

READING CLASSICAL TEXT DIGITALY: CLOSE AND DISTANT

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COURSE OUTLINE

1. GENERAL

SCHOOL	PHILOSOPHY		
ACADEMIC UNIT	DEPARTMENT OF PHILOLOGY		
LEVEL OF STUDIES	GRADUATE		
COURSE CODE	ΕΛΦ002	SEMESTER	2 nd
COURSE TITLE	READING CLASSICAL TEXT DIGITALY: CLOSE AND DISTANT.		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	10
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised, general knowledge, skills development</i>	Special background		
PREREQUISITE COURSES:	NONE		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Modern Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES (by adapting the teaching language)		
COURSE WEBSITE (URL)			

2. LEARNING OUTCOMES

Learning outcomes <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i> <i>Consult Appendix A</i> • Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area • Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B • Guidelines for writing Learning Outcomes
Upon successful completion of the course, postgraduate students will be able to: • Demonstrate a comprehensive understanding of the theoretical principles and methodological approaches of digital classical literature, with a particular emphasis on the analysis of theatrical texts. • Critically analyse the potential and limitations of digital tools and

methods in the research and interpretation of classical dramas.

- Explain the basic principles of graph theory and its use in the analysis of character networks in theatrical works.
- Critically evaluate the results of analyses conducted using digital methods on theatrical texts, taking into account the historical and cultural context.
- Formulate research questions that can be answered through the combination of analytical and computational methods.
- Apply a range of close and distant reading methods for text interpretation, taking advantage of the benefits of both approaches.
- Apply a wide range of digital tools and techniques to text analysis.
- Employ the XLM annotation language for the encoding of specifically theatrical texts.
- Analyse networks of characters in theatrical works using the graph theory and appropriate tools.
- Participate in the design of research projects that employ digital methods and tools.
- Present the results of their research in a clear, accurate, and academically rigorous manner.
- Critically assess the capabilities and limitations of digital methodologies in the field of classical studies.
- Apply their knowledge and abilities in creative ways to address issues and generate new knowledge in the field of classical studies.

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information, with the use of the necessary technology
Adapting to new situations
Decision-making
Working independently
Team work
Working in an international environment
Working in an interdisciplinary environment
Production of new research ideas

Project planning and management
Respect for difference and multiculturalism
Respect for the natural environment
Showing social, professional and ethical responsibility and sensitivity to gender issues
Criticism and self-criticism
Production of free, creative and inductive thinking
.....
Others...
.....

- Search for, analysis and synthesis of data and information, with the use of the necessary technology.
- Adapting to new situations.
- Working independently.
- Team work.
- Production of new research ideas.
- Working in an interdisciplinary environment.
- Criticism and self-criticism.
- Production of free, creative and inductive thinking.

3. SYLLABUS

1. Week 1: Introduction to Digital Humanities. Data in the Humanities. The DraCor digital corpus.
2. Week 2: An examination of close and distant reading techniques.
3. Week 3: Close reading, annotations and XML-TEI I.
4. Week 4: Close reading, annotations and XML-TEI II.
5. Week 5: Close reading, annotations and XML-TEI III.
6. Week 6: Remote reading: methods and tools I.
7. Week 7: Remote reading: methods and tools II.
8. Week 8: Visualisations I: Graphs and maps.
9. Week 9: Visualisations II: Trees.
10. Week 10: An introduction to graph theory, including the use of DraCor graphs.
11. Week 11: Combining close and distant reading I.
12. Week 12: Combining close and distant reading II.
13. Week 13: Presentation of the progress of the working groups and instructions for writing the final paper.

4. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	• Face-to-face. • Asynchronous distance learning through the electronic platform ecourse. • Synchronous distance learning through the electronic platform Microsoft Teams, when required.	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	• Use of digital humanities and NLP tools. • Use of notepad++ or, alternatively, VS Code or Oxygen to create and edit .xml files. • Use of the DraCor digital corpus and its tools. • Support of the learning process through the electronic platform ecourse. (Uploading of lecture notes and other course material) • Use of ICT in teaching (PowerPoint presentations) • Communication with students via e-mail. • Posting of announcements on the electronic platform ecourse.	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational</i>	Activity	Semester workload
	Lectures in interaction with students	39
	Working in working groups for small	39

visits, project, essay writing, artistic creativity, etc. The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS	projects to practice on the course material	
	Independent Study of Secondary Literature	72
	Final Essay	100
	Course total (25 hours per credit)	250 (10 ECTS)
STUDENT PERFORMANCE EVALUATION Description of the evaluation procedure Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other Specifically-defined evaluation criteria are given, and if and where they are accessible to students.	A final essay written in Modern Greek on a subject relevant to the content and objectives of the course. The essay's evaluation criteria are thoroughly explained during the course and their essays are returned to students with corrections and grades. The evaluation criteria of the course are available to students on: ...	

5. ATTACHED BIBLIOGRAPHY

The attached bibliography is intended for further study of the course's subjects and is posted on the ecourse, (see [...](#)).

