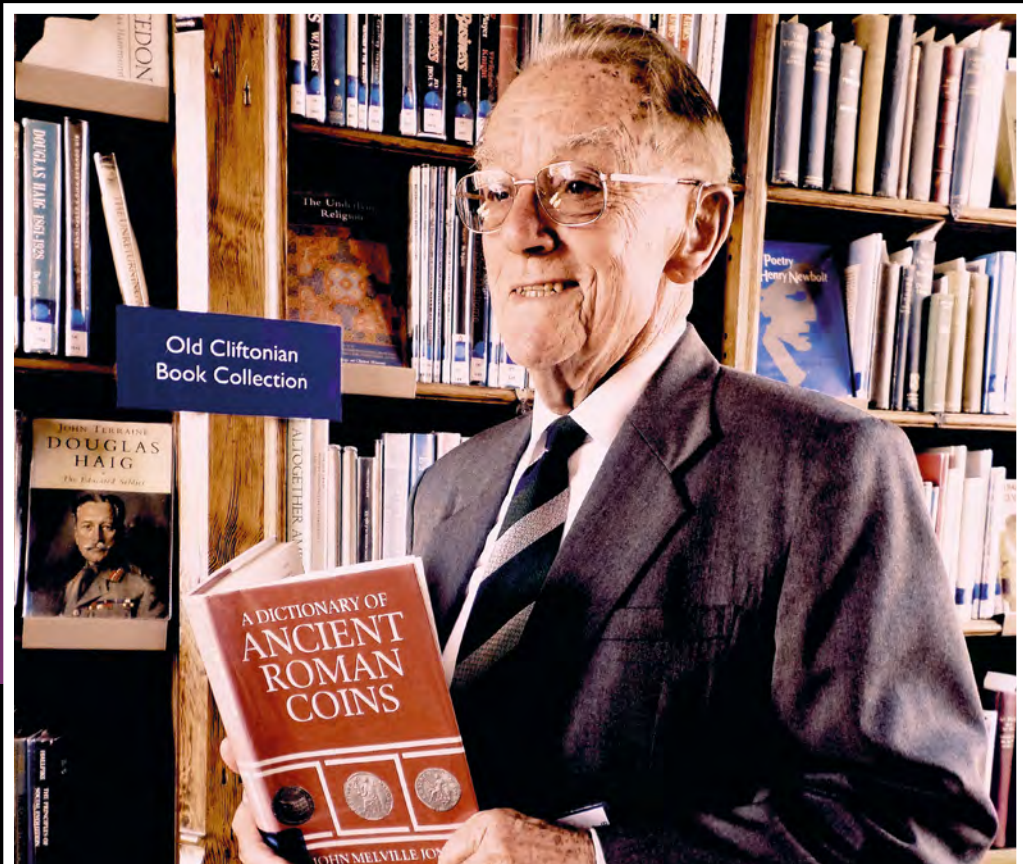


Volume 30

Journal of the Numismatic Association of Australia



Numismatic Association of Australia Inc.

Office Bearers

President	W R Bloom	Vice-President	R A J O'Hair
Secretary	D Burgess	Treasurer	P Richards
Managing Editor	G Davis		
Production Editor	B M Newman	Proof Editor	J O'Connor
Editorial Board	P Attwood, W R Bloom, P Lane, J Melville-Jones, M Purdy, C Rowan, K A Sheedy, M Stocker, C Stoess		

Address: PO Box 48 Website: <http://www.numismatics.org.au>
Ivanhoe Website manager: W R Bloom
VIC 3079 Australia

Membership: within Australia, \$A25 p.a. or \$A175 for 10 years
overseas, \$A30 p.a. or \$A275 for 10 years

Sponsoring Societies

Australian Numismatic Society
PO Box 830, Manly, NSW 1655

Australian Numismatic Society, Queensland Branch
PO Box 78, Fortitude Valley, Qld 4006

Numismatic Association of Victoria
PO Box 5016, Laburnum, Vic 3130

Numismatic Society of South Australia Inc
PO Box 2183, Kent Town, SA 5071

Perth Numismatic Society Inc
PO Box 259, Fremantle, WA 6959

Royal Numismatic Society of New Zealand Inc
PO Box 2023, Wellington 6140, New Zealand

Tasmanian Numismatic Society Inc
PO Box 12, Claremont, Tas 7011

Elected Members of Council

Delegates

R Sell rodsell@rodsell.com

S Appleton sapyx@optusnet.com.au

D Burgess splock71@gmail.com

G McGinley tosscoin@bigpond.net.au

W R Bloom w.bloom@murdoch.edu.au

D Galt david@galt.net.nz

C Heath misteeth@gmail.com

B M Newman adelaidemint@bigpond.com

K A Sheedy ken.sheedy@mq.edu.au

ISSN: 0815-998X. The Journal of the Numismatic Association of Australia is a refereed annual publication. Views expressed by the authors in this journal are their own and do not necessarily reflect those of the editors or the NAA.

© Copyright rests with the individual authors. No work may be used or dealt with except as permitted by law or with permission of the author. Application to reproduce may be made directly to the authors or through the Managing Editor.

Digital preparation and layout by Openbook Howden Print & Design, St Marys, South Australia.

Front cover: Photo of Emeritus Professor John Melville-Jones AM

Contents

President's Report – Walter R. Bloom	iv
About the Numismatic Association of Australia Inc	vi
Gillan Davis and Lee L. Brice – co-editors	
Introduction – teaching with numismatics and celebrating one of Australia's leading numismatists, John Melville-Jones AM	1
John Melville-Jones	
Teaching with numismatics	5
Lee L. Brice and Theodora B. Kopestonsky	
Teaching evidence use and interpretation with coins	24
Jaymie Orchard and Gwyneth McIntyre	
Learning by teaching with Roman coins	47
Eliza Gettel	
Exploring the ancient Greek world through federal coinages	73
Lucia F. Carbone	
Coinage and literature, two complementary approaches to the transformative aftermath of the First Punic War	96
Khodadad Rezakhani	
History from the edge: teaching early Islamic history from sub-Sasanian coins	127
Kenneth A. Sheedy	
The creation of the Australian Centre for Ancient Numismatic Studies, Macquarie University	148
Ray Jewell Award Recipients	155
Paul Simon Memorial Award Honour Roll	156
Sponsors	157
Guidelines for Authors	159

President's Report

With COVID-19 in its second year, the NAA is looking to rebadge itself to adapt to the rapidly changing environment. Together with this special issue of the Journal we have already embarked on a new approach to increase our online presence; our website is in the process of being revamped and there will be a return to annual publication of the Association's journal (mainly online). We will publish the standard range of articles every even year, and every other year produce a special volume of which this is the first. We will replace the face-to-face biennial conference by online webinars in the first instance (and then progress to more conference-like activities) and hold the Annual General Meeting and Council/Executive meetings online.

I am grateful to Distinguished Professor Lee Brice of Western Illinois University for co-editing with Dr Gil Davis this special volume on numismatics in the education context. It has been a pleasure having Professor Brice working with the NAA to produce a volume of international importance. It goes to the standing of our Association and Australian numismatics that we can attract such high-profile numismatists from around the world to contribute as they have.

Our next volume will be part of the standard cycle for which we take submissions at any time, and already have some under consideration. If you have an interesting piece that you would like to see published, either new material or an original observation on existing work, then please submit your article which will then be placed into the reviewing process.

Following the AGM (held online last October) the centre of gravity of the NAA Executive has moved from Perth to Victoria, with Jonathan Cohen and Lyn Bloom stepping down as Secretary and Treasurer respectively, replaced by Darren Burgess and Philip Richards. I continue as President, Richard O'Hair as Vice President and Gil Davis as Managing Editor.

The Executive are having regular ZOOM meetings to jump-start the NAA's plunge into the new world. As an easy step towards online conferences we are looking to mount webinars mid-year with topics that should have wide appeal, one on the preservation and conservation of coins, a second on grading Australian coins both for the novice and for the more experienced collector looking to submit items to Grading Authorities.

We continue to enjoy sponsorship at a sustainable level, with Noble Numismatics (Gold), Coinworks and Downies (Silver), Drake Sterling, Mowbray Collectables, Sterling & Currency and Vintage Coins & Banknotes (Bronze) all contributing to ensure the Association's continued success. Membership is being maintained, and with the contribution by sponsors and members, the Association is able to function in these difficult times.

I am appreciative of the support of Council and other NAA members, and in particular our Secretary, Darren Burgess, and Treasurer, Philip Richards, who are pivotal in the running of the Association, and our Managing Editor, Gil Davis, for his ongoing work with the journal. On behalf of the NAA I thank both Jonathan Cohen and Lyn Bloom for their excellent contribution to the Association, and our auditor Mona Loo who has worked through the financial statements and associated material in forensic detail.

Professor Walter R. Bloom

President, NAA

www.numismatics.org.au

9th April 2021

About the Numismatic Association of Australia Inc

The Numismatic Association of Australia was founded in the early 1980s and incorporated in Victoria (A0024703Z) in 1992. It is the peak body for numismatics in Australia with seven sponsoring societies around Australia and New Zealand and a direct (individual) membership both national and international. The Association has four main functions:

- Promote the interests of numismatics in Australia. It brings together collectors, hobbyists and academic scholars in a shared love of anything to do with coins, banknotes, medals, tokens and numismatic paraphernalia.
- Biennial conference. This major event rotates through different States. Papers are presented by invited keynote speakers and others with sessions on ancient through to modern numismatics.
- Journal. The annual publication of the Association features a range of articles, approximately half on Australian and New Zealand topics, and the remainder from elsewhere, but especially on the ancient world. The journal has an esteemed editorial board and submissions are double-blind peer reviewed. It is published in hardcopy and online with open access and has a wide international readership. Every second year, it will be publishing a special edition on a specific topic.
- Website – <https://numismatics.org.au/>. This is the public forum of the Association hosting numismatic news, events, awards, conference details and the journal.

