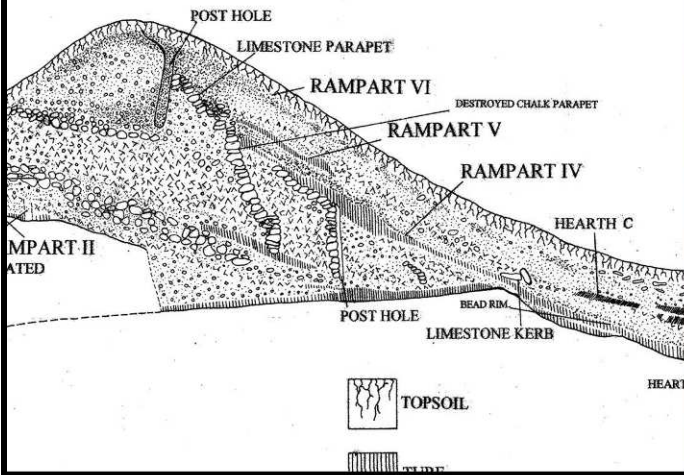


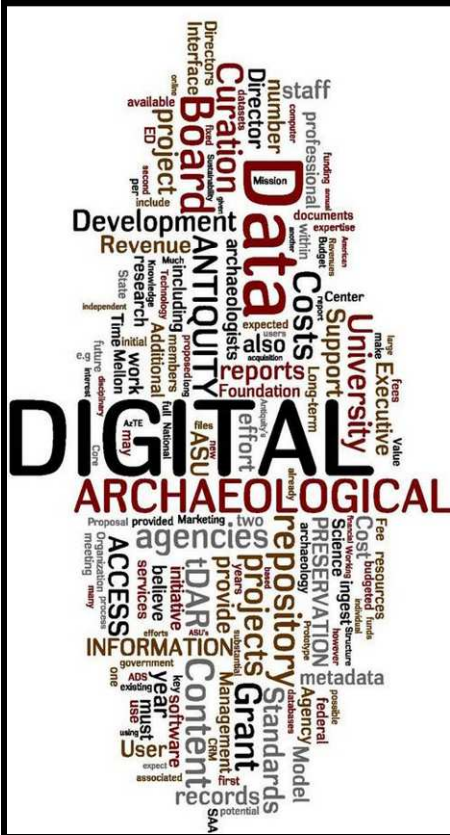
Eastern end of Maiden Castle section.
Hannah Sloman Portfolio 2007 – 2008



Ashleigh's handling session on Roman food and drink



V62204 Portfolio 2



Just some of the posters and education resources presented at the 2010 Portfolio 2 exhibition.

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PORTFOLIO 2

(10 credits)

Spring Semester 2010-11

Convenors: David Taylor (DT) d.l.taylor@nottingham.ac.uk
and Naomi Sykes (NS) naomi.sykes@nottingham.ac.uk

Other staff:

Clare Pickersgill (CP) clare.pickersgill@nottingham.ac.uk Archaeology Museum Curator,
Luke Taylor (LT) acxlt@nottingham.ac.uk Visual Learning student mentor

Summary of Content: In archaeology, the dissemination of research and the communication of findings are of central importance. All archaeologists need to have the skills to present their work in an accessible and visual way to a variety of different audiences, be they academic, student, professional, amateur or public. In this module students will work independently on three 'communicating archaeology' projects that will provide experience in these areas.

Pre- requisites: To take the Portfolio 2 module you need the pre-requisites Practical Archaeology1 (V61130) and Practical Archaeology 2 (V61131) taken in Year One. Portfolio is a required part of a single honours degree in Archaeology

Time: Wednesday 9-11am and Friday 11am–1pm

Location: Drawing Office but other venues will also be used

Assessment: 3 short 'communicating archaeology' projects

- Section drawing (Professional/commercial sector)
- Research poster (Museum environment)
- Educational resource (General public or students)

Submission deadline: The completed Portfolio is due **16/05/11** however there are a number of addition deadlines to which you must adhere:

21/02/11: deadline for Group 1 to print posters and Group 3 to scan section drawings

21/03/11: deadline for Group 1 to scan section drawings and Group 2 to print posters

12/05/11: deadline for Group 2 to scan section drawings and Group 3 to print posters

If you have problems meeting these deadlines you must contact the convenors well before the date.

