

ALT-C 2013

Open implementation practice for wide-scale e-Portfolio use

<https://epip.pbworks.com/>

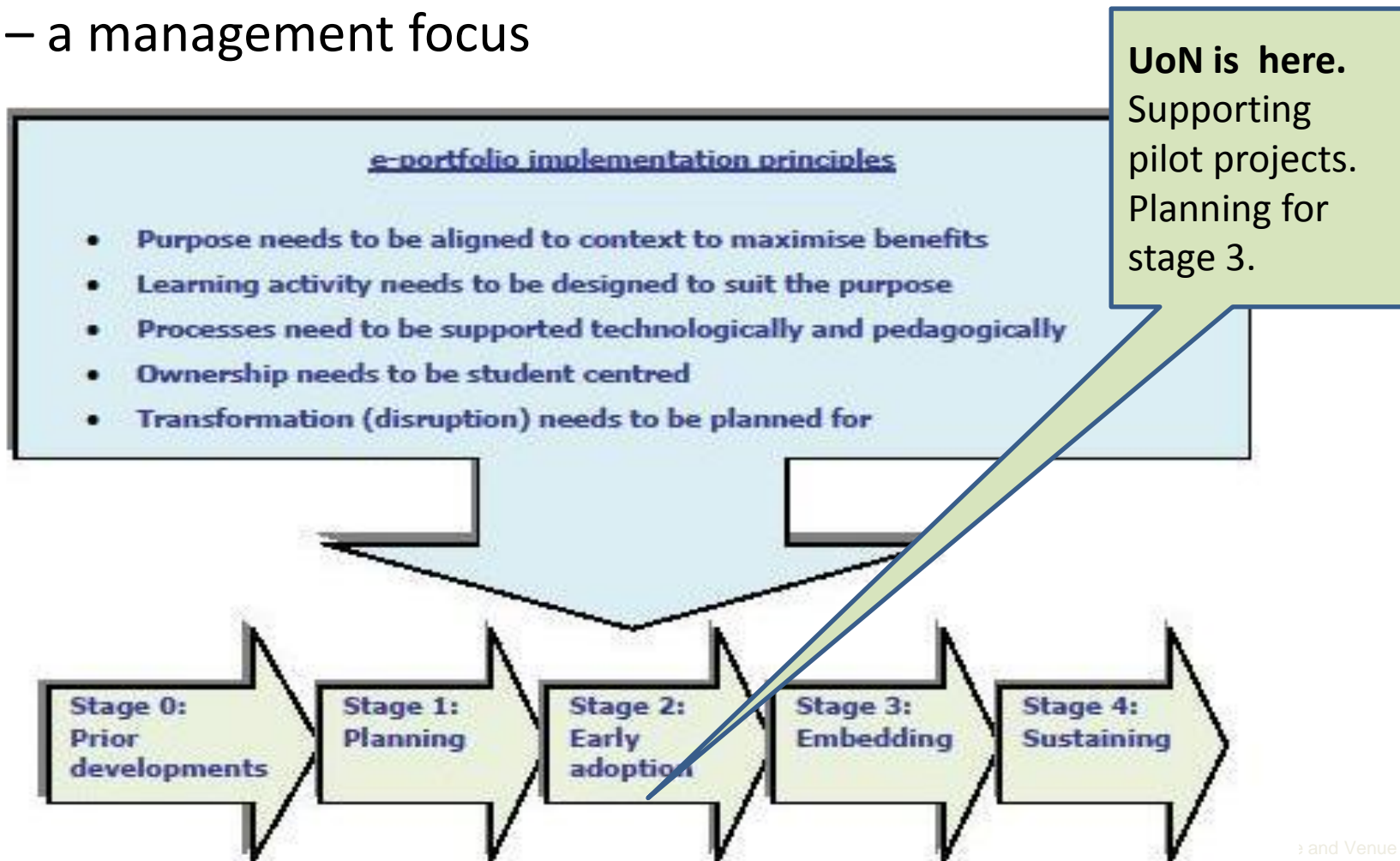
Gordon Joyes and Kirstie Coolin
University of Nottingham, UK

Overview

- A case study of the University of Nottingham e-Portfolio implementation strategy that was informed by the guidance provided within the JISC e-Portfolio Implementation Toolkit (JISC, 2012).

