

# Teaching the Ancient World with Replicas

## Appendix: Module Plan

### 3D Prints

- Jasper Heart Scarab, Durham University [inv. EG5270](#); (Purchased from Hugh Percy, 10th Duke of Northumberland); 3D model by Cole Kelly, for Durham ([Sketchfab](#))
- Cycladic marble head, ca. 2700–2500 BCE ([Met. Museum inv. 64.246](#)); 3D model from model by [Scan the World](#)
- Cycladic figurine, Plastiras Type ca. 3000–2800 BCE ([British Museum inv. 1890.0921.5](#)); Right: 3D print from model by the British Museum ([SketchFab](#))
- 3D print of the Bust of Nefertiti from the [model by Scan the World](#)

### Assigned Material

#### Meeting 1

- Abd el-Gawad, Heba, and Alice Stevenson. (2021). “Egypt’s Dispersed Heritage: Multi-Directional Storytelling Through Comic Art.” *Journal of Social Archaeology*, 21, no. 1(2021): 121–45. <https://doi.org/10.1177/1469605321992929>
- PBS “Origin of Everything” Video, [The Problem with Museums](#)
- “Monument Lab” Podcast, [Museums Are Not Neutral](#)

#### Meeting 2

- Renfrew, Colin. “Early Cycladic Sculpture: Issues of Provenance, Terminology and Classification.” In *Early Cycladic Sculpture in Context*, edited by Colin Renfrew, Marisa Marthari, and Michael J. Boyd, 1–12. London: Oxbow Books, 2017.
- Hanna, Monica. “Cultural Heritage Attrition in Egypt.” In *Testing the Canon of Ancient Near Eastern Art and Archaeology*, edited by Amy Gansell, and Ann Shafer, 315–19. Oxford: Oxford University Press, 2020. <https://doi.org/10.1093/oso/9780190673161.003.0019>
- Atalay, Sonya, Jen Shannon, and John G. Swogger. [Journeys to Complete the Work](#).
- “Access for Who” Podcast, [Digital Collections Pt 1](#) and [Pt 2](#)

### Supplemental Materials

- Bond, Sarah. “What the ‘Nefertiti Hack’ Tells Us About Digital Colonialism.” *Hyperallergic*, May 24, 2021. <https://hyperallergic.com/647998/what-the-nefertiti-hack-tells-us-about-digital-colonialism/>
- Brodie, Neil, Morag M. Kersel, Simon Mackenzie, Isber Sabine, Emiline Smith and Donna Yates. “Why There is Still an Illicit Trade in Cultural Objects and What We Can

- Do About It.” *Journal of Field Archaeology* 47, no. 2 (2021): 117–30. DOI: <https://doi.org/10.1080/00934690.2021.1996979>
- Devlin, Liam. “Antiquity Market Trends in Cycladic Figurines, 2000–19: Studies in Price, Prevalence, and Provenance.” *International journal of cultural property* 29, no.3 (2022): 311–44.
  - Garstki, Kevin. 2016. “Virtual Representation: The Production of 3D Digital Artefacts.” *Journal of Archaeological Theory and Method* 24 (2017): 726–50. doi: 10.1007/s10816-016-9285-z.
  - Geismar, Haidy. *Museum Object Lessons for the Digital Age*. London: UCL Press, 2018. <https://doi.org/10.14324/111.9781787352810>
  - Olson, Brandon R., and William R. Caraher. “Visions of Substance: 3D Imaging in Mediterranean Archaeology.” *Digital Press Books*. 6. Grand Forks: The Digital Press at The University of North Dakota, 2015. <https://commons.und.edu/press-books/6>
  - Tyldesley, Joyce. *Nefertiti’s Face: The Creation of an Icon*. Cambridge: Harvard University Press, 2018. <https://doi.org/10.2307/j.ctv6sj6tx>.
  - Podcast: Egypt’s Dispersed Heritage Project, [A podcast with Samira Ahmed, Margaret Maitland, Heba Abd el Gawad and Alice Stevenson](#).
  - Podcast: “Sapiens” Podcast, [Repatriation Is Our Future](#)
  - Video: [Reclaiming the Ancestors: Indigenous and Black Perspectives on Repatriation, Human Rights, and Justice](#) (Sapiens panel discussion sponsored by the [Society of Black Archaeologists](#) and the [Indigenous Archaeology Collective](#)).
  - Video: [“Your Mummies, Their Ancestors? Caring for and about Ancient Egyptian Human Remains”](#) (sponsored by [Everyday Orientalism](#))

## Learning Objectives

Following L. Dee Fink’s Taxonomy of Significant Learning (*Creating Significant Learning Experiences*, 2003), the learning objectives include both cognitive and affective goals, designed to situate the module learning within broader course content and discussions. These objectives are presented to the students at the beginning of the module in order to signpost learning outcomes and stimulate a metacognitive awareness of the learning process.

