

Introduction

The papers and videos presented here are the result of the international conference *Teaching Classics in the Digital Age* held online on the 15th and 16th of June 2020. Initially the conference should take place in Kiel but due to the Corona crisis we decided to transfer it to the virtual room. For that reason, people could easily get free access. In total, more than 120 people from all over the world participated in the conference over the two days – which is testimonial to the relevance of and the interest in the topic. In keeping with the theme of the conference, we are publishing the videos recorded during the lectures together with the articles. This hybrid publication format is new to classics, but seems adequate not only in times of crisis but also in connection with our conference topics, that is, innovative digital ways of communicating classical culture.

As the title of the conference indicates, our main focus was on methods for and experiences in teaching ‘Digital Classics’. Digital media provide new possibilities for teaching and outreach in classics. But how can we best make use of the new technologies, both at university and in communicating with the broader public? The conference *Teaching Classics in the Digital Age* aimed at presenting current approaches to digital teaching and sharing best practices by bringing together different projects and practitioners from all fields of classics (including Classical Archaeology, Greek and Latin Studies and Ancient History). Furthermore, it aimed at starting a discussion about principles, problems and the future of teaching classics in the 21st century within and beyond its single fields. We considered the following our key questions:

- How can digital methods and research approaches be implemented in teaching at university level?
- Which technical possibilities are suitable for digital teaching and how can they be used successfully?
- What are the limitations of and obstacles for applying digital teaching methods in classics?

>> This book chapter is published under the Creative Commons Attribution Attribution-ShareAlike 4.0 International license (<https://creativecommons.org/licenses/by-sa/4.0/deed.en>). Please note that individual, appropriately marked parts of the book chapter may be excluded from the license mentioned or may be subject to other copyright conditions. If such third party material is not under the Creative Commons license, any copying, editing or public reproduction is only permitted with the prior consent of the respective copyright owner or on the basis of relevant legal authorization regulations.

- How can digital methods help us to reach out to teachers and students at primary and secondary schools as well as to the broader public?
- How can digital methods contribute to the dissemination of classics as part of a lifelong education?

These questions were discussed in four panels: I ‘Tools and Platforms’, II ‘Teaching Digital Classics: Practice Examples’, III ‘How To Teach Digital Classics’, and IV ‘Visualization and Teaching’. We thank all participants for their valuable input, best practice and for lively discussions.¹

In the present publication, Section I, ‘Tools and Platforms’, is opened by Justine Diemke, Nadine Leisner and Alexandra Trachsel. They present three examples of e-Learning from the Hamburg Open Online University (HOOU). Each classics department has developed multimedia applications and playful learning scenarios like quizzes: the *eManual* of Ancient History, the online presence *Ariadne* which provides basic archaeological information about the ancient Mediterranean, and *Antike Heute in Hamburg*, an online quiz focusing on Greco-Roman mythology.

Gloria Mugelli, Giulia Re, Andrea Taddei, and Federico Boschetti describe the *EuporiaEDU* system, a resource for digital annotation of ancient texts developed by the Laboratorio di Antropologia del Mondo Antico (LAMA), the CoPhiLab at the ILC-CNR in Pisa and the Venice Digital and Public Humanities Department. The system allows to structure textual information by connecting keywords and creating networks of concepts such as ritual actions in Greek Tragedy. It is applicable to all kinds of linguistic or cultural observations, allowing a wide range of collaboration between teachers and students from high school to university.

Konstantin Schulz shows various applications of natural language processing (NLP) to the field of classics, especially to Latin texts. He addresses different levels of linguistic analysis while also highlighting educational benefits and important theoretical pitfalls, especially in vocabulary learning. NLP can solve some problems reasonably well, like tailoring exercises to the learners’ current state of knowledge. However, some tasks still prove to be too difficult for machines at the moment, e.g. reliable and highly accurate parsing of syntax for historical languages.