How you can help

- **Become a member**. If you are interested in numismatics in Australia and want to see it survive into the future and prosper, then support your national Association. It cannot function without members and you will be part of a community that shares your passion. The cost is only \$25 per year.
- **Be involved**. The Association runs on a voluntary basis. Anything you can do to help would be greatly appreciated and there is a range of roles and tasks.
- **Make a donation**. If you really want to help secure the future of numismatics in Australia, donate to the Association; small or large, every bit helps.
- **Support the advertisers**. The advertisers do their best to help us and, in these precarious times, where would we be without them?

Interested?

Contact Darren Burgess, secretary@numismatics.org.au, for any further information.

Learning by teaching with Roman coins¹

Jaymie Orchard and Gwynnaeth McIntyre

Abstract

Roman coins provide rich and wide-ranging opportunities for student learning about the ancient Mediterranean. In this article we examine how Roman coins can serve as a catalyst for student research, teaching, and learning projects. We use the pedagogical approach Students-as-Partners as a framework, both in terms of students as curriculum developers and as peer-teachers, to discuss the implementation of experiential learning projects using Roman coins. These projects provide students with a unique opportunity to re-contextualise what they have learned and to communicate that knowledge to their peers.

As a case study, we provide details about the creation and presentation of a teaching module on Roman coins written for From Stone to Screen—a student-run, digital humanities project. We identify some of the challenges that may arise from Students-as-Partners projects and provide an appendix with practical suggestions for each component of the project, as well as possible assessments which could be adapted and implemented in other teaching contexts. Our aim is to encourage others to consider utilizing Students-as-Partners projects as a way to increase accessibility to departmental and museum collections and provide students the opportunity to forge their own connections to the ancient world.

Keywords

[Numismatics (Roman)] [Students-as-Partners] [experiential learning] [curriculum development] [digital humanities]

Material culture can greatly enrich classroom teaching. Coins, in particular, provide excellent opportunities for students to explore the culture, history, and language of the Romans in different ways than is possible with literary texts.² While many tertiary institutions house small teaching collections of artefacts, these collections may not be readily accessible to faculty and students, much less researchers from other institutions. At the University of British Columbia (UBC), a number of graduate students sought to

1 We would like to thank Chelsea Gardner, Lisa Tweten, Kat Solberg and the rest of the FSTS team for establishing FSTS, digitising the UBC collections, and for providing opportunities to engage with the collection through peer-learning and teaching opportunities. We would like to thank Dr. Matthew McCarty and Dr. Katharine Huemoeller at the University of British Columbia for allowing Orchard to present her research in their classes, and Dr. Jennifer Knapp at Langara College for coordinating and incorporating lectures by FSTS members including Orchard in her courses. Early stages of this paper were presented at the AIA/SCS joint conference in January 2020, we would like to thank the panel coordinators, fellow panelists, and the audience for their helpful feedback. Finally, we would like to thank the reviewers for their insightful feedback.

2 For example, Howgego 1995 presents a case for the usefulness of coins for the study of ancient history.

increase access to the collections housed by the Classical, Near Eastern, and Religious Studies Department (CNERS), and launched a Digital Humanities project entitled *From Stone to Screen* (FSTS) in 2013.³

In 2015, students digitised the O.J. Todd collection, a collection of 72 predominantly Roman coins dating from the fourth century BCE to the fourth century CE. In order to increase the accessibility of these coins after they had been digitised, FSTS hired students, with funding from the Teaching and Learning Enhancement Fund at UBC, to create a teaching module, “Reading & Understanding Roman Imperial Coins,” which provides an instructor with the information and resources required to confidently introduce coins into their classroom.⁴ The teaching module comprises ready-made lecture notes, lesson plans, slideshow presentations, annotated bibliographies, handouts, and answer keys. In 2016, FSTS secured further funding through the same funding body to create more modules. One such module, “Visual Association in Imperial Promotion,” was written by Jaymie Orchard using four of the Roman Imperial coins from the O.J. Todd collection.⁵

FSTS’s primary goal of creating teaching modules was to increase the accessibility of the collections at UBC. However, some students also sought opportunities to present their completed modules to undergraduate classes at UBC. We, the authors, see the student-created modules as an innovative approach to curriculum design, student-led research and teaching opportunities. Over the last decade much of the pedagogical scholarship has discussed the various ways to create more authentic, hands-on learning opportunities for students.⁶ An increase in open-access digital tools and the more mainstream development of Digital Humanities projects, has also facilitated the creation of authentic, tools- and skills-based research projects for students.

This article examines how coins can serve as a catalyst for student research, teaching, and learning projects. It begins by presenting the case for why Roman coins provide such rich and wide-ranging opportunities for student learning about the ancient Mediterranean. The two sections which follow discuss the ways student-led creation of teaching modules harness current trends in pedagogical scholarship. They focus

3 This name arose from the first digitisation project undertaken, that of the Malcolm McGregor Epigraphic Squeeze collection. The digitised squeeze collection is housed in the open collections of the University of British Columbia’s Library (<https://open.library.ubc.ca/collections/squeezes>). The digitisation of this collection was funded by a UBC Teaching and Learning Enhancement Fund grant. Two Greek papyri and five cuneiform tablets are also housed in the library’s collection (<https://open.library.ubc.ca/collections/artefacts>). The other collections housed in the department were digitised and exhibited using omeka.net and collectiveaccess.org, however, a sustainable hosting site was not found. For details about the history of the online components of the FSTS project please see Solberg et al. forthcoming.

4 Martin-Cabanne and Hutt “Reading & Understanding Roman Imperial Coins.”

5 Orchard “Visual Association in Imperial Promotion.”

6 Brier 2012; Kolb 2014. Also see Stein et al. 2006.

specifically on Students-as-Partners, both in terms of students as curriculum developers and as peer-teachers.⁷ We conclude by discussing some of the challenges and questions of sustainability arising from these kinds of Students-as-Partners projects. In order to support those wishing to implement similar teaching module creation projects, we have also included an appendix with a step-by-step guide with things to consider and suggestions for modifications.

Why coins?

Roman coins combine image and text in the same small object, are carried around and traded, and survive to modernity in the millions. Since many modern interpretations of their significance are contentious, instructors looking to incorporate material culture into their curriculum regularly choose other more conventional artefacts. Yet, in Kemmers' overview of recent trends in the study of Roman numismatics, she provides four categories which highlight why coins are such a great source for history.⁸ The following discussion will be organised around these categories, expanding this discussion to show why coins are also a great addition to the classroom.

Coins are one of the few uninterrupted sources of evidence; from the invention of the concept of coinage in the 7th century BCE in Asia Minor up to modern times there survives a continuous record of the coinage produced.⁹ Coins are almost ubiquitous and although many types are rare, they survive in numbers.¹⁰ They can be used to fill in gaps where the literary or archaeological record provides little information or does not survive. Many of the surviving coins are preserved in hoards which allows for inquiry into larger trends and changes over time while also providing evidence for discrete time periods or events.¹¹ The nature of numismatic evidence means that student research and teaching projects can be scaled up or down as courses or aspects of the curriculum require.

7 “Students-as-Partners is a process of renegotiating traditional positions, power arrangements, and ways of working in higher education” (Matthews, Dwyer et al. 2018, 958). Students can become ‘partners’ in institutional governance, quality assurance, community engagement, extra-curricular activities, research strategies, or learning and teaching, Healey et al. 2016, 1-2. In this article, we will be looking specifically at learning and teaching.

8 Kemmers 2019, 2-3.

9 Kemmers 2019, 2. There are also a number of helpful print and online catalogues which increase accessibility to coin types and can serve as excellent teaching and research tools with some guidance. Kemmers 2019, 10-15 summarises various important sources, online resources and databases, and catalogues—such as the *American Numismatic Society's* “Online Coins of the Roman Empire” (numismatics.org/ocre/) and “Coinage of the Roman Republic Online” (numismatics.org/crro)—are of particular relevance for this project.

10 “Type” refers to the main image on the coin, see Glossary in Metcalf 2012.

11 *Coin Hoards of the Roman Empire* project (<https://chre.ashmus.ox.ac.uk/>). This resource will become more helpful over time as sections of the website, as well as additional content and analysis, are made publicly accessible.

Although relatively small, coins combine images, texts, and materiality. This allows students to examine how images and text can work together to promote particular messages.¹² The physical nature of the coin itself also allows for a study of metal content, changes in messages based on denomination, and distribution. Size *does* matter, as engravers were able to put much more detail on the larger *as* than on the substantially smaller *aureus*. The coin's value also affected how and where it would circulate; messages could thus be targeted at specific audiences. These portable 'monuments' could evoke memories of past military successes, important family relationships, or even buildings and monuments themselves.¹³



Figure 1: Silver Denarius, Rome, 134 BCE

Obv. Helmeted head of Roma facing right. Star behind on left. Border of dots, Rev. Spiral column centre with statue holding staff, togate figures left and right. above ROMA; left, TI MINVCI C F; right, AVGVRI. Border of dots. RRC 243/1, *From Stone to Screen* T11.

