

Classics at the Hamburg Open Online University: Three Examples of eLearning*

In recent years, the departments of Ancient History, Classical Archaeology, and Classical Philology at the University of Hamburg have been engaged in integrating digital-learning methods into the teaching of classics. Each of their projects has been implemented in collaboration with the Hamburg Open Online University (hereafter: HOOU), whose mission is to provide an interuniversity online-learning platform. As a result, each department has developed a didactic design for educational technological scenarios within the scope of its project. In addition to conveying complex facts in a more comprehensible way, one of the shared goals of these projects is to create enhanced motivation for learning through attractive multimedia applications and playful learning scenarios, such as quizzes. The scope of this article is to give a short introduction to these three HOOU projects.

eManual Alte Geschichte

The underrepresentation of Ancient History in schools makes facilitated access to Ancient History particularly important. Attractive learning scenarios such as the *eManual*, which was produced between 2016 and 2019 by a team of doctoral students under the direction of Werner Riess, can help overcome potential hesitation to learn about antiquity through the simple digital transmission of complex contents. The *eManual Alte Geschichte*¹ is a digital-learning platform offering an in-depth introduction to Ancient History through podcasts, quizzes, secondary literature, and a wide range of study materials. The platform presents Ancient History to a very broad target group with a high level of learning efficiency, and it is intended for users of all skill levels. The opportunity to study Ancient History online to this extent is innovative and suitable for home study as well as for use in upper-level secondary school classes and in all types of undergraduate-level scenarios. On the start page of the *eManual* you will find a selection of different contents

* The video of the talk, presented at the online conference *Teaching Classics in the Digital Age* on June 15-16, 2020, is available at <https://doi.org/10.5446/51788>.

1 <https://emanualaltegeschichte.blogs.uni-hamburg.de/> (last accessed May 27, 2021).

>> 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.



Fig. 1: Podcasts: Archaic period.

presented in four tabs, which can be used independently. Podcasts, which are the core component of this platform, are suitable for a basic introduction to a period of Ancient History, while advanced users can immediately access sources or secondary literature to delve more deeply into the content. A total of 39 podcasts in the form of 15- to 30-minute videos provide brief introductions to all periods, from the Minoan civilization to Late Antiquity (Fig. 1).

Below each podcast, the written text is presented, and contains links to additional useful tools. Every unfamiliar term is linked to the glossary, every place name is linked to a map, and you can find images drawn from the archaeological material (Fig. 2).

Through quizzes based on each podcast, students can check whether they have successfully absorbed the knowledge, and the scores achieved facilitate self-evaluation of the learning progress.

For more in-depth engagement with the material, the platform provides long source passages from each period. Every source is provided not just with the Greek or Latin original text and the English translation, but also with three guideline questions and comments. These comments, written by our doctoral students, can serve as role models for source analysis. The material is not confined to written sources but also includes archaeological evidence. Moreover, the students are prompted to compare both types of sources (Fig. 3).

For temporal orientation, a timeline has been created, which is linked to the podcasts. The timeline features significant historical events that the user can learn about in the podcasts, in which he or she can find more details about events and periods. The timeline is interactive in the sense that you can zoom in and out to obtain different levels of granularity. Along with the large number of podcasts, quizzes, and sources, secondary literature is another significant component of the *eManual*. The site provides

Immer Kulträume, die sich zur Stadt hin öffnen, allerdings ist die genaue Kulttopographie unklar. Die Stierstränge fanden wohl nicht in diesen großen Innenhöfen statt, weil diese gepflastert waren, aber die Opferung der Stiere kann man sich hier durchaus vorstellen. Weitere religiöse Architektur stellen die Lustraböden und die Säulenkrypten dar. In Kressos liegt der zentrale Baderaum direkt neben dem Thronsaal, in den Säulenkrypten fanden wohl Ernte- und Reinigungsfeiern statt.

In der postpalatialen Phase, also nach 1450 vordem Jhr., wurden die kulturgebietstypischen Lustraböden in Kressos durch die Lustraböden ersetzt, die aber Treppen erreicht werden konnten.

mykenischer Einfluss bemerkbar. Es gibt viele Veränderungen, aber keinen direkten Bruch, wir greifen also immer noch im Wesentlichen eine Kontinuität im Kult. Offenbar gehen die Mykenen sehr pragmatisch mit der minoischen Kultur um. Was in ihre eigenen religiösen Vorstellungen passt, wird übernommen, wie z. B. die Doppelsäule zur Darstellung von Macht, was sie nicht brauchen, wird nicht weitergepflegt.

