Teacher Answer Key

Case Study

1. The metaphor means that the frieze tells a continuous visual story, like a sentence in a book, and cutting it in half — with pieces in London and pieces in Athens — breaks the narrative in a way that prevents viewers in either location from experiencing the complete composition as intended. This reflects the Greek argument that the sculptures' artistic and cultural meaning depends on their integrity as a complete work, which can only be restored in Athens.

2. Student answers will vary. The British argument centers on accessibility (millions of annual visitors), historical circumstances of rescue, and long institutional stewardship. The Greek argument centers on the illegality of removing property from an occupied nation, the completeness argument illustrated by Dr. Alexiou's observation, and the existence of a purpose-built museum. Either position can be supported; the key is use of specific evidence from the text.

Multiple Choice

1. B
2. A
3. B

Matching

1-C, 2-A, 3-D, 4-E, 5-B

Fill-in-the-Blank

1) optical refinements, 2) Venetian, 3) Acropolis

Short Answer (Sample Responses)

Q1: The Parthenon's conversion from temple to church to mosque shows that dominant cultures regularly appropriate powerful existing structures rather than destroy them, adapting them to new religious purposes while benefiting from their prestige and permanence. This pattern reveals how architecture carries cultural authority that transcends the original builder's intentions.

Q2: Britain argues the sculptures were legally acquired, are well-preserved, and are accessible to global visitors; Greece argues they were taken from an occupied country without meaningful consent and belong together with the remaining pieces in Athens. The core disagreement is whether historical acquisition by a colonial power

constitutes legitimate ownership, and whether accessibility arguments can override cultural sovereignty claims.

Q3: Phidias's case illustrates that in Athens, where religion, art, and politics were inseparable, artistic prominence made an artist vulnerable to political attack. Enemies of Pericles targeted Phidias to damage Pericles indirectly — showing that creative genius in Athens did not provide protection from political violence and that the line between artistic patronage and political liability was dangerously thin.