*Foundational Knowledge:* Understand and remember the basic histories of exploration and cultural heritage extraction in the ancient Mediterranean, including changing legal and ethical debates related to cultural heritage and antiquities legislation;

*Application:* Learn how to evaluate 3D models as tools for visualization and analysis, including the potential benefits and drawbacks. Develop critical analytical skills in evaluating ancient

objects and museum holdings, including the types of information recorded and methods used for object study and provenance documentation;

*Integration:* Identify and critically evaluate the ways in which power and ideology are reflected in cultural heritage collecting and protection practices in different times and places;

*Human Dimension:* Develop a better awareness of collecting practices and the impact of these practices on cultural heritage and source communities, particularly who has traditionally had access to such objects and whose interests have been served by past collecting practices and modern digitization efforts;

*Caring:* Care about cultural heritage, its protection, and the ethics of museum and private holdings;

*Learning How to Learn:* Be able to identify useful resources for continued learning about cultural heritage debates in the future and know how to integrate critical historical analysis in future learning.

## **Module Plan**

### *Meeting 1:*

Before beginning the module activity, the learning objectives are outlined, after which students are provided with a short lecture on the histories of cultural heritage extraction in the Mediterranean, West Asia, and North Africa. This lecture can be tailored to the course level and topic. Topics addressed include collecting practices and the history of cultural heritage displacement for the places in question, the development of museums or collecting institutions, and major pieces of cultural heritage legislation. Explicit connections are drawn throughout to the assigned material, which address the impact of western dominant notions of ownership, classification, and display.

Following this background presentation, students form groups of 3–4 individuals, and are provided with the collection of printed replicas and Worksheet 1 (to be completed as a group). If students have access to computers, the object inventory pages can be accessed directly, otherwise printed copies can be provided to each group. This part of the activity takes approximately 30 minutes and is assessed as a low-stakes assignment graded on a complete / did-not-complete basis. This is followed by discussion together reflecting on the activity and the challenges they faced in studying 3D reproductions and collecting full object information through museum inventories (e.g., what types of information are provided; is information consistent across institutions; are there details missing; are there resources for further research). The materiality of the digital reproductions are also addressed, including types of information lost through the process of reproduction (e.g., weight, material, colour, etc.), as well as an explicit conversation

around their experience as an observer (e.g., did the reproduction provide them with a similar / equivalent “thrill of proximity”).

*Meeting 2:*

Students complete Worksheet 2 independently and submit the assignment for assessment (this could be modified to be a group activity undertaken in class if students have access to computers). Any of the module’s objects could be selected for this activity, though it is recommended that you ensure that the appropriate details are available on the public-facing institutional website in advance. The second in-class meeting focuses on discussion of the ethics of museum holdings today and the paths for future reconciliation and repatriation. Depending on the class structure, this component can be structured as a collective group discussion, or through smaller breakout groups followed by discussion together.

## ANCIENT WORLD IN 3D PROJECT WORKSHEET 1

**Object 1 Name:**

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**Museum Name and number:**

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**Production Date:**

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**Findspot / Provenance:**

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**Dimensions:**

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**Description:**

(what is the object? what was it used for? how is it decorated)

**Materials:**

(what is the object made of? where were these materials found? any other relevant information on the materials?)

**Production:**

(where and how was the object made? were any specific techniques used? do we know anything about the craftspeople who made such objects?)

**Location:**

(do we know where the object was found? does this location tell us anything about consumption—e.g., was it imported / used / placed in a tomb? do we know what it was found with?)

**Provenance:**

(how did the object end up in the museum where it is currently held?)

**Object 2 Name:**

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**Museum Name and number:**

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**Production Date:**

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**Findspot / Provenance:**

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**Dimensions:**

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**Description:**

(what is the object? what was it used for? how is it decorated)

**Materials:**

(what is the object made of? where were these materials found? any other relevant information on the materials?)

**Production:**

(where and how was the object made? were any specific techniques used? do we know anything about the craftspeople who made such objects?)

**Location:**

(do we know where the object was found? does this location tell us anything about consumption—e.g., was it imported / used / placed in a tomb? do we know what it was found with?)

**Provenance:**

(how did the object end up in the museum where it is currently held?)

**Object 3 Name:**

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**Museum Name and number:**

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**Production Date:**

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**Findspot / Provenance:**

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**Dimensions:**

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**Description:**

(what is the object? what was it used for? how is it decorated)

**Materials:**

(what is the object made of? where were these materials found? any other relevant information on the materials?)

**Production:**

(where and how was the object made? were any specific techniques used? do we know anything about the craftspeople who made such objects?)

**Location:**

(do we know where the object was found? does this location tell us anything about consumption—e.g., was it imported / used / placed in a tomb? do we know what it was found with?)

**Provenance:**

(how did the object end up in the museum where it is currently held?)

## **ANCIENT WORLD IN 3D PROJECT**

### **WORKSHEET 2**

Instructions: select one of the module's objects and answer the following questions.

**Museum / Institutional Information:**

Who manages and funds the institution? What is the stated mission (of the specific department / unit or broader institution holding it)? How does the object or collection fit within this mission? (200–400 words)

**Collection Description:**

How large is the collection to which the object belongs? What types of material does it include? When were the materials collected and from where (e.g., what is its provenance)? (200–400 words)

**Collection Narrative:**

Summarize the narrative description provided for the collection (if at all). Does it explain how the collection fits within the goals of the institution? (200–400 words)

**Collection Navigation:**

Is the organizational structure of the collection clear? How easy is it to navigate the design interface? Are there tools built in for lateral searching (e.g., connecting objects of similar type or context)? (200–400 words)

**Object / Collection Future:**

Is there explicit discussion of repatriation or restitution efforts on behalf of the object or collection? Do they address contested claims? Is there discussion of consultation with different stakeholders (e.g., descendent communities)? (200–400 words)