Q82105 Independent Second Year Project (20 credits)

Convener: Dr. Lynn S. Fotheringham

Guest Speakers:
Clare Pickersgill, University Museum
Elizabeth Newall, Hallward Library
Debra Henson, Hannah Woolley and Becky Coleman, Careers and Employability Service
Andrew Greenman, Institute for Enterprise and Innovation

Meetings: Fridays 9-11, Law and Social Sciences B63

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Please note that the information contained in this booklet is provisional: dates and times of classes in particular may be changed. It is your responsibility to ensure that you are aware of such changes by regular consultation of your e-mail and of the Classics noticeboard on the ground floor of the Humanities.
1. Module Content and Role

Q82105 is a second year module for Single and Joint Honours students in the Department of Classics only. It is compulsory for students taking Single Honours Ancient History/Classical Civilisation unless taking 20 credits of language in this semester.

This module is your opportunity to expand your knowledge of the Classical world in an area which interests you, and to experiment with a method of communicating that knowledge which is different from the usual assessment practices of essay-writing, exam-writing and seminar-presentation. You might undertake research that leads to (for example) the construction of a database, or to the reconstruction of some ancient Greco-Roman artefact. You might acquire experience of a communication method which could be of use to you in a future career, e.g. by constructing a teaching plan, writing in a journalistic style, planning a museum exhibit. You might choose to experiment with a medium of communication other than print, e.g. video, website (see further 6.1.3 below).

Whatever you choose to do, whichever skills you choose to acquire/improve, your Project will be partly assessed in terms of how effectively it communicates your knowledge of the ancient world. In other words, whatever the form of project you undertake, it must have sound academic content, and if you choose a creative project (painting, creative writing), you will be rewarded less for your artistic skills than for the use to which you put them.

2. Module Aims

The module encourages students to expand their knowledge of the ancient world and to explore new ways of communicating that knowledge. By encouraging students to look beyond standard academic communication practices, it promotes reflection on the relationship between academic learning and the world outside the academy. The experience acquired may be useful in the student’s future career. The module also promotes independent learning and critical self-reflection through the experience of selecting, planning and carrying out a personal Project; as such it is useful preparation for further independent work at the level of the third year Dissertation and beyond the undergraduate experience.
3. Module Objectives

On successful completion of this module, you will have acquired:

- in-depth knowledge of an area of the ancient Greco-Roman world selected by you
- experience in planning an independent Project, in putting that plan into action, and in critical self-reflection on the process
- enhanced communication skills of a type and in a format chosen by you
- enhanced communication skills directed at explaining your Project and what you have learned, through the means of a Reflective Statement and Documentation
- experience of independent study
- enhanced time-management skills
- project-specific skills

4. Module Requirements

The nature of the Project must be approved by the module convener. You will be guided through the Project-planning stage by the convener and an assigned supervisor. You must attend the Preliminary Meetings, submit a detailed Planning Form, and attend a meeting with your supervisor. Failure to submit the Planning Form will result in non-assessment of the module and a mark of zero.

Your final submission will consist of three elements:

- the Project itself – the result of the work you have done, whether an object, a written text, or a mixture of both (5,000 words – or equivalent)
- a Reflective Statement giving a critical analysis of the process you followed and what you have learned (1,000 words)
- Documentation: evidence documenting the process you followed in the course of your Project (20 A4 sides maximum in addition to compulsory elements listed below, 6.3.1)

The Project must be the equivalent of the work done for any 20-credit module, e.g. Q82SAH and Q82SCC, which are assessed by a 5,000-word essay. You might find it useful to think in terms of the time you spend on any other 20-credit module: attending lectures and seminars, reading in the library, preparing for seminars, discussing the issues with fellow-students, researching and writing your essay, revising for and sitting the exam. You should spend an equivalent amount of time on this module.
5. Module Timetable

Lectures will take place (9-11 in LASS B63) on the following weeks:

- **Friday 3rd February: WHICH PROJECT?**
  - Dr Fotheringham will outline the module requirements and demonstrate the range of possible Projects. Dr Pickersgill from the University Museum will introduce the museum as a resource and present ideas for Projects based on/inspired by objects. Will Leveritt (Classics PhD) will demonstrate the Digital Humanities Centre’s facilities which might help you in your Project/Documentation. There will be time for questions and discussion.

