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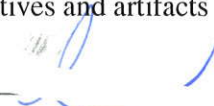
CBM003 ADD/CHANGE FORM

APPROVED FEB 22 2012

Undergraduate Council
 New Course Course Change
 Core Category: Humanities Effective Fall 2012
Core code 40

or

Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall 2012

1. Department: MCL College: CLASS
2. Faculty Contact Person: Casey Due-Hackney Telephone: 3-3240 Email: cldue@mail.uh.edu
3. Course Information on New/Revised course:
 - Instructional Area / Course Number / Long Course Title:
CLAS / 2366 / Who Owns Antiquity? The Battle over our Cultural Heritage
 - Instructional Area / Course Number / Short Course Title (30 characters max.)
CLAS / 2366 / WHO OWNS ANTIQUITY?
 - SCH: 3.00 Level: SO CIP Code: 16.1200.0001 Lect Hrs: 3 Lab Hrs:
4. Justification for adding/changing course: **To provide for new discipline areas**
5. Was the proposed/revised course previously offered as a special topics course? Yes No
 If Yes, please complete:
 - Instructional Area / Course Number / Long Course Title:
 / /
 - Course ID: Effective Date (currently active row):
6. Authorized Degree Program(s):
 - Does this course affect major/minor requirements in the College/Department? Yes No
 - Does this course affect major/minor requirements in other Colleges/Departments? Yes No
 - Can the course be repeated for credit? Yes No (if yes, include in course description)
7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)
8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title
 / /
 - Course ID: Effective Date (currently active row):
9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
 Cr: 3. (3-0). Prerequisites: ENGL 1304. Description (30 words max.): Current controversies surrounding the ethics of cultural property together with an exploration of why history matters to us, what purposes historical narratives and artifacts serve, who gets to interpret them, and why.
10. Dean's Signature:  Date: 10/2/11
 Print/Type Name: Sarah Fishman

U N I V E R S I T Y *of* H O U S T O N
CORE CURRICULUM REQUEST FOR COURSES NEW TO THE CORE

Originating Department/College: MCL/CLASS

Person making request: Casey Due-Hackney Telephone: 3-3240

E-mail: cldue@mail.uh.edu

Dean's signature:  Date: 10/13/11

I. General Information:

Course number and title: CLAS 2366: Who Owns Antiquity? The Battle over our Cultural Heritage

Catalog description must be included on completed CBM 003 form and attached to this document.

Category of Core for which course is being proposed (mark only one):

- Communication
- Mathematics
- Mathematics/Reasoning (IDO)
- American History
- Government
- Humanities
- Visual/Performing Arts Critical
- Visual/Performing Arts Experiential
- Natural Sciences
- Social/Behavioral Sciences
- Writing in the Disciplines (IDO)

II. Objectives and Evaluation (respond on one or more separate sheets):

Call ext. 3-0919 for a copy of "Guidelines for Requesting and Evaluating Core Courses" or visit the website at www.uh.edu/academics/corecurriculum

- A. How does the proposed course meet the appropriate Exemplary Educational Objectives (see **Guidelines**). Attach a syllabus and supporting materials for the objectives the syllabus does not make clear.

The class will be structured around a series of case studies, which will combine the study of ancient objects with readings in primary sources, modern journalistic accounts, and background reading on current debates surrounding the ethics of cultural property.

To whom does the past belong? Modern Greece has geographical claim to Bronze Age, Archaic, and Classical Greece, but is the modern country necessarily the owner of the

ancient material? What about a country like Turkey, where the link between the current inhabitants and those of the past is not as obvious? These issues have been the subject of ethical debate among museums and governments and academics for many decades now. Museums are obligated to refrain from purchasing antiquities of unknown origin and to repatriate them to their countries of origin. Indeed, a former curator of the Getty Museum, Marion True, was put on trial in multiple different countries for her role in the illicit acquisition of antiquities for the Getty. What are the reasons for the current thinking? What are the scientific, ethical, cultural, educational, and political issues at stake when it comes to assigning ownership of ancient objects? Now that many museums are returning antiquities to their countries of origin, does that mean that museums like the British Museum no longer have a legitimate purpose? Once some antiquities are returned, do all of them have to be?