<https://epip.pbworks.com/>

E-portfolio implementation model – a management focus



Overview

The key features of the strategy are

- the carefully staged ‘middle through’ community of practice approach
- endorsement by senior management
- uses further development of the open e-portfolio implementation Toolkit to showcase and share practice.

e-Portfolio confusion

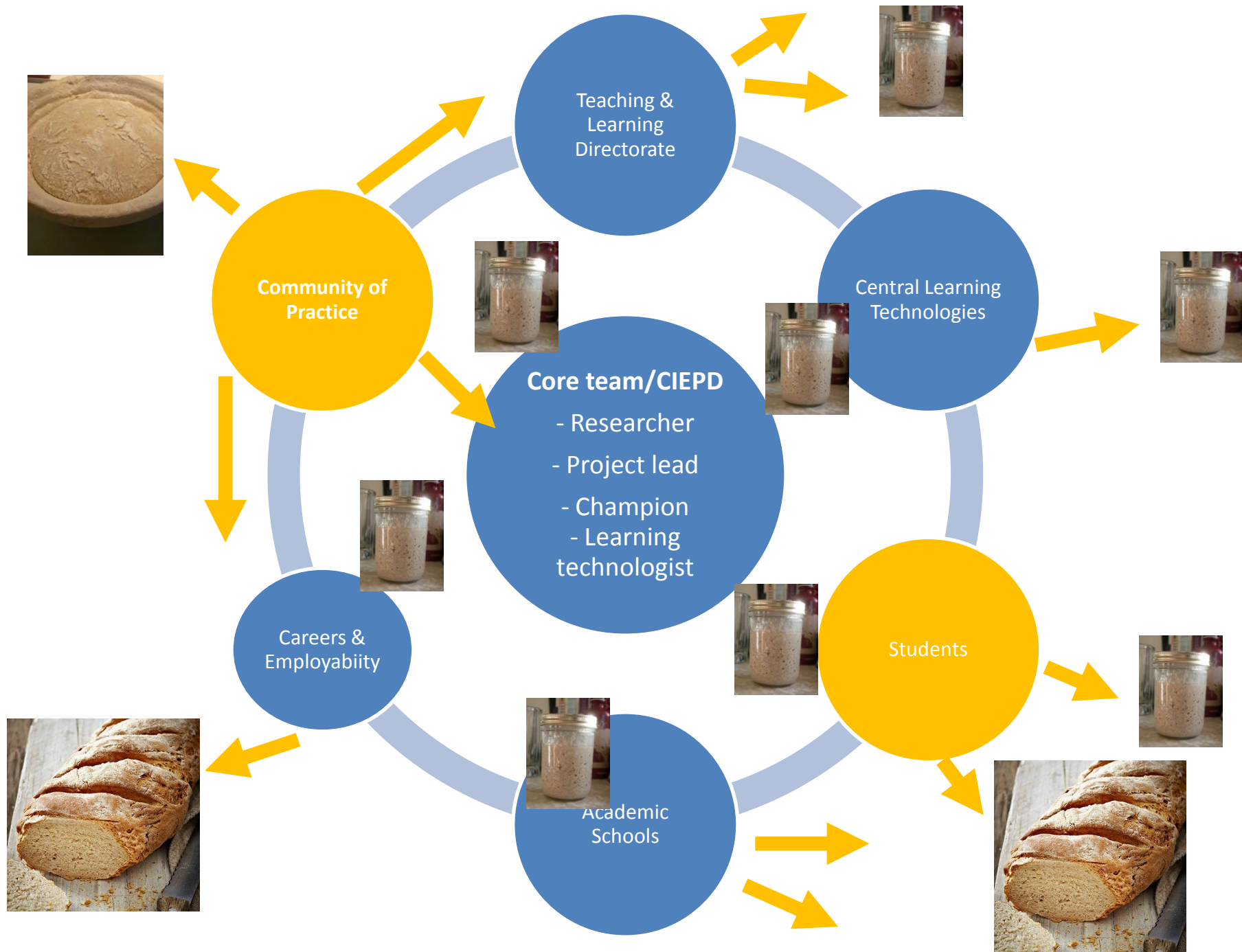
There are multiple purposes
for multiple contexts

The blind men and
the elephant

(wall relief in
Northeast Thailand)

source wikipedia





The implementation process

Supporting change within the early adoption stage and onto embedding practice

- Through the ClePD
- Sharing and understanding practice - the blog, the implementation toolkit, the CoP, the survey
- Disseminating practice more widely – UoN Talking of teaching blog, the implementation toolkit, conferences

Talking of Teaching

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University of Nottingham > Blogs > Talking of teaching

Talking of teaching

// Latest Posts

Students on placement: supporting learning with a Mahara portfolio

September 2, 2013

Judith Wayte: "Don't ask what the technology can do for you, rather what the pedagogy needs – Gilly Salmon; Professor of e-learning and learning technologies, University of Leicester" "Say at the outset – it's just a piece of software" "I first used the first of these quotes when giving a presentation at the Assessment in ...