The intersection between image and language (through the use of legends) allows students to explore meaning and enables them to focus on aspects of that message which they find most interesting.

Coins were produced by authorities, whether by one of the *tresviri monetales*, the emperor or his agents, or a local institution. Many of these authorities are known, allowing us to examine these artefacts as ego-documents.¹⁴ There has been some debate as to how much influence Republican *tresviri monetales* had as lower-level administrators. Flower's 1996 monograph demonstrated how these moneyers were able to promote themselves and

12 Wenkel 2017 examines coins in terms of "speech-act theory" and analyses the author-text-reader interaction.

13 For a discussion of the importance of different coin types, see Beckmann 2009. Meadows and Williams 2001, 42 argue that coins should be seen as *monumenta*. The article discusses the connection between Juno Moneta (the aspect of Juno as protectress of funds) and the verb *moneo*, stressing that coins "remind" or bear witness to the memory of something.

14 Kemmers 2019, 3.

their families through the coinage minted during their year in office.¹⁵ Emerging from questions regarding who specifically had control over the images struck on coins is the debate as to whether coins should be labelled as ‘propaganda’.¹⁶ These controversies allow students to analyse scholarly arguments, weigh the evidence, and learn how to situate their own conclusions within scholarly discourse.

Coins were not minted exclusively in Rome, and coins minted outside of Rome and Italy provide a valuable source of information about how individuals and communities interacted with imperial power. Usurpers and break-away empires used coinage to legitimise their claims to power either by adopting imperial coin types or by creating new coin types as a reaction against imperial images.¹⁷



Figure 2: Billon Antoninianus, Antioch, 260-261 CE.

Obv. Bust of Quietus, radiate, right. IMP C FVL QVIETVS P F AVG; Rev. Aequitas, draped, standing left, holding scales in right hand and cornucopiae in left hand. AEQVTAS AVGG [FSTS' version of this coin is very worn and it is hard to make out much beyond the VGG in the legend.] RIC 5 (Quietus) 2, *From Stone to Screen* T53

In his narrative account of supposed advice given to Octavian in the year 29 BCE, Cassius Dio has Maecenas argue that no provincial community should have its own coinage or weight system, stressing that instead they should use the Romans' system. This seems to suggest that the Romans understood the power of images on coinage and that Rome sought to control the spread of images and messages through coinage.¹⁸

¹⁵ Flower 1996, 81-86. For a discussion of how the office of *triumvir monetalis* fits into the Roman *cursus honorum*, see Hamilton 1969. Also see Williams 2007, 144-45.

¹⁶ This debate has been succinctly summarised in Wallace-Hadrill 1986 with updated discussion in Manders 2012. Other key works in the debate are: Levick 1982; Sutherland 1983, 1986; Jones 1956.

¹⁷ Wardman 1984. For example, Wenkel 2017, xix cites Kreitzer's discussion (1996, 22) of Herod the Great's use of coins to present himself as "a legitimate ruler of the Jewish people."

¹⁸ Cass. Dio 52.30.9. Bennett 2014 and Howgego et al. 2005 also discuss the significance of coinage in the construction of identity and power. Williams 2007, 149 argues that buildings and temples depicted on coins from provincial mints can be linked to communal identity creation (such as the temple of Artemis for the Ephesians).

By their very nature coins are tied to economic factors. Most modern discussions stress that the majority of Roman coinage was minted to pay the army and other military expenses.¹⁹ As we can trace the spread of coinage to army movements and trade routes, this provides valuable information about military, political, and economic factors throughout the empire. More importantly for the students, coins create a direct link between our time and the Romans'. One student from a third-year class taught at the University of Otago in 2018 anonymously commented on their own experience of the incorporation of coins into the curriculum, "But I definitely think this class has opened up my eyes a little bit more, especially when we went to the museum and saw the coins. We touched something that someone was using as currency 2000 years ago to buy bread or, you know, something really mundane".²⁰ Unlike literary texts, coins and other artefacts have a physicality which can inspire students, enabling students to literally hold history in their hands.

The versatile nature of coins provides opportunities for students to learn about, research, and teach many aspects of the Roman world. By implementing independent research and teaching projects focused on coins, instructors can encourage students to pursue topics that are of interest to them, while providing a unique opportunity to explore the intersection between history and everyday life. In some cases, accessibility, student numbers, and the availability of resources can be prohibitive to incorporating material culture into course curriculum. However, even if the physical coins are not readily available or student numbers are not conducive to working with the physical objects themselves, there are many online databases of high-quality coin images which can facilitate their incorporation into classroom teaching.²¹ Whether examining the coins in person or digitally, students can learn problem-solving skills and how to engage with and contribute to scholarly discourse. Yet, they cannot learn this all on their own and a large component of learning in this way is connected to several pedagogical developments, one of which is called Students-as-Partners.²² For the purpose of this article, we will organise the discussion of the "Visual Association in Imperial Promotion" teaching module, and FSTS teaching modules more generally, into two sections: the first discusses them in terms of curriculum development (research and content creation) and the second in terms of peer-teaching opportunities (implementation and incorporation into classroom teaching).

19 de Callatay 2011; Hekster 2007; Watson 1958. Kemmers 2019, 44-45, suggests that it is slightly more complicated and one must also keep in mind the historical context, various denominations, and metal use.

20 Quality Advancement Unit 2018.

21 In terms of Digital Humanities projects, using digital images of artefacts or creating digital spaces for their study also provides an opportunity for students to "interact with ancient objects without fear of damaging irreplaceable artefacts" (Gardner et al. 2017, 95). Such databases include *Coinage of the Roman Republic Online* (<http://numismatics.org/crro/>) and *Online Coins of the Roman Empire* (<http://numismatics.org/ocre/>).

22 Matthews, Cook-Sather et al. 2018; Bovill et al. 2011.

Curriculum development

Following the digitisation of CNERS artefact and coin collections, FSTS then considered how these artefacts might best be incorporated into the curriculum, thereby providing students with authentic, hands-on learning experiences. Stand-alone teaching modules seemed to be the best option as they could be designed to provide all the material needed to deliver a 50-minute lecture, while also allowing for flexibility in their implementation by providing additional resources, handouts, and information which could be adapted to other learning environments. These modules were created *by* students *for* students, encouraging students to research a topic with the express purpose of designing teaching materials for that topic. This process provided students with the opportunity to learn how to create materials with a particular audience in mind, in this case their peers, and to create the types of resources that they themselves would find helpful to their learning.²³ It allowed students to be active participants in the creation of curriculum content in their courses rather than just be ‘consumers’ of a pre-developed product.²⁴ In addition, students were given the opportunity to reflect on their own learning and research processes. Through creation of these modules, students also needed to consider how to best communicate what they had learned from their research, an aspect of knowledge creation which may not always be apparent in traditional classroom assessments.

The O.J. Todd coin collection provided an excellent resource for the development of a Roman coin teaching module. When reviewing the collection in order to choose a topic for her module, the following coin, which depicts Faustina the Elder on the obverse and an altar on the reverse, sparked Orchard’s curiosity.

23 Fung’s 2016 study discusses six dimensions of a Connected Curriculum project which seeks to engage undergraduate students in research-based programs of study. The dimensions discussed within that project which are directly linked to some of our own considerations are: Dimension 1, students connect with researchers and with the institution’s research; Dimension 5, students learn to produce outputs—assessments directed at an audience; and Dimension 6, students connect with each other, across phases and with alumni.

24 McCulloch’s 2009 article seeks to encourage a shift away from students as ‘customers,’ a metaphor which arose out of the commodification of higher education. For a summary of the issues associated with seeing students as customers or consumers, see McCulloch 2009, 177.



Figure 3: Bronze As, Rome, 141 CE.

Obv. Bust of Faustina I, draped, right. DIVA AVGVSTA FAVSTINA Rev. Rectangular altar with door in front. PIET AVG S C. RIC 3 (Antoninus Pius) 1191a, *"From Stone to Screen"* T30.

She was particularly interested in this coin, as all the coins she had seen in class depicted the emperor on the obverse. She wanted to explore the depiction of women on coins since the role of women in Roman society (especially in terms of imperial propaganda) was not something regularly discussed in her courses. She was interested in how a coin could function as propaganda for a specific emperor (Antoninus Pius) without including his image. Her choice of topic was also linked to the collection itself. The O.J. Todd collection has a series of coins dating from the reigns of Trajan to Marcus Aurelius, allowing her to contextualise her coin within its historic context, while also using several other coins dating to the early-mid-second century CE from the collection.



Figure 4: Silver Denarius, Rome, 163-164 CE.

Obv. Head of Marcus Aurelius, laureate, right. ANTONINVS AVG ARMENIACVS Rev. Mars, helmeted, in military dress, standing right; holding spear in right hand and resting left hand on round shield. P M TR P XVIII IMP II COS III. RIC 3 (Marcus Aurelius) 92, *"From Stone to Screen"* T35

FSTs's first teaching module, "Reading & Understanding Roman Imperial Coins," served as a starting point for the research into Orchard's new module. This previous module provided guidance for how to 'read' coins as well as an introduction to the

key terminology and vocabulary necessary for understanding numismatic research and publications. It also provided a model for the structure and format for the new module. Orchard titled her module, “Visual Association in Imperial Promotion,” and began compiling evidence and modern scholarly discussions to direct her project. She began her research with the standard coin volumes and catalogues.²⁵ Howgego’s 1995 book *Ancient History from Coins* served as an excellent starting point which helped her to connect the coins with their historical significance. While preserving the potential of her new module being used in conjunction with the first one, Orchard remained cognisant of the intended purpose of her project, which was to serve as a stand-alone teaching module which contained all resources needed to present this module in a classroom setting. A number of art historical sources proved useful in providing the framework for her discussion of the artistic significance of the coins.²⁶ During this research process, she created an annotated bibliography, collecting resources she had found to build a repository of resources for those intending to use the module to do further reading (for a step-by-step guide through the stages of module creation, see appendix).