- **Friday 10th February: MAKING THE MOST OF YOUR PROJECT**
  - Elizabeth Newall from Hallward Library will discuss making the most of your resources that go beyond the usual academic books and journals, including the web and your personal networks. Andrew Greenman from the Institute for Enterprise and Innovation will introduce a method of developing ideas and solving problems creatively, used in the Business School to encourage ingenuity/entrepreneurship.

- **Friday 17th February: THE PLANNING FORM**
  - Debra Henson, Hannah Woolley and Becky Coleman from the Careers and Employability Service will discuss how Projects of all kinds can enhance your employability, and will give help with filling in the ‘Skills’ section of the Planning Form. Andrew Greenman from the Institute for Enterprise and Innovation will continue his discussion of developing ideas and solving problems, with a particular focus on planning and the form.

- **Friday 23rd March: THE REFLECTIVE STATEMENT**
  - The team from the Careers and Employability service will discuss how self-reflection can improve your employability, and give advice on writing the Reflective Statement. Peter Davies (Classics PhD) will show how Projects of all kinds can be enhanced by reflecting on imaginative ways of approaching the ancient world (e.g. experimental archaeology, re-enactment, reconstruction). There will be time for questions and discussion.

- **Friday 30th March: THE DOCUMENTATION**
  - Dr Fotheringham will discuss the function of the Documentation within this module. Matt Brooker, aka D’Israeli, a professional artist working largely in comics, will demonstrate how the ways students document their work in Art & Design education can be applied to Second-Year Projects of all kinds. There will be time for questions and discussion.

- **Friday 4th May: LAST-MINUTE HELP SESSION**
  - Dr Fotheringham and the module assistants will be available to discuss how your Project is going and to answer questions.

**LECTURES IN THIS MODULE ARE THE EQUIVALENT OF SEMINARS IN OTHER MODULES: ATTENDANCE WILL BE MONITORED.**

In addition to the lectures there will be library sessions for everyone on the afternoon of Monday 14th February and a museum session for interested parties on Monday 6th February; further sessions may be organised according to the level of interest.
Key deadline dates:

- Friday 17th February: Project Proposal Form to be given to the convener at the day’s lecture
- Monday 20th February: List of Supervisors posted on the Classics Noticeboard
- Monday 5th March: Project Planning Form to be submitted at the Taught Courses Office (by 12noon)
- Thursday 10th May: Project and all accompanying material to be submitted at the Taught Courses Office (by 12noon)

5.1. More details on the Timetable

Supervisors will arrange meetings to discuss Projects as soon as possible after 20th February. Your supervisor will not necessarily be an expert in either the format of the Project or the area of the ancient world you have chosen to explore, but will discuss the feasibility of your idea with you and help you to structure your planning process. The Planning Form will also help you break down the planning process. It must bring a preliminary draft of the Planning Form to your supervision meeting, but it is likely that you will want to make changes to it after discussion.

The Planning Form must be filled in using a word processor. Hand-written Planning Forms will not be accepted. You must retain an electronic copy of the form, as you will need to submit it again as one of the compulsory elements of the Documentation (see below, 6.3.1). Failure to submit the Planning Form will lead to non-assessment of the module and a mark of zero.

Your supervisor will approve the final version of your form, or contact you if they think there are still problems to be addressed. The convener will also look at all of the forms to double-check that proposals: a) fall within the module guidelines; b) are feasible. In the unlikely event that a proposed Project is rejected at this stage, the convener will inform the student as soon as possible by e-mail to their university e-mail address. Students in this position will be given guidance by the convener in consultation with their supervisors. Once your Project has been accepted you will be working independently, although you may approach your supervisor or the convener for advice. The best way to contact your supervisor or the convener is through e-mail.

The deadline for submission of the Project itself is 12.00 noon, Thursday 10th May. Any Project submitted after 12 noon on the day of the deadline will incur a 5% lateness penalty. A Project submitted after 12 noon on the day after the deadline will incur a 10% lateness penalty, and so on. In addition to the School coursework coversheet, we ask you to fill in a module specific coversheet which will be provided on WebCT.

5.2 The WebCT Site

The material supporting this module on the WebCT site is extensive, and will continue to grow over the course of the semester. Please check it regularly.
6. Module Components

6.1. The Project itself (or ‘Product’)

For discussion and examples of different types of Project/Product, see the WebCT site.