Vincenzo Capozzoli presents *VERGILIUS*, a collaborative platform for studying and promoting the heritage of the University of Paris 1 Panthéon-Sorbonne, which consists of Greek antiquities, a model of the ancient city of Rome, a collection of pottery sherds from the Near East, a corpus of stamp seals from ancient Iran, several thousands of slides and photographs, the archives of former professors, a collection of plaster casts and a film library.

¹ The program is accessible at <https://www.klassarch.uni-kiel.de/de/ancient-cities-creating-a-digital-learning-environment-on-cultural-heritage-2017-1-de01-ka203-003537/teaching-classics-in-the-digital-age> (last accessed June 1st, 2021).

Since October 2011, these collections have been digitized and organised into archives and virtual exhibitions. This work has proved a valuable training instrument for students, who learn about the objects and their history but also significantly improve their IT skills.

Section II, 'Teaching Digital Classics: Practice Examples', begins with Dorthe Hutz-Nierhoff and Antje-Sophie Menschner who present 'Success Factors for Teaching Museum Studies in the Digital Age: Insights into *museOn* | *weiterbildung* & *netzwerk*'. By demonstrating the key factors of the blended learning format *museOn*, the authors suggest that these factors be transferred to the basic teaching of classics. While there may be obstacles such as the unfamiliarity of teaching staff with digital methods and traditional forms of examination, the digital format presents many benefits for a shift from teaching to learning and for fostering highly relevant skills such as digital interaction and collaborative working.

Katharina Meinecke describes a form of 'Practicing Science Communication in Digital Media: A Course to Write the *Antike in Wien* Blog'. In order to make students familiar with research communication to a general public and to enable them to practice both analogue and digital outreach activities, Meinecke had students write a blog and share their work in social media. An additional aim of the course was to enhance the visibility of Classical Archaeology in Vienna by highlighting the relevance of classical antiquity in the city until today through content created by the participants.

In her contribution 'Classical Studies For the New Millennium: Traditional Material Through New Methods and Perspectives', Eleni Bozia presents a variety of digital teaching examples which also address contemporary problems, such as identity politics from antiquity to contemporary times. Students are required to work on ancient representations of ethnicity, race, and citizenship which are then trained and evaluated by engaging in digital storytelling such as creating videos, or learning to use digital resources in sociolinguistic analysis of ancient and modern texts.

Micah Myers describes the project '*Mapping Cicero's Letters: Digital Visualizations in the Liberal Arts Classroom*': A team comprised of classics faculty members, instructional technologists, and undergraduate students create digital visualizations of ancient Mediterranean travel narratives and investigate them as reflections of the geospatial and travel-related conceptions of ancient authors and audiences. The project therefore represents an ideal combination of content and method: its primary learning aims are increased student facility with tabular data, data visualization, ancient Mediterranean geography and travel, and late Republican Roman history.

Section III, 'How To Teach Digital Classics', opens with the consortium *Ancient Cities* presenting their international, multilingual teaching project. Contributors Michael Blömer, Francis Brouns, Alain Duploux, Stefan Feuser, Simon Malmberg, Stephanie Merten, Christina Videbeck, and Mantha Zarmakoupi explain the production of the Massive Open Online Course (MOOC) *Discovering Greek & Roman Cities*, its

structure and learning material (such as videos, introductory texts, and quizzes), the participants' varied demographics and their feedback. Furthermore, they show how the course's materials were successfully implemented in academic teaching at the Université Paris 1 Panthéon-Sorbonne and at the University of Pennsylvania.

Torsten Bendschus and Corinna Reinhardt suggest a new teaching concept based on the didactic model of a simulation game. This simulation was attached to a (real) interdisciplinary research project at the Friedrich-Alexander-Universität Erlangen-Nürnberg in the summer term 2020 for BA and MA students. Students learned how to use computer-based methods that support the complex cultural analysis of images, such as typical iconographic elements in vase paintings. Within the simulation game, they took on different roles in collecting, annotating and analysing images from data collections.