Noch ein paar Worte zu den minoischen Ritualen: Wichtig sind Prozessionen zu den Heiligtümern, wo Männer und Frauen tanzen, ...

Zur minoischen Religion

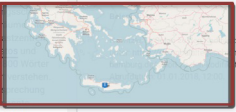
Die Minoische Religion geht aus Grabritualen hervor. Bald löste sich die Riten von den Gräbern und haben nur noch mit Götterverehrung zu tun. In allen Heiligtümern finden sich Gabegefäße, Tonphalloi, Tassen mit weiblichen Brustern, Ithyphallos, also Trinkelgefäße in der Form von Stieren und natürlich die typischen Doppelsäule aus Bronze oder Gold, die entweder zu Hause oder zu groß für eine tatsächliche Verwendung sind. Wie wir die Stierfreier entfernen, spielen Stiere wohl auch im Kult eine wichtige Rolle, vielleicht auch Stieropfer, aber es gibt keine Belege für einen eigentlichen Stiergott. Man muss aber daran denken, dass der Stier im Mythos sehr wohl mit Kreta verbunden wird. Denken Sie daran, dass sich Zeus in einen Stier verwandelt, um die schuldige Europa nach Kreta zu entführen. Kreta ist auch die Insel des Zeus und damit auch die Insel des Stieres. Auf den allgemein bekannten Mythos von Minotaurus muss ich gar nicht weiter eingehen. Im Zentrum des Kultes stand also die Fruchtbarkeit des Menschen, worauf die Tonphalloi genauso wie die vielen weiblichen Figuren hindeuten, die entweder ein Gefäß tragen

unterworfenen minoischen Bevölkerung findet ein kultureller Verschmelzungsprozess statt. Die minoisch-mykenische Mischkultur entsteht.

Die Linear A-Schrift der Minoer ist eine reine Verwallungssprache. Sie diente zur Buchhaltung der Magazine und Vorräte und ist an rund 25 Orten auf Kreta belegt, nicht nur in den Palästen. Bedeutende Fundorte sind Hagia Triada, Chania, Phaistos, Zakro. Linear A ist eine Silbenschrift, von der wir rund 1000 Zeichen unterscheiden können, deren Bedeutung wir aber nicht kennen. Es gibt 90 Syllabogramme, 70% davon haben eine Entsprechung im mykenischen Linear B. Daneben gibt es auch sog. Monogramme, also Zeichen, die ein ganzes Wort bezeichnen. Linear A verwendet auch Monogramme, d.h. Zeichen, die aus zwei oder drei Syllabogrammen zusammengesetzt sind. Zahlzeichen sind in Linear A und B identisch, nur gibt es in Linear A keine Zeichen für 10.000. Obwohl Linear A nach wie vor nicht entziffert ist, haben wir dennoch ein grundlegendes Verständnis der Texte. Zwei Zeichen sind bekannt: KU-RO heißt Summe, Ganzes, PO-TO-

Diesem Beitrag bitte nach folgendem Muster zitieren:

Auto., Beitragszettel, online unter: LINK, Abrufdatum: XXXX.XXXX, 00:00.



sonnen, online unter: LINK, Abrufdatum: XXXX.XXXX, 00:00.

Fig. 2: The written text of the podcasts.


Projekttitel: eManual Alte Geschichte
Modul (optional):
Autor: In: Homer
Lizenz: CC-BY-NC-SA

hamburg open online university

Hom. Il. 6, 399 – 493

ἢ οἱ ἔπειτ' ἦντορ', ἄρα δ' ἄμφιπολοῖ κίεν αὐτῆ
400 παῖδ' ἐπὶ κλάπῃ ἔχουσι ἀτάλαρανα νηπιον αὐτίως
Ἐκτοριδῆν ἀγαπητὸν ὀλίγον ἀστέρι καλῷ,
τὸν β' "Ἐκτωρ καλέσκες Ἀστυάναρον, αὐτῶρο ἰὸ ἄλλοι
Ἀστυάνακ'· οἷος γὰρ ἔροτοσ' ἴλαον "Ἐκτωρ.
ἦτο ἰὸ μὲν μῖστρον ἰδῶν ἐς παῖδα σπαυτῆ;
405 Ἀνδρομάχη θεοὶ ἄγγα παρῖστασθε: τίλοισι δὲ
ἔν τ' ἄρα οἱ φησὶ χροῖ ἔπος τ' ἔφατ' ἰδὼ
Ἐκτορὸς σφίσι σε τὸ σὸν μένος, αὐτῶ
παῖδε τε νηπιῶνον καὶ ἔμ' ἄμωρον,
αἰὶ ἔσομαι: τόγα γὰρ σε κατακτενέει
410 τὸν τῆς ἐφορηθῆντες ἔμοι δὲ κ
σὺ ἀπαρῆραυτοσὶ χθῶνα δόμενοι. c