UoN Blogs / Talking of teaching

Aaron Farrugia's Placement Page

by Aaron J Farrugia (Aaron Farrugia - straff5)

This is a page for updates about my placement at the LRI.

**CANCER RESEARCH UK**
London Research Institute

Introduction

I will be doing my placement at Cancer Research UK's London Research Institute at Lincoln's Inn Fields, Holborn, London.

Contact Details

My Academic Supervisor is Dr. Sophie Acton >

Weekly Reports

-  **Week One Report.docx**
76.2KB | Sunday, 03 June 2013 | Details
-  **Week Two Report.docx**
87.3KB | Sunday, 10 June 2013 | Details
-  **Week Three...ort.docx**
10.2KB | Friday, 21 June 2013 | Details
-  **Week Four...ort.docx**
16.2KB | Monday, 04 July 2013 | Details
-  **Week Five...ort.docx**
17.7KB | Monday, 20 July 2013 | Details
-  **Week Six Report.docx**
17.9KB | Monday, 20 July 2013 | Details
-  **Week Seven...ort.docx**
18.8KB | Monday, 29 July 2013 | Details

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About this blog

"Talking of teaching" offers a window onto the University's teaching culture and practice. Contributions include interviews, examples of teaching and short pieces on current issues.

Recent posts

<http://blogs.nottingham.ac.uk/talkingofteaching/category/tools/eportfolios/>

Community of Practice blogs

e-Portfolio Pioneers – Community of Practice Report: #4 Key Principles

January 22nd, 2013 at 09:01

This is the fourth in a series of guest posts from Kirstie Coolin: During the first e-Portfolio Pioneers – Community of Practice Seminar on 7th December 2012 Dr Judith Wayte talked about how the School of Biosciences have been using Mahara for 3 years to support students undertaking industrial placements. She presented her 'journey' to [...]

e-Portfolio Pioneers – Community of Practice Report: #3 Eportfolio Implementation

January 21st, 2013 at 09:01

This is the third in a series of guest posts from Kirstie Coolin: The first e-Portfolio Pioneers – Community of Practice Seminar was held on 7th December 2012 bringing together those trialling or implementing e-Portfolio activities and processes. In this series of blog posts I will be reporting back on the projects and discussing what [...]

e-Portfolio Pioneers – Community of Practice Report: #2 Multiple purposes

January 18th, 2013 at 09:01

This is the second in a series of guest posts from Kirstie Coolin: The first e-Portfolio Pioneers – Community of Practice Seminar was held on 7th December 2012 bringing together those trialling or implementing e-Portfolio activities and processes. In this series of blog posts I will be reporting back on the projects and discussing what [...]

Blog 1: Emerging Theatre Companies

by

A critical reflection on the emerging theatre companies and whether or not collaboration is necessary for them to survive in the current UK theatre climate.

Introduction

The Gramophones

In this session we met with Hannah Stone the Artistic Director and co-founder of The Gramophones Theatre Company. We discussed the company's foundation, the responsibilities of each company member and their creative process. What stood out the most for me in this session was how crucial a collaborative process was in their work and development.

Collaborating together as a partnership, working with eager for experience student freelancers and building connections with local and national arts training bodies has allowed them to come much closer to achieving their aims and objectives as a company

Core Question:

Can emerging companies develop on their own in the current UK theatre climate?

Collaboration explored?

Types of collaboration employed by The Gramophones and their impact:

1. Within the company - working as a partnership

Shared responsibility is crucial in a company such as this when part/full-time work in other fields is necessary to subsidise living cost.

2. Preparation for the Fringe - working with other artists

The Edinburgh Festival Fringe is a hugely important platform for getting your work noticed in the United Kingdom. The cost for performers can be expensive but this can be greatly lessened by working with other artists keen to have their work showcased (eg, designers) and looking into 'The Free Fringe' and its venues. For the last two years I've visited fringe and some of the very best and widely recommended work was by emerging companies.

3. Development towards aims

Working with other companies, networks and agencies can allow progression towards overall aims. For example, collaborative work and research could lead to the attainment of space, refinement of the creative process and gaining of funding.