While this course will be centered around case studies having to do with particular objects from antiquity, the students will leave the course with a much broader understanding of the issues at stake. They will think about how and why history matters to us, what purposes historical narratives and artifacts serve, who gets to interpret them, and why. While we will certainly consider some questions of museum ethics and policy, the heart of the class will be more far reaching discussions about why we care about the past, when and how we seek to control it or “possess” it, and the influence narratives about the past have on current conflicts. Because of my own particular expertise, a running (but by no means the sole) theme of the course will be how the reception of the Homeric *Iliad*, combined with contemporary aesthetics and trends, influenced the mania for antiquities in different time periods. We will also debate what role the study of antiquity should play in a modern education.□

It demonstrates awareness of the scope and variety of works in the arts by exposing students to the literary and artistic traditions from a range of cultures and time periods, including those of Ancient Mesopotamia, Bronze Age and Classical Greece, and the Renaissance. The course encourages the students to understand these works as expressions of individual and human values within Bronze Age Mesopotamia and Crete, mainland Greece, and the Cycladic islands as well as Archaic Greece and fifth-century-BCE Athens and later the Renaissance of Europe. The class will demonstrate knowledge of the influence of literature, philosophy, and/or the arts on intercultural experiences by exploring why modern people and nations seek to control and own the past by laying claim to the world’s antiquities. We will also explore how the aesthetics and artistic movements of different time periods have been influenced by the discovery of objects from antiquity.

- B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.

In-class and on-line discussions will explore broad questions, such as the way that modern political movements may lay claim to historical events and shape them for their own purposes. Participation in on-line discussion boards will be required: each week an ethical and/or historical question will be discussed on-line. Additionally, students will be required to complete a writing project (10 pages) in which they investigate the history of an object of their choice on display at the Museum of Fine Arts Houston. Finally, there will be two essay-based exams. I will monitor the student’s understanding of the material during our weekly on-line discussions, and modify lecture material accordingly. At the

Unit IV (2 weeks): The “Tomb Raiders” of the Renaissance

Reading: Watson, P. and C. Todeschini. *The Medici Conspiracy: The Illicit Journey of Looted Antiquities from Italy's Tomb Raiders to the World's Greatest Museums*. PublicAffairs, 2006.

This unit will contain a great deal of historical material about the rediscovery of antiquity in the Renaissance, and how that rediscovery relates to our own veneration of Classical antiquity. Many of the great collections in Europe are the result of the collecting of the Renaissance, and of course much of Western culture owes its origins to this time. Should we consider the Medicis and other great patrons of art and literature in the Renaissance tomb raiders and looters? What role did their “looting” play in the history of Western literature and art? In what ways did the acquisition of antiquities intersect with political power and patronage at this time? In addition to works of art, we will also consider the development of the great collections of Byzantine manuscripts in such places as Florence, Venice, and at the Escorial in Spain.

Unit V (1 week): Lord Elgin and the case of the Parthenon Marbles

Reading: Hitchens, C. *The Parthenon Marbles: The Case for Reunification*. Verso, 2008; Cuno, J. *Who Owns Antiquity?: Museums and the Battle over Our Ancient Heritage*. Princeton University Press, 2010. (selections)

This is one of the most high profile controversies related to the possession of antiquities. We'll look at the history of the acquisition of the Parthenon Marbles by the British Museum and the ensuing debate after Greece later demanded their return. This case is in many ways the perfect one for student debate, with each country having powerful arguments on its side.

Unit VI (1 week): The Getty Museum controversies

Reading: Felch, J. and R. Frammolino. *Chasing Aphrodite: The Hunt for Looted Antiquities at the World's Richest Museum*. Houghton Mifflin Harcourt, 2011. (selections)

The Getty Museum is one of the most spectacular collections of Classical antiquities, but it has been clouded in controversy in recent decades because of its involvement in the illicit acquisition of antiquities. In the aftermath, the Getty became a pioneer in the new stricter code of museum ethics. In this unit we will read about some of the high profile cases and how they led to new policies. As we consider the Getty, students will revisit the MFAH and choose a particular object to investigate.

Unit VII: Mesopotamia/Iraq (2.5 weeks)

Reading: *Epic of Gilgamesh*; Polk, A. and M. Schuster. *The Looting of the Iraq Museum, Baghdad: The Lost Legacy of Ancient Mesopotamia*. Harry N. Abrams, 2005.