Text zum downloaden



Leitfragen:

- Fassen Sie den Inhalt der Quellpassage zusammen.
- Verzählen Sie die Beschreibung der Verabschiedung bei der Abreise von Troja.

das Schicksal Trojas finden sich in der

Kommentar:

In dieser Passage aus der Ilias Homers wird die Verabschiedung zwischen dem trojanischen Prinzen Hektor und seiner Frau Andromache beschrieben. Andromache ist in Sorge um Hektor und die Trojaner mit ihrem Sohn Astyanax und einer Dienerin auf den großen Turm gestiegen. Hier, hoch oben über Stadt und Schlachtfeld, findet Hektor sie. Die angeführte Quellpassage setzt an dieser Stelle ein. Andromache fleht ihren Mann, um der Familie und ihrer selbst willen, an, nicht in den Krieg und insbesondere den Kampf gegen Achilles zu ziehen. Für sie sei ein Leben ohne ihren Mann sinnlos, zumal sie nicht einmal mehr Familie habe, da Achilles schon ihre Brüder und ihren Vater getötet habe. Hektor entgegnet jedoch, dass es sein Stolz und seine Abkunft nicht zuließen, sich vom Kampf fernzuhalten. Zugleich versichert er Andromache, dass sein Tod rühmlich sei und dieser Ruhm seinen Tod überdauern und seine Witwe trösten werde. Daraufhin verabschiedet er sich zuerst von seinem Sohn,

Fig. 3: Source analysis: comparison between a scene from Homer and vase painting.

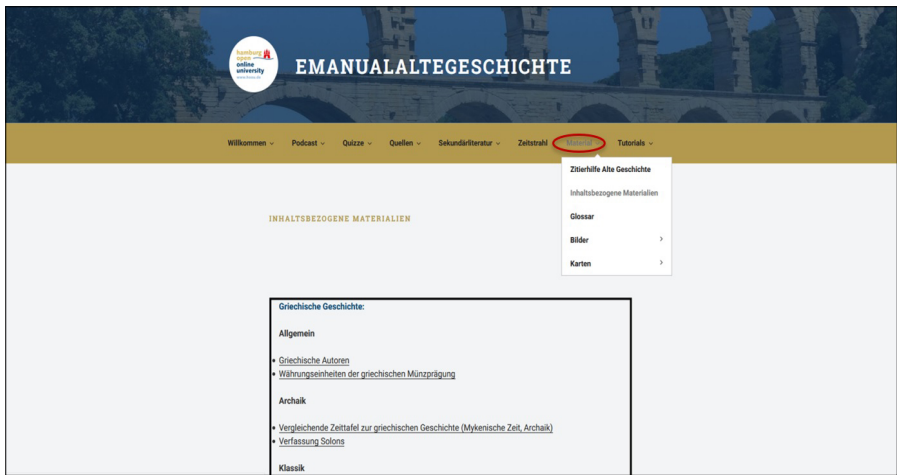


Fig. 4: The Material tab: citation system, content-related material, a glossary, pictures, and maps.

significant papers on various topics, available as PDF files and free to download. Like the sources intended to promote intensive study, each article is accompanied by guideline questions and detailed comments. The comments provide information about the author and explain difficult text passages for better reading comprehension. The Zotero library link offers access to about 800 titles of introductory literature, which can be searched by keywords.

Under the Material tab, you will find a document detailing the citation system, lots of content-related material, a glossary, pictures, and maps (Fig. 4).

The content-related material encompasses a broad range of graphics divided into periods, including timetables, constitutional and social structures, currency units, pedigrees of each dynasty, and a list of Greek and Roman writers. The user can download for free all of these materials as PDF files. The glossary summarises all technical terms in alphabetical sequence. Under Pictures, you will find a collection of archaeological material for every period. Moreover, the tab provides many maps of wars and expansions. The last tab includes video tutorials on how to use the *eManual* and its functions, guidelines for writing term papers, and suggestions for creating and giving presentations.