Workload: 25 contact hours
40 hours independent research
35 hours independent preparation

Total = 100 hours of study.

Attendance Policy

Departmental Regulations

Lack of attendance can result in very serious penalties (see the Quality Manual <http://www.nottingham.ac.uk/quality-manual/study-regulations/attendance.htm>).

Attendance at Lectures and Seminars is compulsory and all students will be required to sign an attendance register at each session. If you cannot attend, you must inform the Departmental Office by e-mailing both Alex Patterson alex.patterson@nottingham.ac.uk and David Taylor d.l.taylor@nottingham.ac.uk, stating your reason for absence. Any student who is deemed to have unsatisfactory attendance for lectures and seminars will be issued a warning by the Department in accordance with the procedure listed in the Quality Manual. Attendance may also be considered at exam boards.

It is the responsibility of the student to ensure they attend lectures and seminars and to make the Department aware of any extenuating circumstances that they may have.

University Regulations

Students must attend all teaching activities necessary for the pursuit of their studies, undertake all associated assessments and attend meetings and other activities as required by their School or the University. Where students face difficulty in attending sessions or undertaking assessments and examinations, it is their responsibility to inform their School of this fact and to provide a satisfactory explanation. Please see <http://www.nottingham.ac.uk/quality-manual/study-regulations/attendance.htm> for further details on attendance regulations at the University.

Individual Schools and Departments have systems in place to monitor attendance during the academic year. Unauthorised absences are reported to the Registry and recorded as appropriate. Where students are absent without authorisation, to the point that it is not possible to continue with the course, the Registry will write to the student stating that they will be deemed to have withdrawn from the University and their student record will be amended to show that they have withdrawn.

Where required the University will report non-attendance to appropriate authorities including the UK Border Agency.

Aims

This module has been developed in consultation with the department's student community supported by the Integrative Learning Scheme. It has been designed so that you can work **independently** in order to expand your knowledge of archaeology and learn to disseminate this knowledge to different user groups. You are required to undertake three **short** 'communicating archaeology' projects, each aimed at a different audience: the professional/commercial sector, the museum environment and education groups. We have devised these projects so that you have the flexibility to incorporate your own research interests whilst at the same time developing core presentation, IT and digital skills.

Through this module you will gain experience of working with the many excellent resources available within the department – namely the museum, the drawing office and the equipment in the Visual Learning Lab. As such this module offers a real opportunity to enhance your employability but this will require that you are fully committed to it. It requires as much work (100 hours) as any other 10 credit module. Work cannot be left on one side until a few days or weeks before the deadline. Time must be invested in the planning and execution of the projects: ill-considered and poorly-finished material will **fail**.

This module is ideal if you are interested in pursuing a career in research or professional archaeology, museums, heritage organisations or education. However, the range of subject-specific and transferable skills acquired will equip you for any career that requires expertise based on project management, exposition, assessment of information and the application of concepts to solving problems and starting initiatives.

Learning outcomes:

a) Knowledge and understanding. By the end of the module students will have an in-depth understanding of their research topics. They will also have a greater knowledge of the different forms of media through which information might be disseminated. Students will have experience in planning and executing independent projects, giving them a greater insight into the purpose of academic learning.

b) Intellectual skills. Working independently, students will develop self-reliance, breaking-down research questions and problems using their own intellect.

c) Professional skills. Project management, ability to work independently or in co-operation, practical and networking skills are essential for any career within archaeology. Vocational skills will be enhanced through the research aspect of the project. Ability to communicate research effectively – whether orally, in written or other forms – is a necessity for those continuing in the field professionally. In addition students will gain first-hand experience of working with the digital technologies offered by the Visual Learning Laboratory.

d) Transferable skills: A range of transferable skill will be acquired, including: to contribute to group discussions and ask pertinent questions; the **confidence** to network and acquire the support of others; to co-operate with and learn from peers; to be able to organise tasks to meet priorities and deadlines; to accept responsibility for, and to manage personal learning environment.