6.1.1. Written Projects/portions of Projects

Most Projects will contain some written text, whether as part of the submission (e.g. a museum exhibition will include written proposals as well as drawings, photographs and diagrams) or as a commentary on it. The written portion of the Project should be word-processed (12pt, double-spaced) wherever possible, and should follow the usual guidelines (*Undergraduate Handbook*, 5.2). Please ensure that hand-written material is legible.

You must provide a word-count for the written portion of your Project in the space provided on the Module Cover Sheet (see end of booklet). Your word processor will have a tool for providing a word-count. The word-limit on a text-based Project is **5,000 words**. A variation of 500 words in either direction (i.e. ranging from 4,500 to 5,500 words) is acceptable. A variation of more than 500 is unacceptable: a Project of less than 4,500 words will be inadequate, and a Project of more than 5,500 words, however good it is, will be **incur a 5% penalty for excessive length**. When calculating the word-count for your Project, you should **include all quotations and footnotes/endnotes**. If there is no word-count on your Cover Sheet, the marker will estimate the word-count of your Project, and will **apply the penalty if the Project appears to be overlength**.

6.1.2. Other material

Where the Project involves the submission of visual or other material which demands much time and effort for its creation, the written text will be shorter than 5,000 words, and you must judge how much text is replaced by this material and how much is still required. You may discuss this issue with your supervisor and explain your decision in the Reflective Statement. Since the nature of Project varies so widely, it is not practical to specify an appropriate size (number of drawings, length of performance, etc.) for every possible Project-type. Examples of different kinds of interaction between images/objects and text, along with explanations and justifications for individual Projects, will be found on the WebCT site.

6.1.3. IT/New media Projects: WARNING

Depending on the equipment and software you are using, film-/IT-based or audio Projects projects can very easily go wrong, and are almost always time-consuming (see also on cost below, 6.1.5). You should take this into account when you are planning your Project: you need to build time into your programme for trials, experiments, and things going wrong. It is better to plan a small amount of output and exceed your expectations than to plan a large output and risk complete failure. Careful Documentation of the various stages of the process (e.g. scripts and storyboards for a film-
based Project) means that you will have something to show if the final output simply refuses to work.

In particular, it is your responsibility to ensure that your Project is in a format which can be viewed/read/heard by your markers. The easiest way to do this is to ask the Module Convener if the format or device you are using is compatible with Departmental equipment. Here are some points to bear in mind:

- the Departmental computers are PCs – and are not always running the latest software
  - if you use Macintosh or another platform, make sure you save your work in a PC-compatible format
  - the problems of reading the latest Office files on older versions of the Software are well-known, so save in an older version
- test your work in more than one computer/dvd player/other
- consider submitting your work in more than one format
- consider whether you can provide hard copy of your work as well as e-copy (e.g. print-outs of websites/PowerPoint presentations): this will not contribute to your Documentation word-count, as it will be considered part of the Project, and it may make life easier for your markers

6.1.4. Size of Project

Clear photographs must be provided of any item in the Project which is:

- on paper media larger than A3
- three-dimensional
- too fragile to post

This is because bulky items cannot be sent to the External Examiner through the post. These photographs are a compulsory element of the Documentation (see 6.3 below), and will not add to your page-count (unlike, for example, photographs of the process).

6.1.5. Cost

Some types of project (e.g. film, reconstructions) may involve a certain amount of cost. There is no funding available for Projects, so be careful not to take on anything you cannot afford. You will not be rewarded for spending money – this includes spending money on trips to Greece or Italy.

6.2. The Reflective Statement

The Reflective Statement is your opportunity to explain your Project and demonstrate the amount of work you put in and what you have learned (in terms of both knowledge and skills). You should think of it as an essay making an argument about the Project, and referring to the evidence in the Documentation in order to back up that argument. A clear narrative of your process is
fundamental, but as in any essay, the highest marks will be given for a statement that is not restricted to narrative, but also shows critical analysis.

Topics covered in the Reflective Statement may include: aims and objectives of the Project and how far they were met; methods used; difficulties faced and how they were overcome (or not); knowledge and skills acquired, including any which are not readily apparent on the surface of the Project; the extent to which the original plan was followed, and reasons for changes; what could have been done differently.