These valuable resources greatly facilitate intensive home study and provide both beginners and experts with an interactive learning scenario, a new experience of approaching Ancient History. The Hamburg Department of Ancient History has by now successfully established the *eManual* for its courses, seminars and lectures alike. The added value of such learning platforms can be seen in crises such as today's COVID-19 pandemic, during which digital teaching is gaining more and more traction.

Online repertorium *Ariadne* – Grundwissen zur Kultur und Archäologie des antiken Mittelmeerraumes

The online review course *Ariadne – Grundwissen zur Kultur und Archäologie des antiken Mittelmeerraumes*² was created at the Institute of Classical Archaeology from 2015 to 2017. From the beginning, *Ariadne* was intended to be a permanent learning resource for basic knowledge in Classical Archaeology. It aims to impart a genuine and sustainable fundamental understanding of the archaeological record with its artefacts and their primary data, such as dimensions, material, location, and chronology. At the same time, it offers sophisticated and cross-topic connections to enable more profound access to their socio-cultural meanings. Since an extensive fundamental knowledge of material culture is essential for cultural studies, it is usually taught in the first two semesters within an introductory course, to be expanded in the following semesters. However, it seems difficult for students to acquire this knowledge independently, merely through basic lectures. Therefore, *Ariadne* is intended to create interactive thematic learning environments to support the learning process through varied, sometimes playful repetition and contextualization, as well as the use of multiple media to guide students at the beginning of their studies.

Thus, *Ariadne* will be used in the first two semesters, parallel to the introductory lectures, as a blended-learning scenario for repetition and to deepen necessary knowledge through intensive self-study phases. Furthermore, it is open to anyone interested in archaeology for gathering information about the ancient Mediterranean.

For this purpose, we initially used the eLearning platform Olat, hosted by the university. To reach a wider public, the course was open without registration. However, since Olat is no longer supported, we immigrated the course this year to the new platform OpenOlat³, and used this opportunity to recreate and develop some of the sections. Unfortunately, the new platform is limited to users of the University of Hamburg only (Fig. 5).

The course itself is divided into 11 main chapters. The first, Theory and Methods, contains short explanations and references to further readings on topics like chronology or techniques for field working. The second section offers an overview of general developments within specific periods, beginning with the Aegean Bronze Age to Late Antiquity – this is based on the structure of our bachelor's degree. The next units contain general information about different topics of archaeology, engaging most of the areas of Greek and Roman culture.

2 <https://www.openolat.uni-hamburg.de/auth/RepositoryEntry/98634275/CourseNode/101592542087825> (last accessed: May 27, 2021; accessible only for users of Hamburg University).

3 <https://www.openolat.uni-hamburg.de> (last accessed May 27, 2021).

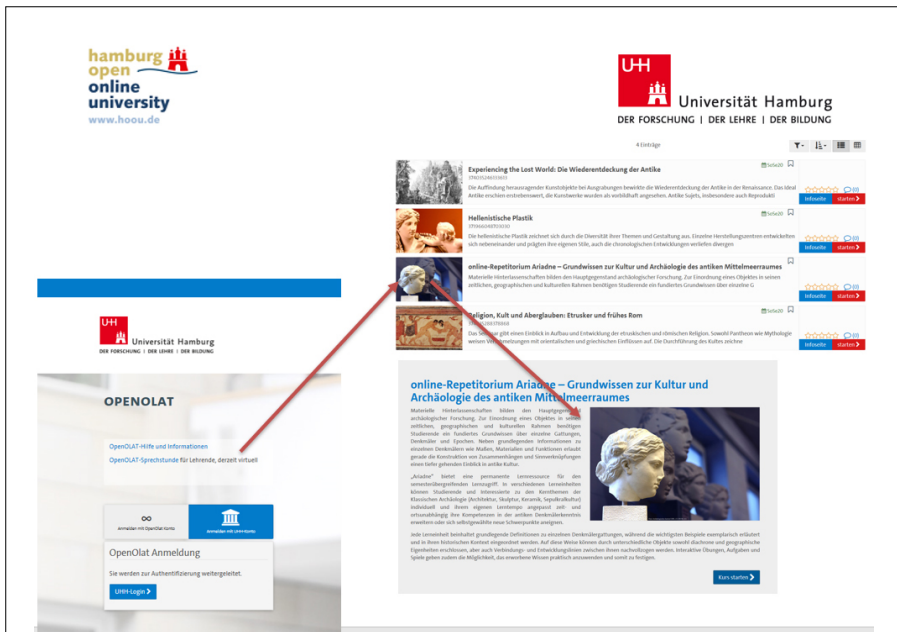


Fig. 5: How to get the online course on the platform OpenOlat.