In this unit we will read the Sumerian *Epic of Gilgamesh* before exploring the many difficult questions surrounding the looting of the Baghdad museum after the American invasion of Iraq in 2003. The students will be given a great deal of background information on the ancient cultures that inhabited the land that is modern day Iraq. We will discuss the way that the Gilgamesh epic came to be appropriated by the Babylonians (after they conquered the Sumerians) and then go on to consider the significance of the objects in the looted museum. The students will have to consider and articulate why the artifacts were valuable to the various constituents—the Iraqi people, their political leaders, the looters themselves, scholars of various disciplines, Americans, and the world at large.

Classics 2366: Who Owns the Past?
Proposed Syllabus

Unit I (1.5 weeks): Introductory Example - The Boston Snake Goddess

Reading: Lapatin, K. *Mysteries of the Snake Goddess: Art, Desire, and the Forging of History*. Da Capo, 2003.

In this Unit students will be introduced to the concepts of the course by way of the thrilling and insightful account by Kenneth Lapatin of the acquisition by the Boston Museum of Fine Arts in the early twentieth century of an almost certainly forged Bronze Age snake goddess statue. This statue took the world by storm and remained a highlight of the museums collection for a century. Why are objects forged? Why do museums buy forgeries? Why did a single statue captivate the world? This book is in many ways the inspiration of this course, and with it we will touch on numerous topics concerning our attraction to the past and our desire to possess it. We will also begin to contemplate why we should study the past at all, with readings from Herodotus and Thucydides.

Unit II (3 weeks): In Search of the Trojan War

Reading: *Iliad*; Wood, M. *In Search of the Trojan War*. 2nd ed. Berkeley: University of California Press, 1998.

We will discuss the infamous excavations of Schliemann touched on above and those of Arthur Evans on Crete. This unit evolves naturally out of the first, and raises many of the same questions, which we will explore in greater depth. We will also read the *Iliad*, and discuss its reception over time from Classical Athens to the Renaissance to the nineteenth century up to our own day.

Unit III (2.5 weeks): Cycladic Figures, Greek Vases, and the Ethics of Collecting Cultural Property

Reading: Gill, D. W. and C. Chippindale. "Material and Intellectual Consequences of Esteem for Cycladic Figures." *American Journal of Archaeology* 97 (1993): 601-659; Renfrew, C. *Loot, Legitimacy and Ownership*. Duckworth, 2000; Waxman, S. *Loot: The Battle over the Stolen Treasures of the Ancient World*. Times Books, 2009. (selections)

In this unit we will get down to the nitty gritty of current thinking about the trade in antiquities, the ethics of collecting and museum acquisition, the rights of art rich countries, and the question of who can or should own the past. We will consider the problems that art collecting causes for the archaeological record, the case for and against world class collections like the British Museum or the Louvre, and current laws and conventions. Case studies will include the (Neolithic) Cycladic figures, over 90% of whom are alleged to be forgeries, and the loss of the archaeological record that resulted from the mania for collecting the figures in the twentieth century. We will also explore some high profile cases that resulted in the return of antiquities to their countries of origin, and debate the reasons for return in each case. Students will visit the Museum of Fine Arts Houston during this unit to learn what kinds of objects from antiquity are contained in the collection and how they are displayed. What information is available about the objects' acquisition and archaeological find spot? We will think about what value objects do and do not have if such information is not available, and attempt to define the value of antiquities from a variety of perspectives.

end of the course I will assess the quality of the papers each using the rubric developed by the Classical Studies program.

C. Delineate how these evaluation results will be used to improve the course.

I will use the information gathered by the two exams and the rubric to make changes to this percentage of time devoted to the different components of the course: lecture material based on the readings for the class; discussion of ethical and historical issues; critical analysis of ancient sources; the identification of and development of research topics for student writing projects. Case studies and lecture topics will be revised as new developments occur in the ethics of Museum acquisition and archaeology.

SVP. Effective 8/23/10. Replaces all previous forms, which may no longer be used.

Unit VIII: Why do we care about the past? (1 week)

Reading: Gumpert, M. *Grafting Helen: The Abduction of the Classical Past*. University of Wisconsin Press, 2001. (selections); Kopff, E. *The Devil Knows Latin: Why America Needs the Classical Tradition*. Intercollegiate Studies Institute, 2001. (selections); Weaver, R. *Ideas Have Consequences*. University of Chicago Press, 1984.

In the final week of the class we will step back and contemplate the larger implications of the topics we have explored. Why do/should we care about the past? What can/does history teach us? What role should the study of antiquity play in a modern education? Brief provocative readings about the value of the Classical tradition—including ones whose views I don't myself endorse—will be used to spur debate among the students.