “A+” for attendance. If you miss one class, you will receive a “B–”. If you miss two or more classes, you will receive an “F” for attendance. If this sounds draconian, please remember that one class of a seminar equals an entire week, or approximately 1/12th of the semester. “Contribution” refers to both the frequency and the quality of your in-class contributions to the success of the seminar. Every member is expected to prepare carefully for each week’s activity — whether that involves discussion, brief presentations, or a formal, planned debate — and to remain focused, engaged, and responsive to the contributions of other members of the seminar.

Your final grade for the course will be calculated proportionally as follows:

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6. **Policy on extensions**: There will be no extensions given for any written assignment, except in the case of a medical or personal emergency supported by a written communication from your class dean. The three papers are due no later than 5:00pm on the date specified; the other two items (research proposal/bibliography, and final abstract) are due at the start of class. Papers may be turned in to me in person (in my office at Wyllys Room 311) or placed in my mailbox in the Art History Program office (third floor of 41 Wyllys; mailboxes are in the middle bay (opposite the copier) after you enter the glass door; do not use the boxes on the shelf next to Esther Moran’s desk – these boxes are for the return of papers). If papers are turned in after the due date, your grade will be reduced by one letter grade for each day or fraction of a day that the paper is late. Please note that Saturdays, Sundays, and holidays are also days.

7. **Honor Code and Plagiarism**: Please be sure you have read and understood the section in the latest copy of the Student Handbook describing the Honor Code and Plagiarism. In particular, pay special attention to the section on plagiarism, which describes the acceptable ways of quoting, paraphrasing, and citing the works of others, and acknowledging the ideas of others. Any suspected violations of the honor code will be reported to the Honor Board. If you have any questions about the interpretation of the honor code as it relates to this class, please do not hesitate to ask me.

8. **Students with Disabilities**: Wesleyan University is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in and benefit from its programs and services. To receive accommodations, a student must have a documented disability as defined by Section 504 of the Rehabilitation Act of 1973 and the ADA Amendments Act of 2008, and provide documentation of the disability. Since accommodations may require early planning and generally are not provided retroactively, please contact Disability Resources as soon as possible. If you believe that you need accommodations for a disability, please contact Dean Patey in Disability Resources (http://www.wesleyan.edu/studentaffairs/disabilities/index.html), located in North College, room 021, or call 860-685-2332 for an appointment to discuss your needs and the process for requesting accommodations.

If you require accommodations in this class, please make an appointment with me as soon as possible [before the end of add-drop period], so that appropriate arrangements can be made.

6) **Classroom etiquette**:
- please arrive on time
- please turn your cell phone off before you come into the classroom
- please do not get up and leave the room before class is over (except during the break)
- if you bring food or beverages, please throw your trash away when class is over
Bibliography of Moodle Readings: (Items are listed and bound in the order assigned)


UNESCO. Convention Concerning the Protection of the World Cultural and Natural Heritage. 1972.


Govt. of Greece, “Memorandum on the Parthenon Marbles”, 9March 2000

Reserve Readings List for ARHA/ARCP 383 Monument, Site, Memory
The following items have been placed on reserve at the Art Library (NOT Olin):

Required texts:


Additional items:

Criteria for Grading of Papers

A/A−: Excellent in all or nearly all aspects. The interest of the reader is engaged by the ideas and presentation. Effective organization and writing. Paper marked by originality of ideas.

B+: Clear argument, clear writing, good evidence, appropriate response to assignment.

B/B−: Technically competent, with perhaps a lapse here and there. The thesis is clear, properly limited, and reasonable, and the prose is generally good but not distinguished. Use of evidence is sufficient.

C+/C: A competent piece of work but not yet good. More or less adequately organized along obvious lines. Thesis may be unclear or over-simple. Development is often skimpy. Use of evidence may be inadequate. Monotony of sentence structure is apparent and errors may be sprinkled throughout.

C−/D/D−: A piece of work that demonstrates some effort on the author’s part but that is too marred by technical problems or flaws in thinking or development of ideas to be considered competent work.

E/F: Failing grade. Essay may not respond to assignment. Essay may be far too short. Grammar and style may be careless.