Fernando Lozano Gómez, Alfonso Álvarez-Ossorio Rivas, and Victor Sánchez Domínguez assess the conclusions of several successive research projects on teaching innovation funded by the University of Seville. Members of the Department of Ancient History developed these projects that are indebted to game based learning. The main goal was to present history in all its complexity, without simple explanations, and to improve the student's general knowledge of the subject by promoting autonomous learning. The paper presents the new teaching materials created by the members of the project. These include an open access handbook with specific teaching tools, instructions for autonomous learning through historical role-play, and the use of timeline playing cards in the university classroom for learning History.

In Section IV, 'Visualization and Teaching', Nikolaos Arvanitis explains the process of 'Mapping Ancient Rome and Teaching 3D Technologies' using Paul Bigot's bronze model at the Institut d'art et d'archéologie in Paris to build a pedagogical project. The aim is to digitize Bigot's model in 3D and study it on a multi-folded perspective, for example in view of its use as teaching material both for students and scholars through an in-depth analysis of its construction and its methodological procedures, but also for further familiarisation of younger children with the ancient city. A 3D model visualised on a simple interactive web-GIS will be elaborated for the disclosure of the ancient city monuments on a global level, used by schools and teaching specialists through the net.


Ian Colvin and Lisa Hay present the *Cambridge School Classics Project* which has been developed to support school-level teaching. From humble beginnings like simple vocabulary testers, the program has since evolved to a large range of resources including schemes of work for civilisation topics, documentaries on aspects of ancient life, and support for reading authentic literature. By removing some of the 'performance' elements of a traditional classroom, these interactive resources can support positive learning habits, risk taking, and creativity. The core aim of the project remains 'to help make the classical world accessible to as many students as possible'.

We would like to thank Kai Lohsträter, Head of the Universitätsverlag Kiel | Kiel University Publishing, for supporting as well as guiding us through the publication process of this hybrid project, Wiebke Buckow for layout and typesetting, Ruby-maya Jaeck-Woodgate and Ethan Dunn for their diligent work in correcting the texts as well as Jennifer Dickler, Delf Lützen, and Ruth Thormann for checking the texts regarding the stylesheet.

The conference was part of the strategic partnership *Ancient Cities. Creating a Digital Learning Environment on Cultural Heritage*² co-funded from 2017-2020 by the Erasmus+ program (grant no. 2017-1-DE01-KA203-003537). We are grateful for the financial support. Members of the project consortium were Marcel Austenfeld, Stefan Feuser, and Stephanie Merten (Kiel), Alain Duplouy, Alessia Zambon, Alexa Gallo, Alexandra Tzortzi, and Florent Alias (Paris), Francis Brouns (Heerlen), Simon Malmberg, Christina Videbeck, Tane Holm Høisæter, and Frode Ims (Bergen), Michael Blömer (Münster), Rubina Raja, and Christian Winter Bech (Aarhus), Mantha Zarmakoupi (Philadelphia) and Dimitris Plantzos (Athens).


Kiel, November 2020

Editors

Stefan Feuser , Kiel University, Institute of Classics / Dpt. of Classical Archaeology


Stefan Feuser is professor of Classical Archaeology at Kiel University. His main research interests are port cities and littoral societies in the eastern Mediterranean and thermal bathing culture in Asia Minor.

feuser@klassarch.uni-kiel.de

Stephanie Merten , Kiel University, Institute of Classics / Dpt. of Classical Archaeology

Stephanie Merten is a PhD candidate in Classical Archaeology at the University of Kiel. Her main research interests are Pompeii, social theories in archaeology and the social implications of ancient architecture.

smerten@gshdl.uni-kiel.de

Katharina Wesselmann , Kiel University, Institute of Classics / Dpt. Didactics of Ancient Languages

Katharina Wesselmann is a professor of Classics at Kiel University. Her research interests include ancient epic, historiography, didactics and teaching, and reception studies.

kwesselmann@email.uni-kiel.de

² <https://www.klassarch.uni-kiel.de/de/forschung/abgeschlossene-projekte/ancient-cities-creating-a-digital-learning-environment-on-cultural-heritage-strategische-partnerschaft-erasmus-pi-stefan-feuser> (last accessed February 4, 2021).