Production Image - Anything to Declare



Critical theory and response to the question

'A man's talents may lie in a particular direction, but he won't become any more talented in any other direction by being untalented in all others.'

This extract from the 'second night' section of Brecht's essay collection suggests that an ability to learn new skills is key to progress. In relation to theatrical collaboration I believe that the ability to share new skills is pertinent to company development. One of the most crucial ways that collaborators have helped The Gramophones is a project with the Theatre Writing Partnership which ended up getting a small travel fund which they used to support a journey from Land's End to John O'Groats. This forms the basis of their highly acclaimed *End to End* which is about to embark on a nationwide tour across the country.

Without collaboration, many emerging companies may struggle to secure the funding, connections and support necessary to survive in what is an increasingly competitive and constantly changing industry. Collaboration however, networking and sharing opportunities become available. The ability to share information, resources, time and tips is priceless to companies who may not have the stable funding to make expensive mistakes themselves.

Focus On: NETworksNotts

The Nottingham Emerging Theatre Companies Network is a collective of seven Nottingham based companies who meet every two weeks for the purposes of updating each other and resource sharing. The member companies currently include

Does children's theatre need to educate to be considered 'quality theatre'? Case study: 'Jack' at the Nottingham Playhouse

by .

1.

Young People's Theatre: *Jack at the Nottingham Playhouse*

Does children's theatre need to 'educate' to be considered 'quality theatre'?

Andrew Breakwell's production of Mike Kenny's *Jack* (2012) at the Nottingham Playhouse, claimed to provide a 'perfect recipe for laughter, fun and delight'. [1] Produced in association with Nottingham Playhouse's Theatre in Education sector, 'Roundabout', we might assume that the production's investment in 'fun' would be coupled with an equal commitment to its educational or moral undertones. Certainly, for Breakwell, children's theatre should operate as a form of 'social action', informing, educating and entertaining. There is, in this respect, something highly Brechtian about his style which runs parallel to Brecht's exhortation that '[t]heatre ought to promote instruction and entertainment' [2] We might evaluate, therefore, the degree to which *Jack* invests in these claims, whilst further examining whether children's productions need to 'instruct' and educate to be considered 'quality theatre.'

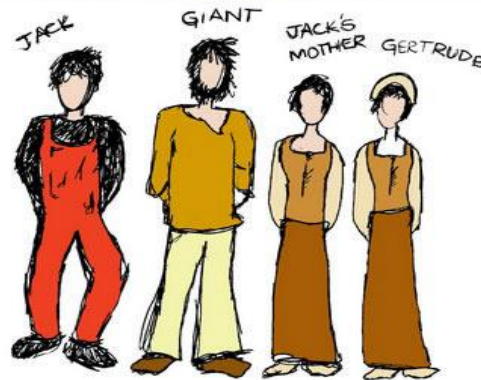
[1] 'Jack' in 'What's On', Nottingham Playhouse website <<http://www.nottinghamplayhouse.co.uk/whats-on/family/jack/>> [Accessed 29.11.2012].

[2] Bertolt Brecht, *The Messingkauf Dialogues*, trans. by John Willett (Kent: Methuen, 1978), p.34.

2. Moral themes and education

David Wood claims that, in children's theatre, '[q]uality is the key note, [w]e must fight the offhand attitude "It's only for kids." [1] We may consider, in this light, that practitioners such as Breakwell are faced with the impossible: they must demonstrate to an adult audience that a children's production is a worthwhile, cultural investment, whilst ensuring that the production is simplistic enough to engage with young audiences on a level with which they are familiar. It is arguably through *Jack's* commitment to 'laughter' and education that Breakwell sought to fulfil these criteria.

The archaic dress served as an index - hi-lighting the subservience of the women



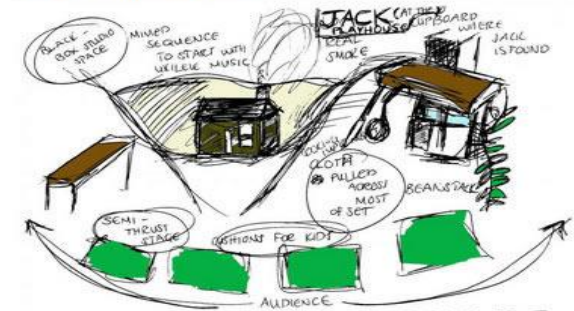
3. How effectively did the production educate?