In order to prepare students to create their own teaching modules, instructors should provide some preliminary resources and support. Many academic publishers are recognising the need for resources to help students and scholars approach topics that are new to them. For example, *Brill Research Perspectives in Ancient History* publishes mid-length review monographs on the current state of a particular field in Ancient History.²⁷ These books are written with a student audience in mind and can serve as an excellent starting point for gathering information about a new topic. For the study of coins, Kemmers’ 2019 book in this series, *The Functions and Use of Roman Coinage: An Overview of 21st Century Scholarship*, is especially helpful.

After giving students a place to start their research, and instruction on how to use existing resources and bibliographies, instructors should then step back and allow students to find their own way. Students learn by ‘doing’ and this progression through the research process allows them to develop their own independent problem-solving skills, critical analytical skills, and fosters intellectual curiosity.²⁸ Throughout the process of working through research on their own, students should still have opportunities to ask questions, get help from their instructor or peers, and discuss their progress. Many studies examining pedagogical developments of this kind have stressed how research-engaged teaching helps to create a community which shares the responsibility

25 See n.9 for direction to print and online coin resources.

26 Bergmann and Watson 1999; Hannestad 1986.

27 Various other ‘Handbooks’ (e.g., *The Oxford Handbook of Greek and Roman Coinage*) are also helpful places to start.

28 Discussions of how to involve students in research activities within a teaching framework can be found in McCulloch 2009; Neary 2014; Fung 2016.

for learning between the students and the instructor.²⁹ Such discussions focus on dismantling the neoliberal university model of students as consumers which then leads to individualism, competition, and adversarial relationships between the assessor (instructor) and the assessed (student).

Through the process of developing her teaching module, Orchard gained an appreciation of the challenges of research and how to situate one's discussion into existing scholarly debates. For the study of numismatics, this is challenging due to the uncertainty about a number of aspects of the study of coins. In addition to the 'coins as propaganda debate',³⁰ there is also some debate over the reach of coins: who was 'reading' them, how far did they travel, and who was their intended audience? Moreover, it is still debated as to whether the emperor controlled the images minted on coins or not.³¹ In some cases the identification of the images on the coins is uncertain, in others the date is indeterminate. These challenges make the contextualisation of some individual coins difficult. With so much uncertainty in the field, it can be difficult to communicate a coin's significance to a non-specialist audience without complicating matters or alienating one's intended audience with technical language. Therefore, it is easier for instructors not to include such debates in their teaching or choose not to include discussions of coins in their curriculum. However, by wrestling with these challenges in their research, students cultivate valuable skills and experience which can then help them to situate their own work in the wider world of academic scholarship.

Seeing and treating students as curriculum developers, as researchers, and as co-producers of knowledge reinforces the idea that learning is a process. Knowledge creation does not happen in a vacuum, it develops through engagement with previous discussions, analyses, controversies and conclusions. Incorporating students into that process encourages deep-learning and increased student engagement with material. It also helps them to gain further insight into how researchers develop research questions, compile and examine their evidence, and draw conclusions. Instructors can help situate students within that learning and research community by encouraging students to see themselves as part of this process (rather than just writing an assessment to be marked by an instructor).

Peer-teaching

The original intention for the creation of FSTS teaching modules was to provide a resource that would help academics to incorporate primary source material into their classrooms, while promoting engagement with the collections housed by the CNERS

29 In particular, Bovill et al. 2011 and Matthews, Cook-Sather et al. 2018.

30 For the most part, the debate is centered on the definition of 'propaganda' and its twentieth century overtones. See n.16 above.

31 See Kemmers 2019, 15-30 for a discussion of the various aspects of coins as 'forms of communication' in the Roman Republic and Empire.

Department at UBC. The goal was to facilitate more authentic learning experiences and increased exposure to the material culture, through flexible and adaptable open-access teaching modules that could be used in a variety of courses. Orchard designed her module so that it could be easily incorporated into several existing second, and third, year Classical Studies courses at UBC. However, an exciting by-product of this project is that UBC faculty gave students the opportunity to teach their own modules. For example, Orchard was given multiple opportunities to present her module in various undergraduate courses at UBC as well as present adapted versions in lecture series at Langara College, another tertiary institution in Vancouver.

The teaching modules were not designed simply to present a completed research project at the end. Instead, Orchard saw her module as providing an opportunity to create content that would teach new skills to her peers. The learning process was integral to the development of the module as she sought to teach her peers to avoid many of the errors she herself had made as she learned the material. When presenting her module at UBC, Orchard found that since she had previously taken a number of the same courses as many of the students she was teaching, she was able to build on knowledge she knew they would have (rather than expect them to have) and could link to material covered in their other courses. Her own experience as a student showed her the importance of meeting students where they are at and ensuring that material is explained in a way that makes sense to them. This observation highlights the importance of students as a resource in their own right. Yet they are rarely consulted about their educational experiences.³² In this case, it was Orchard who was the ‘expert’; she was able to facilitate discussions with her peers and guide them through the material that she herself had just mastered.³³ This process encouraged Orchard to consider her own learning process while also gaining insight into the teaching process from an instructor’s perspective.³⁴

Peer-teaching creates a self-reinforcing cycle. Orchard was a student in a class in which several students piloted the “Athenian Tribute Lists” module, the first FSTS module which focused on the McGregor Epigraphic Squeeze collection.³⁵ Her experience as a student in a peer-teaching environment motivated her to get involved. Following her own presentation of the “Visual Association in Imperial Promotion” teaching module, she circulated a survey to collect student feedback about peer-teaching and the teaching

32 Bovill et al. 2011, 133.

33 Young et al. 2019, 46-47 cite a number of studies which show that students who undertake instructional leaders opportunities demonstrated an increased understanding of course material and were reapplying material learned in class.

34 Bovill et al. 2011, 137 state that “when students work with academic staff to develop pedagogical approaches, they gain a different angle on, and a deeper understanding of, learning.”

35 Hurworth “Athenian Tribute Lists.” Peer learning can be defined as, “The acquisition of knowledge and skill through active helping and supporting among status equals or matched companions. It involves people from similar social groupings who are not professional teachers helping each other to learn and learning themselves by so doing” (Zhang and Bayley 2019, 61).

modules that incorporated digitised material culture. The response was positive, with one student in particular commenting, “For me, having a student lecture is quite exciting since it shows the kinds of opportunities available for undergraduates (like me).”³⁶

Following one of her presentations at Langara College, a student also made contact, asking about opportunities to engage with UBC’s collection and about the development of the teaching modules. In this instance, the presentation at a different tertiary institution increased awareness of artefact collections housed elsewhere in the city and helped to connect students studying similar material at these different institutions. In addition to the various teaching and learning opportunities which arise from student-led curriculum development projects of this type, another possible by-product is an increased awareness of local collections if students are given the opportunity to teach their modules in other venues. If those venues include space beyond the university setting, these modules can also increase community engagement, thereby creating a wider community of learners. In broader terms of curriculum development, depending on the type of project and mechanism for dissemination of the students’ research, these projects can reach beyond the instructor, course, and institution.

Students cannot learn how to create content and teach that content on their own. Mentoring plays an important role in student-faculty partnerships. For the student, mentoring provides the opportunity to learn about the teaching process directly from an instructor. Yet, these relationships should not be seen as top-down, or as expert to student, but rather the instructor should be seen as more of a ‘consultant.’ Instructors are there to answer questions, help students through challenges, and provide guidance. From the instructor perspective, this partnership should encourage teachers to re-examine their own practice, consider different approaches and avenues of inquiry, and explore learning and teaching from a student perspective. By collaborating and harnessing the strength of learners and teachers working together, students and instructors can help develop new ways of teaching and learning, create new pedagogies, and transform institutional cultures.³⁷

The FSTS teaching modules provided an opportunity for the traditional classroom structure to be transformed. Instead of a professional ‘expert’ delivering content to students, student themselves, who had recently learned about a topic and developed learning resources for that topic, then had the opportunity to teach what they had learned to their peers. In addition to the content, students learn a number of invaluable transferable skills, including the importance of clear and precise communication and presentation.³⁸ One of the best ways to learn is through teaching, and peer-teaching

³⁶ Orchard 2019.

³⁷ Matthews, Cook-Sather et al. 2018, 28.

³⁸ Orchard has found that she has already had the opportunity to apply these skills in her current, non-academic job.

exemplifies these benefits by creating opportunities for students to become both the ‘teacher’ and the ‘learner.’

Challenges, sustainability, and concluding remarks

Although, in our opinion, the benefits of Students-as-Partners projects outweigh the disadvantages, these types of projects do come with their share of challenges.³⁹ Before embarking on any such curriculum development project, it is worth considering the purpose of the development, the most conducive setting (i.e., specific course) to implement this project, and the intended audience if the content will be posted online or reused in courses at your institution. We conclude with some suggestions of how to mitigate these challenges, along with our recommendations on how to develop or adapt your own projects.