Suggested bibliography:

- "A Gentle Introduction to XML", στο: *TEI: Guidelines for Electronic Text Encoding and Interchange P5* 2023, <https://www.tei-c.org/release/doc/tei-p5-doc/en/html/SG.html>
- Berti, M. (ed.) (2019). *Digital Classical Philology: Ancient Greek and Latin in the Digital Revolution*. Berlin / New York.
- Börner, I., Fischer, F., Milling, C., and Sluyter-Gäthje, H. (2022). "Einführung in DraCor - Programmable Corpora Für Die Digitale Dramenanalyse", doi:[10.5281/ZENODO.6327951](https://doi.org/10.5281/ZENODO.6327951)
- Chronopoulos, S., and Spöri, D. (2023). "Citations in Pollux' Onomasticon: Annotation, Visualization, Interpretation", *Digital Classics Online* 9: 30–50.
- Ciula, A., Eide, Ø., Marras, C. και Sahle, P. (2023). *Modelling between Digital and Humanities: Thinking in Practice*. Cambridge.
- Δημητρούλια, Ξ., and Τικτοπούλου, Α. (2015). *Ψηφιακές λογοτεχνικές σπουδές*, Κάλλιπος.
- Drucker, J. (2011). "Humanities Approaches to Graphical Display", *DHQ* 5.
- Drucker, J. (2017). "Why Distant Reading Isn't", *PMLA* 132: 628–635.
- Drucker, J. (2021). *The Digital Humanities Coursebook: An Introduction to Digital Methods for Research and Scholarship*. Abingdon, Oxon / New York.

- Eggert, P. (2010). "Text as Algorithm and as Process", στο: W. McCarty (ed.), *Text and Genre in Reconstruction: Effects of Digitalization on Ideas, Behaviours, Products and Institutions*, 183–202. Cambridge.
- Eve, M.P. (2019). *Close Reading with Computers: Textual Scholarship, Computational Formalism, and David Mitchell's Cloud Atlas*. Stanford, California: Stanford University Press.
- Fischer, F., Börner, I., Göbel, M., Hecht, A., Kittel, Ch. και Milling, C. (2019). "Programmable Corpora: Introducing DraCor, an Infrastructure for the Research on European Drama", στο: *Proceedings of DH2019: "Complexities"*, Utrecht University, [doi:10.5281/zenodo.4284002](https://doi.org/10.5281/zenodo.4284002).
- Flanders, J., and Jannidis, F. (ed.) (2019). *The Shape of Data in the Digital Humanities: Modeling Texts and Text-Based Resources*. London / New York.
- Gold, M. (ed.) (2012). *Debates in the digital humanities*. Minneapolis.
- Gold, M., and Klein L. F. (ed.) (2019). *Debates in the digital humanities 2019*. Minneapolis.
- Hayles, N. K. (2003). "Translating Media: Why We Should Rethink Textuality", *The Yale Journal of Criticism* 16: 263–290.
[doi:10.1353/yale.2003.0018](https://doi.org/10.1353/yale.2003.0018).
- Hayles, N. K. (2010). "How We Read: Close, Hyper, Machine", *ADE Bulletin* 150: 62–79.
- Hayles, N. K. (2012). *How We Think: Digital Media and Contemporary Technogenesis*. Chicago.
- Jänicke, S., Franzini, G., Cheema, M., and Scheuermann, G. (2015). "On Close and Distant Reading in Digital Humanities: A Survey and Future Challenges". *Proc. of Eurographics Conference on Visualization* 2015: 83–103.
- Jänicke, S., Franzini, G., Cheema, M.F., and Scheuermann, G. (2016). "Visual Text Analysis in Digital Humanities", *Computer Graphics Forum* 36: 226—250.
- Jannidis, F., Kohle, H., and Rehbein, M. (ed.) (2017). *Digital Humanities Eine Einführung*. Stuttgart.
- Moretti, F. (2005). *Graphs, Maps, Trees: Abstract Models for a Literary History*. London/New York
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- Pierazzo, D.E. (2015). *Digital Scholarly Editing: Theories, Models and Methods*. London.
- Price, K. M., and Siemens, R. (ed.), *Literary Studies in the Digital Age*. Modern Language Association of America.
- *The Programming Historian*, <https://programminghistorian.org/>
- Schöch, C. (2013). "Big? Smart? Clean? Messy? Data in the Humanities", *Journal of Digital Humanities* 2: 2—13.

- Terras, M., Nyhan, J., and Vanhoutte, E. (ed.) (2013). *Defining Digital Humanities. A Reader*. London.

Related academic journals:

- Digital Classics Online (DCO),
<https://journals.ub.uni-heidelberg.de/index.php/dco>
- Digital Humanities Quartelry (DHQ),
<https://www.digitalhumanities.org/dhq>
- Journal of the Text Encoding Initiative (jTEI), <https://journal.tei-c.org>
- RIDE – A review journal for digital editions and resources,
<https://ride.i-d-e.de/>