Throughout the production there was an emphasis upon the mistreatment of women with both Jack's mother and the giant's wife, Gertrude, suffering at the hands of their 'idle', son and husband. [1] The subservience of Gertrude was particularly profound, with claims such as 'you made him angry, he took it out on me' serving to implicitly 'instruct' young audiences upon themes of domestic abuse. Although the female protagonists both overthrew their subservient, sexist stereotypes by performing identical cathartic speeches to Jack and the giant, ('I have done everything for you and you have become bone idle') they were placated, somewhat problematically, with material goods; a golden egg for Jack's mother and a pair of boots for Gertrude. [2] Therefore, the underlying message of *Jack*, centring upon the respect for others, became somewhat problematised for the sake of the production's humour.

[1] (All quotes from 'Jack' at the Nottingham Playhouse as seen on 15/12/2012)

[2] Costume served as an indexical image, see image.

The children were positioned in close proximity to a simplistic set



4. Entertainment? Or education?

'This is funny,' a child giggled on opening night; a sure indication that, although, in Brechtian terms, Breakwell's production failed to successfully 'instruct' it still served to effectively 'entertain' its child spectators. [1] By seating the children on cushions close to the action and employing direct address and repetition, the performers successfully engaged the young audiences. Certainly, the educational message became somewhat confused in delivery, meaning that the play failed to wholly fulfil its educative 'social action'. However, owing to the wittiness of Kenny's script and the high quality of the actor's performances, even without an educational emphasis, the production was a worthwhile cultural investment. If the criteria we use to evaluate the quality of children's theatre therefore, is based on its ability to engage rather than educate spectators, then, despite its failure to 'instruct', Breakwell's production of *Jack* remained of a 'high quality'.

[1] See set diagram, above

Bibliography

'What's on', Nottingham Playhouse website.

Student placement page. She has also created a page about the social side of student life with other interns in the company.

My Year in Industry

by "

Me



Introduction

Hi -
My name is '---' and I have just completed my second year at The University of Nottingham studying **Bsc Nutrition** 😊.

My year in Industry is with **Kraft Foods** (soon to be Mondelez International) in Banbury. I will be working on the **Research, Design and Quality** of well-known coffee brands such as **Max, Oatly, Blue Bird and Tassago**.

<http://snacks.kraftfoodscompany.com/home/index.aspx>

Key Contacts

Work email: marco@openstack.org @openstack.org

Why I chose Kraft

Kraft offers hands on experience within the framework of an established, globally renowned company. Its ability to offer support, training, and far reaching opportunities will give me the utmost confidence to further my abilities, thus allowing me to reach my potential.

Working with like-minded, passionate colleagues will be an enormous privilege and experiencing the challenging and driven commercial environment will be exhilarating! Seeing Kraft in The Time's Top 100 Graduate Employers was further reassurance that the company will offer me the 'perfect package' for my future success within the food industry.

The Role (taken from job description)

Typically Food Science / Technology Internship Students within Banbury RD&Q will be part of project teams within the broader Food Science / Technology oriented group. You will lead your own project focussing on either one or several of the following areas:

- New product /process development
- Product /process optimisation
- Product quality improvement
- Completing bench top/ pilot plant /scaling trials
- Exploring new techniques/ equipments/ processes
- Fundamental research (process and product) and technical feasibility
- Leading competitive assessment (product, technology)

As a Food Science / Technology Intern, you will work closely with the Sensory, Chemistry and Applied statistics departments.

In addition, you will have the chance to be involved in other of your group's projects and participate in team activities that can involve working with other functions within the business, such

Things to look forward to..

- Working with a world-renowned food company on world-class products.
- Making new contacts and friends.
- Gaining work experience and training.
- Enhancing my CV
- Having the opportunity to explore a new part of the UK.
- Discovering whether this is a career path I will choose after I graduate.
- Earning some money to finance my third year of university.

My Targets

- To increase my awareness and understanding of professionalism in the work place.
- Become more confident in presenting and contributing in meetings.
- Maintain motivation and enthusiasm.

Some of Kraft's Many Brands



Civil Society, Volunteering and Citizenship

[About](#)
[Members](#)
[Forums](#)
[Pages](#)
[Share](#)
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Purpose of this Group

This group is for students and staff involved with the Advantage Award Module, Civil Society, Volunteering and Citizenship.