As most of the published scholarship about student-led research and curriculum development projects will show, there is a financial cost to implementing these kinds of projects, and most are supported by internal or external grants. In our case, Orchard was paid to create the module by a grant from the Teaching and Learning Enhancement Fund at UBC. Many universities have similar funding opportunities to help academics develop innovative teaching and learning strategies.⁴⁰ These types of funding can be extremely helpful for supporting curriculum development projects (and for setting up Research Assistantships to pay students for their work), but also come with obligations and stipulations related to research outputs. In addition, this financial support may help with initial costs associated with website development or other avenues for dissemination, but it is important to note that without a source of continuous funding there may be problems with the longevity of the resources and the sustainability of the websites.⁴¹ One aspect of students’ involvement in curriculum development and design which we believe is non-negotiable is payment for the students participating. Although monetary payment is not necessarily required, students should be remunerated for their time and work, whether that be through course credit, grades, or an internship.

From a teaching perspective, incorporating Students-as-Partners projects require investment both of time and energy. They also require a willingness to take risks in

39 For a discussion of some of the challenges associated with Students-as-Partners curriculum developments, see Matthews, Cook-Sather et al. 2018. For a more in-depth discussion of the challenges associated with the FSTS project, specifically as they relate to the FSTS website and online collections see Solberg et al. forthcoming.

40 For example, the University of Otago has a Committee for the Advancement of Learning and Teaching which provides ‘Teaching Development Grants.’

41 For discussions concerning the sustainability of digital scholarship and some suggestions for best practices see Harkness et al. 2017.

teaching and to give up control.⁴² In comparison with traditional research essay assignments, Students-as-Partners projects tend to require more time investment and teacher involvement in the early stages. Since each student's engagement with the material and avenue of inquiry will be different, instructors will need to be flexible and adaptable as they help students pursue their research interests. However, as the project progresses, the time investment for instructors decreases especially in the final marking stage (if the project is assessed for grades). Instructors should use part of this time for mentoring students; the mentoring relationship is key to ensuring a positive outcome and success for the project.

There may be some administrative hurdles if the collections are not held by the tertiary institution. For example, if the coins for your project are housed at a local museum, you will likely also need to seek permission to reproduce images of the coins for educational purposes. In addition, if you will be making the teaching modules available online, additional permissions or funds may need to be secured. There is value in working together with community organisations and these collaborations are mutually beneficial. Collaborations can also introduce students to cultural heritage management and provide them the opportunity to work directly with libraries, museums, etc. and learn how to preserve and promote the collections housed in these institutions.⁴³

Finally, ensuring the longevity of student projects is largely reliant on continued institutional support both administratively and (potentially) financially. If there is a digital component to the project, this has a financial cost and creates an ongoing expense for website domain names and maintenance.⁴⁴ In terms of the overarching FSTS Digital Humanities project, one challenge we have faced arises from its 'student-led' nature. When a project relies on students, there is potential for a lack of continuity. What happens when students leave? From our experience, we suggest ensuring that one or two permanent faculty members be included to help provide that continuity, acting as mentors and mitigators with both internal and external administrative bodies, and supporting student-led initiatives through funding applications and sharing their own expertise.

42 Howard et al. 2018 explore how teachers experience risk-taking in the classroom and the importance of modelling positive risk-taking behaviour for students to help build resilience and promote learning. Bovill et al. 2011, 7 also highlights the challenge of relinquishing control in terms of course planning.

43 Omeka.net, an open-access web-publishing platform can serve as mechanism for student assessment (providing a platform for student designed exhibitions, for example). Omeka itself has understood its value for teaching and student assessment and has provided a number of tutorials and support for new users (<https://info.omeka.net/build-a-website/>). This platform has been used in another pedagogy project run by McIntyre, see McIntyre et al. 2020. FSTS published many of the collections online using this platform (as well as collectiveaccess.org), see n.3.

44 For a discussion of the issues associated with creating a sustainable Digital Humanities project, see Gardner et al. 2017 and Solberg et al. forthcoming.

Ancient coins provide excellent primary source material to serve as the foundation for a variety of teaching and learning projects. Peer-teaching and curriculum development projects, based on locally held coin collections, provide a unique opportunity for students to re-contextualise what they have learned and to communicate that knowledge to their peers. It encourages students to develop their own projects, create learning content, and expand their understanding of particular fields of interest. Giving students the opportunity to teach allows them to bring their own experiences, approaches, and methods to the study of a collection. These types of 'learning by teaching' opportunities increase and promote access to departmental and museum collections, allowing students to forge their own connections to the ancient world.

Authors

Jaymie Orchard is a graduate student in the Classical Studies Department at the University of Western Ontario, London, Canada. She was hired as a research assistant by From Stone to Screen in 2016 while pursuing her Bachelor of Arts at the University of British Columbia and has remained involved with the project since completing her research assistantship. (jorchar9@uwo.ca)

Gwynnaeth McIntyre (PhD) is a Senior Lecturer at the University of Otago, Dunedin, NZ. She served as a faculty advisor for the From Stone to Screen project from 2013-2015. Her current work revolves around the Roman coin collection housed at the Otago Museum and she is interested in exploring how teachers might better incorporate museum collections into classroom teaching. (gwynnaeth.mcintyre@otago.ac.nz)

Bibliography

- American Numismatic Society. "Coinage of the Roman Republic Online." Accessed 12 January 2021. <http://numismatics.org/crro/>
- American Numismatic Society. "Online Coins of the Roman Empire." Accessed 12 January 2021. <http://numismatics.org/ocre/>
- Beckmann, M. 2009. "The Significance of Roman Imperial Coin Types." *Klio* 91:162-95.
- Bennett, R. 2014. *Local Elites and Local Coinage: Elite Self Representation on the Provincial Coinage of Asia 31 BC – AD 275*. Royal Numismatic Society special publication 51. London.
- Bovill, C., A. Cook-Sather, and E. Felten. 2011. "Students as Co-creators of Teaching Approaches, Course Design, and Curricula: Implications for Academic Developers." *International Journal for Academic Development* 16.2:133-45.
- Brier, S. 2012. "Where's the Pedagogy? The Role of Teaching and Learning in the Digital Humanities." In *Debates in the Digital Humanities*, edited by M.K. Gold, 390-401. Minneapolis, MN.

- de Callatay, F. 2011. "More Than It Would Seem: The Use of Coinage by the Romans in Late Hellenistic Asia Minor (133-63 BC)." *American Journal of Numismatics* 23: 55-86.
- Flower, H.I. 1996. *Ancestor Masks and Aristocratic Power in Roman Culture*. Oxford.
- From Stone to Screen. "Teaching Modules." Accessed 15 February 2021. <https://fromstonetoscreen.cnrs.ubc.ca/teach/>
- Fung, D. 2016. "Engaging Students with Research Through a Connected Curriculum: An Innovative Institutional Approach." *Council on Undergraduate Research Quarterly* 37 (2):30-5. doi: 10.18833/curq/37/2/4
- Gardner, C.A.M., G. McIntyre, K. Solberg, and L. Tweten. 2017. "Looks Like We Made It, But Are We Sustaining Digital Scholarship?" In *Making Things and Drawing Boundaries. Experiments in the Digital Humanities*, edited by J. Sayers, 95-101. Minneapolis, MN.
- Hamilton, C.D. 1969. "The Tresviri Monetales and the Republican Cursus Honorum." *Transactions and Proceedings of the American Philological Association* 100: 181-99. doi: 10.2307/2935909
- Harkness, J., L.J. Kooistra, and F. Wang. 2017. "Research and Recommendation Report: Long-term Maintenance and Preservation of Born-Digital Scholarship." Ryerson Centre for Digital Humanities and Ryerson University Library and Archives. https://www.ryerson.ca/content/dam/cdh/CDH_RULA_Report_Final.pdf
- Healey, M., A. Flint, and K. Harrington. 2016. "Students as Partners: Reflections on a Conceptual Model." *Teaching & Learning Inquiry* 4.2: 1-13.
- Hekster, O. 2007. "The Roman Army and Propaganda." In *A Companion to the Roman Army*, edited by P. Erdkamp, 339-58. Oxford.
- Howard, P., C. Becker, S. Wiebe, M. Carter, P. Gouzouasis, M. McLarnon, P. Richardson, K. Ricketts, and L. Schuman. 2018. "Creativity and Pedagogical Innovation: Exploring Teachers' Experiences of Risk-Taking." *Journal of Curriculum Studies* 50.6: 850-64. doi: 10.1080/00220272.2018.1479451
- Howgego, C. 1995. *Ancient History from Coins*. London.
- Howgego, C., V. Heuchert, and A. Burnett. eds. 2005. *Coinage and Identity in the Roman Provinces*. Oxford.
- Hurworth, K. "Athenian Tribute Lists" From Stone to Screen. Accessed 15 February 2021. <https://fromstonetoscreen.cnrs.ubc.ca/teach/athenian-democracy/>
- Jones, A.H.M. 1956. "Numismatics and History." In *Essays in Roman Coinage Presented to Harold Mattingly*, edited by R.A.G. Carson and C.H.V. Sutherland, 13-33. Oxford.
- Kemmers, F. 2019. The Functions and Use of Roman Coinage. An Overview of 21st Century Scholarship. Research Perspectives in Ancient History 2.3. Leiden.
- Kolb, D.A. 2014. *Experiential learning: Experience as the source of learning and development*. 2nd ed. Upper Saddle River, NJ.