Each of these units is structured in the same way (Fig. 6). First, a general overview of the topic is provided, using a short screencast of 10-20 minutes and an explanatory text, followed by essential questions, sources, and references for further reading so that students can work independently on the single learning units. Each artefact mentioned in the video is linked within the text, so it is possible to get detailed information about unique monuments or objects at any time, but also to emphasise aspects in context (like chronological order for example). Every artefact can, therefore, be studied independently within the unit *Denkmälerkenntnis*. It is structured as a catalogue, containing objects and monuments from each period, and provides general data (measurements, material, placement, dating, etc.), historical context, sources, and references for further reading so that these artefacts can be learned like vocabulary. Final self-tests then record personal learning successes.

In addition to this object-based content, supplementary literature references and other web links support self-study beyond the online course; a glossary complements the learning portfolio.

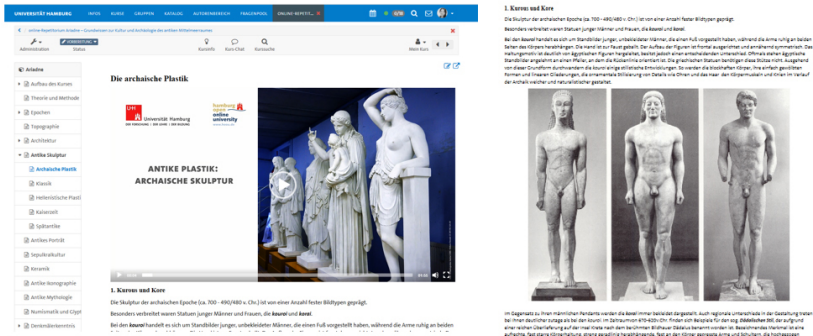


Fig. 6: Example of the general structure of chapters – here Sculpture, Archaic Period.

Antike Heute in Hamburg

*Antike Heute in Hamburg*⁴ is an online quiz focusing on Graeco-Roman mythology. It was implemented in collaboration with the HOOU between May 2018 and February 2019. It was conceived as a project that would reach beyond the university and engage with a larger audience, while simultaneously creating innovative courses for students. Indeed, students from all levels can acquire knowledge or consolidate their skills in Graeco-Roman mythology in a playful manner. In doing so, the link between the content of their studies and their immediate environment is highlighted, so that the quiz raises the students' awareness of how relevant the topics they learn in classics are for their present-day experience. The quiz should also provide them with the necessary skills to allow them to shape the dialogue with the public at large with their own personal contributions. Therefore, the project takes as its starting point the city of Hamburg, and incorporates into the teaching the place in which the students study. This choice also has the advantage of making a strong link to the public at large, so that it becomes easy to demonstrate the connection between a modern city and the academic field of classics.

4 <https://antikeheutehh.blogs.uni-hamburg.de/> (last accessed May 27, 2021).

hamburg open online university
ANTIKE HEUTE IN HAMBURG
Ein Projekt der HOOÜ/UHH

Menü

FRAGE 1

00:00 00:34 Lecture2Go

Welche Figur der antiken Mythologie ist hier dargestellt?

- Hermes
- Herakles
- Ares

Reuse Rights of use Embed H-P

Wo befindet sich die dargestellte Figur?

- Im Stadtpark
- Stephansplatz
- Jungfernstieg

Reuse Rights of use Embed H-P

Fig. 7: AHinHH: entry 1: video and questions.

Reuse Rights of use Embed H-P

„Landkarte: Hermes“ von Team HOOÜ/UHH, Universität Hamburg ist freigegeben unter Creative Commons [Zurück](https://creativecommons.org/licenses/by/4.0/)

Geflügelte Sandalen

Jeder möchte, dass seine Botschaften schnell ans Ziel kommen. Mit geflügelten Sandalen geht dies besonders gut.

Beutel

Geld kann man klauen oder erwerben. Dieser Gott beschützt beides.