This group is for students on the module to:

- Contribute to **discussion in the community forum** based around module topics
- **Develop and submit your learning journal** for assessment (Note, this will be viewable to course leaders only)
- **Record your (employability) skills development**

Module information and resources

- [Module information and resources](#) are in Moodle
- [Mahara Training Guide](#) (Word)
- [e-portfolios at Nottingham](#): includes examples, further guides (Mahara page)

Your e-Portfolio

Purpose of your e-Portfolio

Each of you will have your own e-Portfolio area. This is a private space in which you can:

- create and work on your online journal
- record your employability skills and evidence gained from this (or from other) modules

Developing your Online Journal

You are required to keep an online journal which will be assessed at the end of the module.

After every session, create a new journal post and write

- **3 things that have made you think, and why**

no more than 200 words on an area of research which may emerge

g
journal to form the basis of your 1000 word

share the Journal with certain individuals for feedback

Journal for Assessment

Completed your online Journal, you will submit the 'Page' start of the course using the drop down list at the e. Your Journal will then be 'locked' for marking.

Forums

Forum

Topics

General Discussion

0

Civil Society, Volunteering and Citizenship general discussion forum. Why are you interested in this module?

What Constitutes a Civil Society?

0

Discussion

Session One

0

The context for the University's volunteering and community engagement activity. How do you see the University's role?

Session Two

0

A new relationship between public services and civil society: what are the realities of working in the third and public sectors?

Session Three

0

The Big Society and Research - How can research methods be used in a community setting?

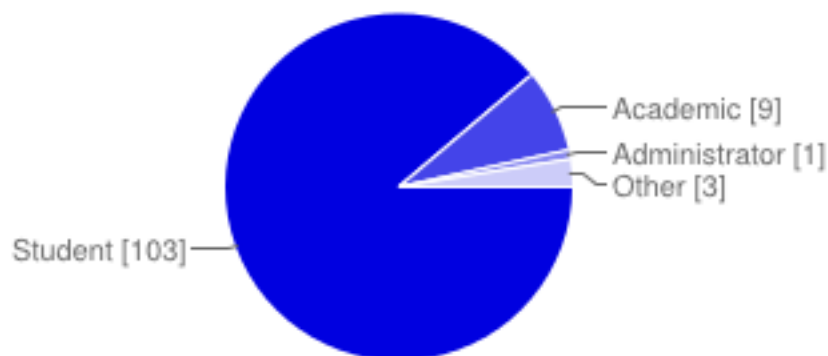
Session Four

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Citizenship and social justice - campaigning for a change

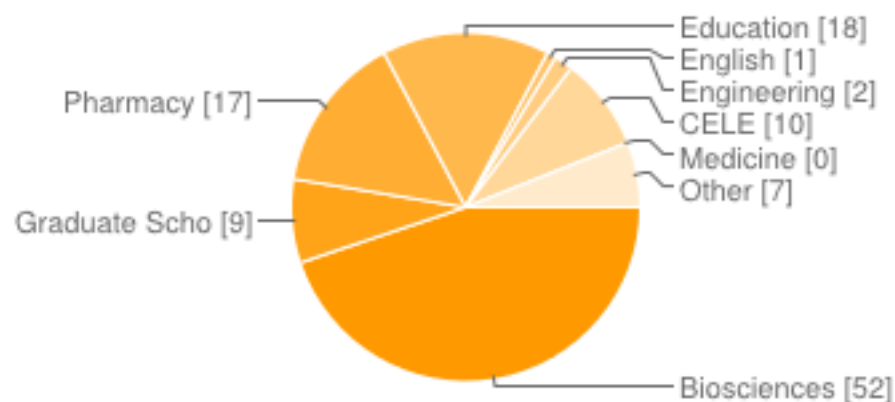


1. Are you a...



Student	103	89%
Academic	9	8%
Administrator	1	1%
Other	3	3%

2. School or department



Biosciences	52	45%
Graduate School (BBSRC)	9	8%
Pharmacy	17	15%
Education	18	16%
English	1	1%
Engineering	2	2%
CELE	10	9%
Medicine	0	0%
Other	7	6%

Key issues

- Champions are not necessarily academics (placements and employability)
- Champions can lack confidence in sharing developing practice
- Champions may not recognise themselves as 'champions'
- Practice is situated
- Stakeholder engagement is a complex and an ongoing process (Both staff and student) Careers? Alumni?
- The central unit may be vulnerable (often project funded)

Open practice in support of wide-scale institutional e-Portfolio adoption

<https://epip.pbworks.com/>

Questions

Gordon Joyes, Kirstie Coolin & Judith Wayte
University of Nottingham, UK