One useful way to think about the Reflective Statement may be: how would you sell the experience of working on this Project as an asset if you were presenting yourself in an interview for a job or a scholarship? Claims about success must be backed up by argument and evidence: it is not enough simply to say ‘everything went well’ or ‘I learned a lot’. Using the evidence from your Documentation, discuss and analyse what happened when, what you learned from it, and how it went.

The Reflective Statement should be word-processed (12pt, double-spaced). You must provide a word-count for your Statement in the space provided on the Module Cover Sheet (see end of booklet). Your word processor will have a tool for providing a word-count. The word-limit on the statement is 1,000 words. A variation of 100 words in either direction (i.e. ranging from 900 to 1,100 words) is acceptable. A variation of more than 100 is unacceptable: a statement of less then 900 words will be inadequate, and a statement of more than 1,100 words, however good it is, will incur a 5% penalty for excessive length. When calculating the word-count for your Statement, you should include all quotations and footnotes/endnotes. If there is no word-count on your Cover Sheet, the marker will estimate the word-count of your Statement, and will apply the Penalty if the Statement appears to be overlength.

6.3. Documentation

The Documentation is your opportunity to present evidence which a) demonstrates the work you have put into the Project, and b) provides the evidence on which the argument in the Reflective Statement is built.

Some types of Project will not require much Documentation, because the knowledge and skills necessary to produce them will be obvious; other types of Project do not communicate the work put into them so straightforwardly and so require more Documentation. For this reason the Documentation requirements are expressed in terms of a broad range.

The Documentation is not the place for discursive explanations, which should be part of the Reflective Statement. Padding out your Documentation with material which does not make a specific point will not make a good impression. Nothing should be included in the Documentation that is not discussed in the Reflective Statement.
The Documentation should communicate its information quickly; diagrams, lists, annotated images will do this work most effectively. Therefore the requirements of the Documentation are expressed in terms of page-count rather than word-count. The number of pages consisting of continuous text should be kept to a minimum. Wherever possible, text should be word-processed (12pt, double-spaced). Please ensure that hand-written material is legible. The Documentation should be presented in a format which ensures that all the pages will be kept together; pages must be numbered.

In addition to the compulsory elements listed below, you may provide up to twenty A4 pages (i.e. sides) of Documentation to support your Project and the argument made in the Reflective Statement. Documentation containing more than twenty additional A4 pages will incur a 5% penalty for excessive length. There is no minimum. You must provide a page-count for your Documentation in the space provided on the Module Cover Sheet (see end of booklet). If there is no page-count on your Cover Sheet, the marker will estimate the page-count of your Documentation, and will apply the penalty if the Documentation appears to be overlength.

If you are using an A3 drawing portfolio for your Documentation, you are limited to ten additional A3 pages (i.e. sides), on top of the compulsory elements. Please do not use anything larger than A3 for your Documentation.

6.3.1. Compulsory elements:

- Table of Contents
- Project Planning Form
- Bibliography
- Photographs of bulky elements of the Project which it would be difficult to post to the External Examiner (see above, 6.1.4)

6.3.2. Optional elements:

- Project Diary
- Mind-maps showing planning or decision-making process
- Planning sketches or diagrams
- Photographs of intermediate stages
- Sample drafts of portions of Project (not a complete first draft of a 5,000-word story)
- Models followed (or images of models followed) – with annotations
- Records of consultation (correspondence, e-mails, interviews, questionnaires)
- Annotations to Bibliography showing what you learned from which books (not a complete set of all the notes you took when reading)
- Analysis of hours put into Project
- Analysis of equivalence of non-verbal material to word-count
• Other

For further tips on both the compulsory and the optional elements of the Documentation, see the WebCT site.

7. Module Assessment

The Project will be assessed on the following criteria:

- Knowledge and Understanding of the Classical World
- Communication of Knowledge and Understanding
- Project Planning and Execution
- Skills Development and Deployment
- Documentation and Evidence
- Reflective Statement

These criteria have the same interrelationship as the usual essay-criteria of Structure and Argument, Content and Relevance, Knowledge and Understanding, etc. A letter-grade from ‘a’ to ‘e’ will be given for each criterion, with explanatory comments. The letter grades are a guide to performance and do not reflect specific marks; however, the overall mark will be based on the marker’s judgement of the quality of the work in accordance with the stated criteria.