Stab

Mit diesem Stab, Garant für die Legitimität des Übermitters, wappnete man sich in der Antike gegen Fake-News.

Fig. 8: AHinHH entry 1: additional guidance.

The quiz is designed so that for each of its entries the users find two questions that are related to an artefact found in the public space of Hamburg and presented in a short video. The first task consists of identifying the mythological figure represented by the artefact shown, while the second asks them to locate the artefact on a map of Hamburg (Fig. 7).

The users will find some additional guidance in case they are not familiar either with Graeco-Roman mythology or with the city of Hamburg. A detailed image with hints at some telling attributes of the mythological figure should facilitate its identification, while a map of Hamburg helps with the localisation of the artefact (Fig. 8).

Under the correct answer, the users may find further material. For the mythological figure, we provided some basic information about the figure with some indications for further readings. For the second question, we gave some background information on the artist who made the artefact, on the context in which it was created, and, if available, on the aspects of the mythological figure he or she decided to represent in this artefact.

None of these indications was meant to be exhaustive. They should leave room for further exploration, as the quiz, as well as its few questions, should trigger in the users a desire for more, so that they may go for a walk in Hamburg, or in their own cities, and look for other similar objects where mythological figures are represented in public spaces. Finally, with the quiz we also intended to highlight the richness of Hamburg with regard to artefacts in public space, and to draw attention to the substantial number of these with Graeco-Roman themes.

Authors

Justine Diemke, University of Hamburg, Department of Ancient History

Justine Diemke is working as a Research Associate at the Department of Ancient History at the University of Hamburg. For her PhD project, she examines the occurrence of depressive disorder and their assessment in ancient sources. She studied Ancient History and Classical Archaeology at the University of Hamburg from 2015-2020. After her master's degree she has been a recognized student at the University of Oxford at the Department of Classics. As a student assistant, she has been involved in the project *eManuel Alte Geschichte*. Her research interests are situated in the areas of history of emotions and violence in antiquity, digital humanities, ancient senses and the role of night in ancient literature.

justine.diemke@uni-hamburg.de

Nadine Leisner, University of Hamburg, Department of Archaeology and Cultural History of the Ancient Mediterranean

Nadine Leisner is working in the Department of Archaeology and Cultural History of the Ancient Mediterranean at the University of Hamburg. Since her PhD (2014) her research areas are based in the fields of iconography, ancient family history as part of the gender studies, and funeral archaeology. The results of her analysis emerged into the organisation of two international conferences, discussing phenomena of constitution, resilience, and significance of families in the ancient Mediterranean. Her recent research aims at topics of cultural exchange, as

well as the reception of ancient art in modern times. Since 2011 she incorporates different concepts of eLearning into her teaching, supporting and accompanying existing concepts, as well as using digital media for experimental projects and exhibitions. For this innovative usage of digital media, she earned a teaching award of the University in 2018.

nadine.leisner@uni-hamburg.de

Alexandra Trachsel, University of Hamburg, Department of Greek and Latin Philology at the University of Hamburg
Alexandra Trachsel is working in the Department of Greek and Latin Philology at the University of Hamburg. Her PhD (2005) and her Habilitation (2014) are dedicated to Homeric scholarship and the reception of the Trojan landscape in Antiquity. Since 2008 she is also involved in digital humanities and co-organised several academic events related to the use of new technologies in the field of classics (e.g. DH2014 conference in Lausanne). In 2012–2013 she spent a year at the Department of Digital Humanities at King's College London. Her interest in digital humanities also includes e-learning and the development of digital media for the classroom. Her latest project (*Antike Heute in Hamburg*) takes advantage of the HOUU and explores the opportunities digital teaching can bring to students, teachers and the public at large.

alexandra.trachsel@uni-hamburg.de

References

Antike Heute in Hamburg. <<https://antikeheutehh.blogs.uni-hamburg.de/>> (last accessed May 27, 2021)

eManual Alte Geschichte. <<https://emanualaltegeschichte.blogs.uni-hamburg.de/>>
(last accessed May 27, 2021)

Online Repetitorium Ariadne. <<https://www.openolat.uni-hamburg.de/auth/RepositoryEntry/98634275/Course-Node/101592542087825>> (last accessed May 27, 2021); accessible only for users of Hamburg University)

OpenOlat. <<https://www.openolat.uni-hamburg.de>> (last accessed May 27, 2021)