- Kreitzer, C.J. 1996. Striking New Images: Roman Imperial Coinage and the New Testament World. *Journal for the Study of the New Testament Supplement* 134. Sheffield.
- Lejk, M. and M. Wyvill. 1996. "A Survey of Methods of Deriving Individual Grades from Group Assessments." *Assessment & Evaluation in Higher Education* 21.3: 267-80. doi: 10.1080/0260293960210306
- Levick, B. 1982. "Propaganda and the Imperial Coinage." *Antichthon* 16: 104-16. doi: 10.1017/S0066477400002999
- Manders, E. 2012. *Coining Images of Power: Patterns in the Representation of Roman Emperors on Imperial Coinage, A.D. 193-284*. Leiden.
- Martin-Cabanne, C. and M. Hutt. "Reading & Understanding Roman Imperial Coins." From Stone to Screen. Accessed 15 February 2021. <https://fromstonetoscreen.cnrs.ubc.ca/teach/roman-coin-modules/>
- Matthews, K.E., A. Cook-Sather, and M. Healey. 2018. "Connecting Learning, Teaching, and Research Through Student-Staff Partnerships. Towards Universities as Egalitarian Learning Communities." In *Shaping Higher Education with Students. Ways to Connect Research and Teaching*, edited by V.C.H. Tong, A. Standen and M. Sotiriou, 23-29. London. doi: 10.2307/j.ctt21c4tcm.7
- Matthews, K.E., A. Dwyer, L. Hine, and J. Turner. 2018. "Conceptions of Students as Partners." *Higher Education* 76: 957-71. doi: 10.1007/s10734-018-0257-y
- McCulloch, A. 2009. "The Student as Co-Producer: Learning From Public Administration About the Student-University Relationship." *Studies in Higher Education* 34.2: 171-83. doi: 10.1080/03075070802562857
- McIntyre, G., C. Dunn, and W.P. Richardson. 2020. "Coins in the Classroom: Teaching Group Work with Roman Coins." *Journal of Classics Teaching* 21.42: 14-18. doi: 10.1017/S2058631020000410
- Meadows, A., and J. Williams. 2001. "Moneta and the Monuments: Coinage and Politics in Republican Rome." *Journal of Roman Studies* 91: 27-49. doi: 10.2307/3184768
- Meinking, K.A., and E.E. Hall. 2020. "Co-Creation in the Classroom: Challenge, Community, and Collaboration." *College Teaching* 68: 189-98. doi: 10.1080/87567555.2020.1786349
- Metcalf, W.E., ed. 2012. *The Oxford Handbook of Greek and Roman Coinage*. Oxford.
- Neary, M. 2014. "Student as Producer: Research-Engaged Teaching Frames University-Wide Curriculum Development." *Council on Undergraduate Research Quarterly* 35.2: 28-34.
- Nelson, T.J. 2011. "Assessing Internal Group Processes in Collaborative Assignments." *The English Journal* 100.6: 41-46.
- Omeka. "Build a Website – Start Here!" Accessed 12 January 2021. <https://info.omeka.net/build-a-website/>

- Orchard, J. "Visual Association in Imperial Promotion." *From Stone to Screen*. Accessed 15 February 2021. <https://fromstonetoscreen.cnrs.ubc.ca/teach/visual-association-in-imperial-promotion/>
- Orchard, J. 2019. "Teaching with Coins Survey." Distributed by the Department of Classical, Near Eastern, and Religious Studies, University of British Columbia.
- Quality Advancement Unit. 2018. "Individual Teacher Report CLAS344/444." Distributed by University of Otago.
- Solberg, K., L. Tweten, C.A.M. Gardner. forthcoming. "From Stone to Screen: The Built-In Obsolescence of Digitization" In *Access, Control, and Dissemination in Digital Humanities*, edited by S. Hawkins and R. Mann. London.
- Stein, S.J., G. Isaacs, and T. Andrews. 2006. "Incorporating Authentic Learning Experiences Within a University Course." *Studies in Higher Education* 29.2: 239-58. doi: 10.1080/0307507042000190813
- Sutherland, C.H.V. 1983. "The Purpose of Roman Imperial Coin Types." *Revue Numismatique* 25: 73-82. doi: 10.3406/numi.1983.1838
- Sutherland, C.H.V. 1986. "Compliment or Complement? Dr Levick on Imperial Coin Types." *Numismatic Chronicle* 146: 85-93.
- Vassilakis, P.N. 2009/2010. "Assessment-Driven Collaborative Learning." *College Music Symposium* 49/50: 207-16.
- Wallace-Hadrill, A. 1986. "Image and Authority in the Coinage of Augustus." *Journal of Roman Studies* 76:66-87. doi: 10.2307/300366
- Wardman, A.E. 1984. "Usurpers and Internal Conflicts in the 4th Century AD." *Historia* 33: 220-37.
- Watson, G. 1958. "The Pay of the Roman Army: The Republic." *Historia* 7: 113-20.
- Wenkel, D. H. 2017. *Coins as Cultural Texts in the World of the New Testament*. London.
- Williams, J. 2007. "Religion and Roman Coins." In *A Companion to Roman Religion*, edited by J. Rüpke, 143-63. Oxford.

Appendix – A 'how to' guide

Information about the teaching modules created by *From Stone to Screen* as well as the modules themselves can be found online.⁴⁵ The goal of each module was to provide everything an instructor might need, without prior knowledge of numismatic conventions, to teach a 50-minute lecture to students with only cursory knowledge of Ancient Rome. The material developed for each module comprises an annotated bibliography, lecture notes, slideshow, lesson plan, handouts, worksheets and answer keys. While the modules developed by FSTS were created by paid Research Assistants, the creation of a teaching module could be part of the assessment for a course. This appendix provides: commentary on how to select a coin collection for the module project, descriptions of each piece of the module and points to consider when assigning

⁴⁵ From Stone to Screen "Teaching Modules."

them to students, and finally notes on implementation including suggestions for how to incorporate the module project into one's curriculum, options for remuneration, and potential rubric marking schemes.

If there is a collection of coins at your institution or a collection at a local museum, this provides a logical starting point from which to refine the topic and scope of the project. However, if you do not have access to physical coin collection there are a number of excellent online databases that host high quality images of coins, such as the resources provided by the American Numismatic Society.⁴⁶ Using online databases removes the limitations imposed by a physical collection and provides the flexibility to limit the scope in a number of ways to suit your course or desired outcome. Coins could be limited by time period, emperor, reverse image, deity, historical event, location, denomination or any combination of these characteristics. Defining the scope will also give your students a more manageable place to start from. Depending on how you choose to use the modules, for example, if they will be used as future teaching tools, you will also need to consider the copyright licensing of images, which may also limit what coin images you are able to use.

Since teaching modules have a number of components that students may not have experience developing, providing a full example is essential, though this may present a sizable amount of work. This example could be used not only to model the project, but may also provide an opportunity for you to introduce students to the basics of numismatic conventions. You may also choose to use FSTS's "Reading & Understanding Roman Imperial Coins" module as a model, with revisions made to suit your institution and desired project outcomes, rather than create one from scratch.⁴⁷

The following sections will break down the FSTS modules into their component parts. A brief description of each part will be followed by a few points to consider when having students complete their own modules.

Annotated bibliography

The annotated bibliography should include an alphabetical list of sources used in the research of the module project. Below each bibliographic entry students should include notes which outline the argument and evidence used to support that argument. As the desired content of these notes varies between instructors, it is important to be clear what is expected. In addition to content, instructors should also clarify whether the notes are to be in paragraphs or point form, what citation style students should use, and a number of sources required.

⁴⁶ see n.9 above.

⁴⁷ Martin-Cabanne and Hutt "Reading & Understanding Roman Imperial Coins."

Consider:

- Providing students with a few initial resources to start. This will limit frustration and help students to start their research from a logical beginning. If you choose to provide students with coin catalogues or online databases as sources, you may need to provide instructions on how to read and utilize them effectively.
- Asking students to analyse the source beyond just a summary of the argument. How might this source provide information to further their research?
- Framing the annotated bibliography as a guide for their peers. If a fellow student wanted to replicate their research, reading through the annotated bibliography should allow them to do so.
- Expanding what is expected in the annotated bibliography by asking students to include key quotes or page ranges for discussions of particular importance.

Lecture notes and lesson plan

Lecture notes should be the point form notes from which someone could present the lecture. The notes should be logically ordered, providing key information and prompts, but should not form a script. Students are likely to ask how long their lecture notes should be, it is important to frame this discussion in terms of how long the presentation is required to be, rather than page or word count. Depending on each student's comfort level their notes may require more clear phrasing to communicate the same information.

The lesson plan may take many forms but should complement the lecture notes. The function of this document is to outline the time allocated to each slide and to budget time for group discussion. This document is especially helpful for students if you are asking them to create a longer lecture as it helps them to organise the material, make a plan of what the lecture hopes to achieve, while also incorporating some flexibility based on student engagement with the material.