The following lists indicate some of the chief qualities that characterise the different grades at all levels of work, corresponding to the various assessment criteria. Most, but not necessarily all, of the following qualities will be present in work assigned to the specified classes:

7.1. Detailed information on Assessment Criteria

| I | Wide-ranging knowledge and understanding of various aspects of the chosen Classical topic |
|   | Detailed, coherent concept of Project purpose and audience |
|   | Skilled communication of Classical information, well-directed to intended audience |
|   | Detailed planning, designed both to make good use of and to expand existing skills/knowledge |
|   | Clear understanding of the nature of the chosen Project and of the work required to carry it out |
|   | Anticipation and sensible handling of problems |
|   | Extensive and well-planned research in areas appropriate to requirements of the chosen Project |
|   | Excellent deployment of materials resulting from research |
|   | Extensive acquisition and intelligent deployment of new skills |
|   | Thorough documentation of process |
|   | Intelligent explanation of and reflection on process, including: |
|   |   - Excellent use and evaluation of evidence |
|   |   - High level of logical analysis |
|   |   - Well-organised structure |
|   |   - Cogent argument directed to a clear point |
|   | Professional presentation |
| Clear and accurate English style  
<table>
<thead>
<tr>
<th>Flair and originality</th>
</tr>
</thead>
</table>
| **II.1** Good knowledge and understanding of the chosen Classical topic  
| Coherent concept of Project purpose and audience  
| Clear communication of Classical information, reasonably directed to intended audience  
| Satisfactory planning, designed to build fruitfully on existing skills/knowledge  
| Serious thought given to the nature of the chosen Project and to the work required to carry it out  
| Clear evidence of ability to learn from problems encountered  
| Substantial research in areas related to requirements of the chosen Project  
| Effective deployment of materials resulting from research  
| Substantial acquisition of new skills or intelligent deployment of existing skills  
| Satisfactory documentation of process  
| Clear explanation of and reflection on process, including:  
| Good use of evidence  
| Good level of logical analysis  
| Satisfactory structure  
| Sound argument, generally well-directed to a stated point  
| Good presentation  
| Generally clear writing and acceptable English style |
| **II.2** Adequate knowledge and understanding of the chosen Classical topic  
| Attempt at clear concept of Project purpose and audience  
| Attempt at communication directed to intended audience  
| Adequate planning, designed to use existing skills/knowledge  
| Some thought given to the nature of the chosen Project and to the work required to carry it out  
| Some evidence of ability to learn from problems encountered  
| Fair amount of research in areas reasonably related to requirements of the chosen Project  
| Adequate deployment of materials resulting from research  
| Some acquisition of new skills or reasonable deployment of existing skills  
| Adequate documentation of process  
| Some explanation of and/or reflection on process, including:  
| Some use of evidence  
| Adequate analytical skills  
| Generally coherent structure  
| Adequate argument, generally relevant to a comprehensible point  
| Moderate presentation  
| Some deficiencies in clarity and English style, but generally adequate |
| **III** Limited knowledge and understanding of the chosen Classical topic  
| Poor concept of Project purpose and audience  
| Little communication, poorly oriented to intended audience  
| Weak planning  
| Little thought given to the nature of the chosen Project and to the work required to carry it out  
| Poor response to problems encountered  
| Limited research in areas poorly related to requirements of the chosen Project  
| Poor deployment of materials resulting from research  
| Little acquisition of new skills and/or poor deployment of existing skills  
| Poor documentation of process  
| Little explanation of or reflection on process, including:  
| Poor use of evidence  
| Poor analytical skills  
| Weak structure |
| Fail | Little knowledge and understanding  
|      | No concept of Project purpose and audience  
|      | Poor or no planning  
|      | Poor response to problems encountered  
|      | No evidence of research  
|      | No acquisition of new skills and poor deployment of existing skills  
|      | Little to no documentation of process  
|      | Poor explanation of and/or no reflection on process, including:  
|      | Little use of evidence  
|      | Little sign of analysis  
|      | Incoherence  
|      | Extensive irrelevance  

For further tips on the various Assessment Criteria, see the WebCT site.

8. Group Projects

Projects undertaken by more than one student (4 is an approximate maximum, but might well be too many for convenience in practice) are encouraged. The amount of work expected for group projects is the same as that expected from one student multiplied by the number of students in the group: word limits etc. are as for individual projects multiplied by the number of students in the group. For example, in the case of a group project involving two students:

- the world-limit on the Project will be **10,000 words or equivalent** (with the same requirement to judge how much text is replaced by non-written material and how much is still required)
- the word-limit on the Reflective Statement will be **2,000 words** (you may submit a joint Reflective Statement, or separate Reflective Statements of 1,000 words each)
- the page-limit on the Documentation will be **40 A4 pages (i.e. sides) or 20 A3 pages (i.e. sides)**

**All group projects must be the subject of a Group Project Form**, specifying how assessment is to be distributed. Normally, all students involved will be given the mark awarded to the project as a whole. If the group wishes to make a case for the separate assessment of individual contributions, the contribution of each student must be identified precisely, and independent marks will be awarded accordingly. All students involved in a project must sign the Group Project Form, which must be submitted in the office’s mail box by **24th March**.
9. Bibliography

9.1. Introduction

There are many different types of project and it is impossible to provide a bibliography for them all. But you should not assume that you will get no help from books in your project. Obviously you will have to find out your information about the ancient world somehow. But it is also possible to get interesting ideas from books about art, film, music, journalism, etc. – whatever your chosen Project may be:

- you may learn new skills from published manuals (in print or on-line)
- you may read literature specific to a particular career or medium of communication
- you may use government-produced material on a particular type of process

9.2. Suggestions

9.2.1. Discussion/Analysis

You might be amazed to learn what people have written about!

- an extensive bibliography in the area of Museum Studies has grown up in recent years; browse the books with class-marks beginning ‘AM’ in Hallward (and remember that some of these books will be in the ‘Oversize’ section)
- books on theatre and performance can be found around the class-mark ‘PN2000’ in Hallward
- there are an enormous number of books on creative writing; you will have to weed out the ones that give you advice on the writer’s lifestyle and the ones whose advice is good but is too long-term for use on this module
- there are few books analysing novels set specifically in the ancient world, but there are scholarly works on historical novels in general, which may provide you with concepts/ideas which you can apply to your own work
- many novels and children’s books come with forewords or afterwords in which the authors explain what they were trying to do, defend their research, discuss the nature of historical fiction, etc.
- for works on children’s books, illustrated or otherwise, browse the ‘PN1000’ class-mark in Hallward
- works on illustration may be found in the ‘Z’ class-mark in Hallward (again, remember to check the ‘Oversize’ section)
- there is a vast literature on teaching (most, but not all, of the library’s material on this topic is on Jubilee campus) – use UNLOC or browse the library shelves; the web is a useful resource for teaching – especially for material on the National Curriculum and from the various Examination Boards
- there are hundreds of books telling you how to build a web-site, some general, others dealing with a particular web-editor; it is not necessary to learn HTML in order to create web-sites these days, although gathering some understanding of how the language works can be useful in trouble-shooting problems
- for other types of project, search for keywords like ‘journalism’ or ‘political pamphlets’ or … in UNLOC
9.2.2. Models/Inspiration

An important category of materials to look for in the case of many Projects are models to imitate or provide inspiration, whether films, websites, children’s books, newspaper articles, fiction, museum leaflets, advertising posters, …

- Hallward has a collection of films which you can watch in-house (organise a screening if you can book the screening room on Level 1)
- the C6 library also has a small collection of dvds relating to the Classics (films, t.v., documentary), which can be borrowed on one-week loan
- both Hallward and the C6 library have some novels set in the ancient world which you can borrow

For tips on organising your own bibliography (a compulsory element of your Documentation), see the WebCT site.

9.3. General Points

Be creative: even in searching for bibliography, it is possible to be creative! Think laterally about how to transfer ideas from one medium to another. All sorts of things count as ‘publications’: leaflets, web-sites, cds and videos, … ‘Discussion/Analysis’ and ‘Models/Inspiration’ are obvious categories to look for, but there may be others which suit your style of project.

Don’t give up: there may be nothing out there on creating a woodcarving which demonstrates the connections between ancient architecture and modern puppet-shows (or whatever), but you will probably be able to find useful material about woodcarving or puppetry, even if not both.

Use the web: and not just for IT issues. You have to be careful when using the web to research ancient material, because there is a lot of nonsense out there; but this is less of a problem when you are looking for instructions on how to do something or information about someone else’s dramatisation of Athenian law-courts. (The web is also, of course, a great source of images.)