Consider:

- Reminding students to include content warnings if their lectures will cover sensitive or intense material.
- Asking students to include a land or territory acknowledgment where appropriate and providing information on how to do this appropriately in your area.
- Distributing lecture notes to students to increase the accessibility of the lecture. It is also best practice to use a microphone (where applicable) both for accessibility and to ensure speaking volume is appropriate.
- Clearly defining the time duration for the lecture, as well as how much time should be devoted to each section of the lecture. This will be dependent upon the timetable for the institution. FSTS modules were designed to fill a 50-minute lecture time slot, allowing for a time to teach a concept and engage in class discussion.

Slideshow presentation

The slideshow should guide the audience through the lecture. It should be visually interesting and include images of any coins discussed in the lecture, but should not distract the audience from what is being said. The specific requirements of each slideshow presentation vary considerably; it is important not to assume that your requirements are the same as what students have been asked to do previously, so the specifics will need to be clarified for students.

Consider:

- Explaining accessibility best practices in terms of font size, image usage and labelling, continuity, number of slides, appropriate quote length, etc.
- Discussing the purpose of the slideshow presentation; is it mainly to provide images, to provide structure by displaying headings, to display key information such as dates, or to provide a simplified summary of the verbal presentation. This will help to guide the students as they determine how much information to include on their slides.
- Reminding students about copyright licensing. If the modules are intended for online distribution, you will need to provide information about where to find open-source images or request permission to publish and how, if required, to properly attribute sources used.
- Providing students with the opportunity to test their presentation before it is delivered to a class as image and text may not display as expected, this is especially true with images of coins which can be blurry or too dark.
- Discussing the mechanisms for presentation, will students be expected to bring their own laptop, have their presentation on a memory stick, or will they have online access to cloud services. Consider the accessibility of your request and provide alternatives as not every student will have access to the same technology.

Handouts, worksheet and answer key

Handouts and worksheets should reinforce information presented in the lecture. These additional materials could be used in a variety of ways to help students engage with the material and provide a catalyst for student discussion. Answer keys for the worksheets should also be produced if the module will be posted online or is distributed for reuse.

Consider:

- Discussing the objectives of the handout as its creation may be intimidating for some students. Should it be used to provide copies of images discussed in the lecture, should it provide additional information or resources, etc.?
- Guiding students through the process of creating questions; how to determine what kinds of questions to ask and how to ensure that questions are appropriate to the experience level of the course.

- Printing any handouts and worksheets and bringing them to the lecture on behalf of the peer-teachers. Not all students have printers and printing costs may be inaccessible for some students.

Implementation

The FSTS modules were created by students and then presented as guest lectures by those same students in a number of courses at UBC. There are several other options for implementation depending on the purpose of the modules, how and why they were created, and the learning and teaching goals of both the instructor and the students involved.

Consider:

- Who is delivering the material? Students themselves or the instructor?
- Timing. Are the modules meant to be used as a stand-alone guest lecture or could they be used as mini-presentations alongside more traditional curriculum delivery?
- The ultimate outcome. Are the teaching modules designed as complements to existing curriculum at a particular institution or to provide additional materials which can be shared with other institutions? Can these modules be used to increase access to local collections beyond the institutions which house them and provide resources to institutions which do not have access to those same types of collections?

Grading/remunerating students for their work

Any kind of Students-as-Partners curriculum development project should remunerate students for their contributions.⁴⁸ As mentioned above there is a financial cost to implementing these kinds of projects, and most are supported by internal or external grants. These usually help compensate both the instructor and the participants for their time and offset any costs related to the development of resources, websites, or other pedagogical tools. FSTS was able to pay students to create the teaching modules through funding secured from the Teaching and Learning Enhancement Fund at UBC. This avenue allowed for students to gain valuable experience in developing learning materials for others while also researching and learning content themselves as part of paid employment. We encourage those considering a similar curriculum development project to seek funding from similar sources which may be available at their own institution. Alternatively, there may also be options for curriculum development to be remunerated through course credit via an internship or co-op program.

⁴⁸ Matthews, Dwyer et al. 2018, 967 specifically stress that not remunerating students for their work, thereby relying on students who are financially secure to volunteer their time, leads to problems of diversity and inclusivity, as well as perpetuates inequality within student cohorts. Healey et al. 2016, 8 recognise that reward and recognition of student work, power dynamics and ethics of learning relationships, and scale are major tensions in creating partnerships.

If paid employment or internships are not an option, the creation of teaching modules could be incorporated into students' coursework. In this case students would be remunerated with marks/grades. Placing the choice of topics in the hands of the students allows for the creation of a "democratic classroom" where students play an active role in determining the curriculum for a specific course.⁴⁹ However, it is imperative that the scale of the project and what is expected from the students reflect how they are being rewarded for their work. Each instructor should choose how to best implement these into their own coursework but below are some suggestions. Rubrics for assessment are also included below.

1. Teaching modules as individual assessments

Each student chooses a discrete topic (for example one coin) which is connected to overarching scope and context for the course. They then research and create teaching materials related to that topic. Near the end of the semester, each student would teach their colleagues about that topic (coin) through a mini-lecture. Marks to be assigned for the various stages or components of the module, documents reflecting on the learning process by the student, and the final presentation. Most of the marks in this option will come from the instructor assessing the student, although some self-and peer-assessment is also possible.

2. Teaching modules as group work

Topics could be assigned to or chosen by groups of students at the beginning of a semester. Over the semester, students would work together to develop materials which then could be taught to the rest of the class in the final weeks of the semester. Expectations would be for a larger lecture or more comprehensive collection of teaching materials based on group size. Marks could then be assigned through self-reflection and peer-evaluation of the group work (group assessing themselves), stages or components of the overall module creation (instructor assessing), and final evaluation of the module presentation (both instructor and peer-assessing).⁵⁰

One of the major aspects of these projects is to encourage students to explore learning as a process as well as to develop teaching skills. Thus, providing opportunities for students to reflect on their experience of teaching module creation (both as a peer-teacher and as a peer-learner) is crucial to the success of the project. This also encourages students to value the process of learning rather than just focus on an outcome linked to a grade, thereby motivating them to more deeply engage with material, develop skills and

49 For a discussion of communal as well as self-directed learning and the democratic classroom, see Meinking and Hall 2020.

50 For discussions of self-reflection, peer-evaluation, and assessing group work as well as suggested marking rubrics and other resources, see Lejk and Wyvill 1996; Vassilakis 2009/2010; Nelson 2011.

resilience, and consider challenges and problems as part of the process rather than as failure and reflecting inability to achieve.

These lists of suggestions and considerations are largely based on our own experiences and are by no means exhaustive. We encourage anyone interested in implementing this kind of Students-as-Partners curriculum development project to consider the needs of their own students and avenues for increasing student engagement within their own local communities while also exploring the various resources and support available throughout the wider academic community.

Rubrics

1. Self-reflection written reports/journals (on-going)

Instructors could assign a self-reflection journal, which would be completed weekly/fortnightly/monthly by the student. In the journal students would reflect on the process of creating the teaching module. Some guiding questions could be:

- What were my goals since my last report? Did I accomplish them? Why or why not?
- What resources proved to be the most helpful for this stage of the project?
- What aspects of this stage of the project did I find the most difficult?
- What would I do differently if I were faced with the same situation/task/etc. again?
- What did I learn during this period and/or what am I proud of or satisfied with?
- What are my next set of goals?

Instructors could also use this opportunity to have meetings (or email responses) with students to check in with their progress, mitigate any issues, or provide other guidance or assistance as needed. Instructors may also find these self-reflection journals helpful should they choose to implement Students-as-Partners projects in subsequent years, by using these reflections to indicate what students struggled with and where further explanation or adaptation of the project may be required.

2. Peer-review of teaching presentation

The following categories provide an outline of the criteria by which each student presenter could be assessed by their peers (and their instructor). Weighting for each individual criteria can then be assigned as applicable.

Preparation: Clear evidence of time and effort spent in researching relevant material, organising the material to be discussed, preparing discussion questions.

Academic content: Accurate and interesting material; close engagement with the primary evidence (coins) and any relevant secondary literature (as applicable).

Structure: Clear aim and overview, with introduction and conclusion; visual or written supplementary materials organized with clear demarcations between different sections

of the presentation. Handouts (if used) complement the discussion and facilitate student engagement and learning.

Visual appearance: Legible; helpful notation system and clear referencing.

Oral presentation: Clear, poised delivery, working with and expanding on visual/written materials; able to reword, explain and expand on presentation when questioned; enthusiasm and engagement to draw audience in.

Discussion: Discussion was clearly led and focused. Open ended questions helped facilitate the discussion and encouraged students to engage more fully with the material.

3. Self-reflection and/or peer group assessment marking rubric

This rubric provides some guidelines for how students can evaluate their own participation as well as the participation of others in group projects. It asks them to reflect on the various components of a group task as well as what they learned through this process. Instructors could then moderate the group mark for individuals based on these results if needed.⁵¹

Name: _____

Write the names of your group members in the top row of boxes. Then assign a value to each of them and to yourself for each attribute. Finally, total all of the values. Evaluate your work and that of your groupmates as honestly as possible. This is designed to help me offer a constructive critique to all of you.

⁵¹ This table was created out of discussions with M. Funke (University of Winnipeg) and incorporates ideas from Lejk et al. 2006, 269. Lejk et al. 2006 also provides a number of options for how an instructor might derive an individual's mark from a group mark based on their contribution.

5=superior, 4=above average, 3= average, 2= below average, 1=weak

Attribute	Me				
Participated in planning					
Helped keep the group on task					
Contributed Useful Ideas					
How much work was done					
Quality of completed work					
Total					

Is there anything specific I should know about the group dynamic that this evaluation does not cover?