Ask people: your family, your friends, your old teachers, your local M.P., librarians, jewellers, actors, … People are resources: they can give you information, but they can also suggest places in which you can find it for yourself. (See further 10 below.)

9.4. The Departmental library

The Department has a small collection of ‘how to’ books and possible models for some Project types (fiction set in the ancient world, children’s books, museum leaflets, tourist guides, films and documentaries), which is housed in the Digital Humanities Centre. Further information about this resource will be posted on WebCT in due course.

10. Tips on Consultation

You are encouraged to use any contacts you have and to make new contacts for the purposes of consultation on any aspect of your Project on which it seems that consultation may be useful. This
consultation can take a variety of forms. You might consult an expert in the field of study you are exploring, or a professional in the medium you are using, for advice on particular aspects of your Project. You might distribute questionnaires at a museum in order to learn what people think about the objects you are studying, and incorporate the results into your study. Or you might use a questionnaire to find out what people think of your final product.

If you are consulting an expert, bear in mind the following points:

- you are a representative of the University of Nottingham, and you are engaged on a Project which will contribute towards your degree: this gives you some credit, but it also gives you responsibilities;
- if e-mailing, use your university e-mail address – not princess99@hotmail.com or study@yahoo.co.uk;
- select your consultant with care: Ridley Scott is unlikely to reply to an e-mail about Gladiator, and all the people you are likely to consult are going to be busy professionals – what's in it for them?
- be polite and do not pester – take rejection gracefully;
- do not ask for too much – you will get more out of this process if you have already put in some thought and done some work, so that you have advice to ask on specific points, rather than just uttering a generalised plea for help;
- you will not get any credit if your consultant appears to have given you “the answers”.

When presenting this material, think about the most efficient way of doing so. Do not duplicate material, e.g. by printing off your original e-mail separately if it also appears in the reply. If you run a successful questionnaire, you will not be able to include all the returns without endangering your page-count; construct a summary and select one or two of the best examples to include. Likewise if you are lucky enough to conduct an interview with somebody, do not include a full transcript, but a summary and some select quotations. (For further advice on this and other optional elements of the Documentation, see the WebCT site.)

11. Frequently Asked Questions

You will find the answers to these Frequently Asked Questions on the WebCT site. More may be added as the semester progresses.

- How is my Project assessed?
- When will I get my mark and feedback?
- Can I have my Project back?
- How many photos/pages/paintings are enough?
- Is a larger image worth more words than a smaller image?
- If my Project is an action or activity which involves participation (listening to a lecture,
eating a meal), do the markers have to participate (come to the lecture, eat the meal)?

- Will I get better marks if my project looks better/more professional? e.g. if I send my children’s book away to get professionally bound?
- Can I get funding for my Project?
- Can I change my mind about what I want to do after submitting the Planning Form?
- If I write a commentary on my short story or my painting, is that part of the Project or part of the Documentation?
- Where do I put questionnaires?
- Do I have to use questionnaires/consult professionals/draw mind-maps?
- Will I get better marks for doing something original than for doing something that has been done before? for working on an obscure area of the ancient world rather than a well-studied one?
- How is a group project assessed?

12. Contact Information

Module convener: Dr. L.S. Fotheringham:
Office: B52 Humanities Building
Phone: (95)14809
E-mail: lynn.fotheringham@nottingham.ac.uk
Office Hours: Thursday 2-3, Friday 12-1

Lecture Assistants: Dr. Eleanor Glendinning, Miss Dani Frisby, Mr. Peter Davies
E-mail: abxerg1@nottingham.ac.uk, abxdf1@nottingham.ac.uk, abxpd1@nottingham.ac.uk

Supervisors:

Dr. Bradley mark.brady@nottingham.ac.uk
Dr. Buckland carl.buckland@nottingham.ac.uk
Dr. Crowley jason.crowley@nottingham.ac.uk
Dr. Glendinning abxerg1@nottingham.ac.uk
Dr. Lee doug.lee@nottingham.ac.uk
Dr. Lorenz katharina.lorenz@nottingham.ac.uk
Dr. Lovatt helen.lovatt@nottingham.ac.uk
Prof. Mossman judith.mossman@nottingham.ac.uk
Dr. Rawles richard.rawles@nottingham.ac.uk
Dr. Roselaar saskia.roselaar@nottingham.ac.uk
Dr. Van Zyl Smit betine.van.zyl.smit@nottingham.ac.uk