Provide some self-reflection of your own experience, working with your group, skill imbalances, personality clashes, etc. Specifically, you should comment on the following:

- What parts of the work undertaken/group dynamic/research tasks/etc. worked well and why?
- What parts of work undertaken/group dynamic/research tasks/etc.) did not work well and why?
- What would I do differently if I were faced with the same situation/task/etc. again?
- What did I learn during this process and/or what am I proud of or satisfied with?



Ray Jewell Award Recipients

Silver Medal (for services to the NAA)

Raymond T N Jewell (posthumously), 1998	Leslie J Carlisle, 2011
John Hope, 2003	Walter R Bloom, 2013
W James Noble, 2004	Peter D Lane, 2015
John R Melville-Jones, 2011	

Bronze Medal (for best article from two journals)

John Sharples. Vol 7, *Catalogue of Victorian trade tokens*.
 Paul M Holland. Vol 9, *Master die types of Australian halfpennies*.
 Peter Lane and Peter Fleig. Vol 12, *London private museums and their tokens*.
 Richard A J O'Hair and Antoinette Tordesillas. Vol 13, *Aristocrats of crime*.
 Peter Lane and Peter Fleig. Vol. 15 *William Henshall*.
 Christopher Addams. Vol 18, *Counterfeiting on the Bermuda convict hulk Dromedary*.
 Mark Stocker. Vol. 19, *The Empire Strikes Back*.
 Helen Walpole. Vol 22, *The role of sporting medals in a sports museum*.
 Peter Lane. Vol 23, *S. Schlank & Co Ltd: medal and badge makers of Adelaide 1887-1971*.



Paul Simon Memorial Award Honour Roll

The Paul Simon Award was established in 1977 by Mrs Jessica Simon of Ballarat, Victoria, in memory of her late husband, Paul Simon. The award is given for outstanding contribution to the Australian numismatic fraternity.

Special Silver Award: 1977, R T N (Ray) Jewell, Australia

Bronze Award

1. 1977, J Gartner	Vic	25. 1996, J Chapman	Vic
2. 1977, W J Mira	NSW	26. 1997, S McAskill	WA
3. 1977, R M Greig	SA	27. 2001, D Junge	Vic
4. 1977, R V McNeice	Tas	28. 2001, F Dobbins	NSW
5. 1977, G D Dean	Qld	29. 2001, G Farrington-Davis	Vic
6. 1977, S J Wilson	WA	30. 2003, P Lane	SA
7. (Allocated as the silver award to Ray Jewell)		31. 2004, F Gare	WA
8. 1978, O C Fleming	NSW	32. 2006, M C Williams	Qld
9. 1978, M B Keain	SA	33. 2006, J A Hanley	NSW
10. 1979, T M Hanley	NSW	34. 2007, G Shea	Qld
11. 1979, A Ware	NSW	35. 2007, W R Bloom	WA
12. 1981, C J Tindall	SA	36. 2008, R Sell	NSW
13. 1983, D G Sandeson	Qld	37. 2008, G D Snelgrove	Qld
14. 1984, R L Henderson	Vic	38. 2009, M P Vort-Ronald	SA
15. 1985, L J Carlisle	NSW	39. 2010, J W Cook	Qld
16. 1986, H Powell	WA	40. 2011, P Fleig	SA
17. 1987, N Harper	Tas	41. 2013, B V Begley	Qld
18. 1989, T W Holmes	Tas	42. 2014, S Appleton	Qld
19. 1990, D G Stevens	Qld	43. 2015, T J Davidson	Qld
20. 1991, L T Pepperell	Vic	44. 2016, F J Robinson	Vic
21. 1991, C Heath	Tas	45. 2017, B M Newman	SA
22. 1993, C E Pitchfork	NSW	46. 2018, M Carter	Qld
23. 1994, L P McCarthy	Qld	47. 2019, G Petterwood	Tas
24. 1995, F S Seymour	SA		



Sterling and Currency

Dealers in Australian Rare Coins & Notes
Proud to Sponsor the NAA Journal

Our website has a wide range of Australian coins and notes, each with a hi-res image in full colour, coupled with a detailed description regarding the item's history, rarity and value.

Street: Shop 22; 35 William St
 FREMANTLE; WA; 6160
 Postal: PO Box 364; FREMANTLE; WA; 6959
 Phone: 08 6468 2467 Fax: 08 9336 1433
 ABN: 24 120 655 469

<http://www.sterlingcurrency.com.au>

drakesterling
 numismatics

All coins **INDEPENDENTLY-AUTHENTICATED**
 and **INDEPENDENTLY-GRADED**

GOLD SOVEREIGNS | AUSTRALIAN COINS | WORLD GOLD COINS

Free call **1800 832 328**
www.drakesterling.com.au
info@drakesterling.com.au

BUYING OR SELLING?

OUR RESULTS TELL THE STORY.

If you are looking to acquire an Australian rare coin. Or sell an existing collection, our team is ready to guide you through the process with an on-going commitment to achieve your goals. And sellers please note. Our commission rates are competitive.

For more information on Australia's finest rare coins
 visit www.coinworks.com.au or call (03) 9642 3133.

coinworks EST. 2008
coinworks.com.au



VINTAGE COINS & BANKNOTES

VINTAGE COINS & BANKNOTES

- Professional, family owned online numismatics business with over 35 years experience
- We provide an honest, friendly and diligent service
- Valuations for private collections and deceased estates
- Specialising in buying and selling Australian and World coins, banknotes and gold
- Full range of accessories
- Secure online store accepting credit cards, PayPal, Afterpay and ZipPay

Free call: 1800 818 621
Email: sales@vintagecoinsandbanknotes.com.au
Website: vintagecoinsandbanknotes.com.au

VISA MasterCard
zipPay afterpay

Numismatic Association of Australia NUMISMATIC AUSTRALIA



MOWBRAY COLLECTABLES

INTERNATIONAL COIN AND BANKNOTE AUCTIONS

International auctions are scheduled for 24th September 2021 and beyond. We invite you to consign your collection to us now. We are New Zealand's long established specialist numismatic auction house.

Contact us for details and to receive free catalogues.



Realised \$17,335

MOWBRAY COLLECTABLES
Private Bag 63000, Wellington 6140, New Zealand
Phone +64 6 364 8270, email david.galt@mowbrays.nz
www.mowbraycollectables.co.nz

DOWNIES
AUSTRALIAN COIN AUCTIONS

CONSIGNMENTS WANTED

- ▶ Professional advice on all aspects of your collection, and obligation-free appraisals
- ▶ Worldwide market exposure – every lot published at www.downies.com
- ▶ Industry leading clearance rates – exceptional prices realised
- ▶ Comprehensive pre-sale viewing – superbly produced, fully illustrated catalogue
- ▶ Auction house of choice for the Reserve Bank of Australia, the Royal Australian Mint, and Australia's leading numismatists

Contact Us ☎ (03) 8456 8456 🖥 www.downies.com/aca
✉ PO Box 3131, Nunawading VIC 3131



Journal of the Numismatic Association of Australia Inc (JNAA)

Guidelines for authors

Submitted articles can be on any worthwhile numismatic topic, keeping the following guidelines in mind:

Subject matter: should offer new information or throw new light on any area of numismatics, ancient through modern, though preference is given to Australian and New Zealand related material.

Submitted articles: should be as much as possible the result of **original research**. Articles must not have been published previously or be under consideration for publication elsewhere.

All submitted articles are refereed before being accepted for publication

Submissions:

Articles: should be sent as an email attachment as an MS Word file, .doc or .rtf format following the layout in the last volume.

Images and tables: submit article images and tables individually and separately to the text document in high resolution JPEGs or TIFFs for images, or a separate MS Word or MS Excel document for tables. DO NOT supply images and tables only within the body of your document.

Author statement: supply a brief numismatic biographical statement which will be appended to the published article with full name and email address.

Article format details:

References: the JNAA uses **footnote referencing**. Text reference numbers are placed after punctuation marks e.g. end.³ They follow sequentially through the text.

Images and tables: all images must be referenced in the text. Text references to images should be numbered as (Fig. 1), (Figs 1 and 2), (Table 1), Tables 1 and 2) etc. The location of images and tables needs to be indicated by <Insert Fig. 'x'> with figure caption text.

Lists: all lists should be presented as tables.

Captions: figure and table captions should explain images fully and independently of the main text. **All images must be referenced and have copyright clearance.**

Quoting: use quotation marks for quotations under two lines. Italicise and indent quotations longer than two lines. All quotes need to be referenced.

Proofs: Authors will receive a .pdf proof of their article for comment by email. Author comments can be made by placing comment tabs in the .pdf, or listing corrections by page, column and line number in a separate document. Corrections must be received by email by the Managing Editor no more than five days after receiving the proof. Changes to the edited text at the proofing stage will only be permitted in exceptional circumstances at the sole discretion of the Managing Editor.

Enquiries: please direct all communications to the Managing Editor, Dr Gil Davis at editor@numismatics.org.au.



Be Part Of Our Success

With three major international numismatic auctions each year, you can be sure that your collection is in the hands of the very best. All our consignments are carefully catalogued and showcased in specialised catalogues in print and online.

For your free, confidential valuation call (02) 9223 4578 or visit www.noble.com.au



169 Macquarie St, Sydney
7/350 Collins St, Melbourne



NOBLE
NUMISMATICS PTY LTD