Communicating Archaeology Projects

1) Section drawing (Professional/commercial environment)

On-site planning and drawing remain pivotal parts of the excavation process but increasingly site records are being converted into digital formats. This project will introduce you to the principles of section drawing and digitisation. The purpose of this exercise is to get you to think about how to present the complex visual information of an archaeological section in a way that others are able interpret its story.

You must redraw a section at 2:1 scale using conventions different from those in the published version. We would recommend that you choose one of the following:

- REM Wheeler, *Maiden Castle, Dorset*. Society of Antiquaries of London, Research Report, 12 (1942): Plate ix, facing page 101, excluding plan
- IA Richmond, *Hod Hill, Dorset*. Volume 2. British Museum, 1968. Fig 64: Iron Age defences north of Steepleton Gate

However, you may choose another section drawing of similar complexity with the approval of David Taylor. Do try to read the appropriate parts of the books; both wheeler 1942 and Richmond 1968 are in the library. David Taylor has photocopies of the sections which you may use.

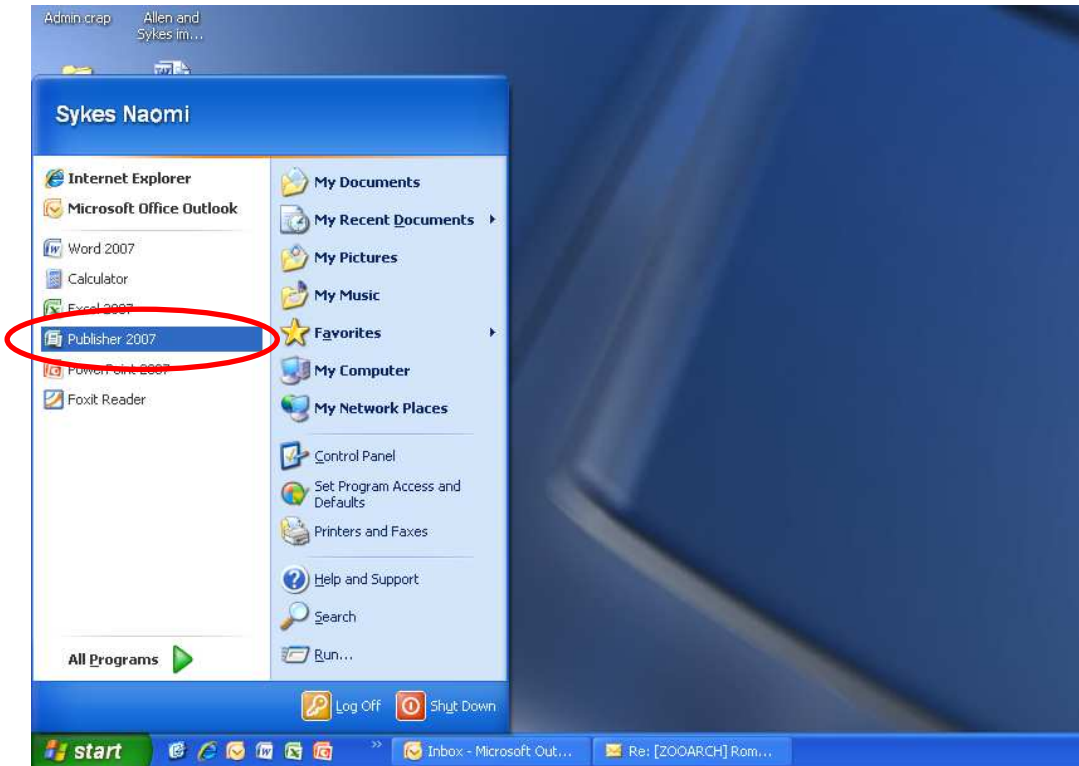
Once you have re-drawn your section you must sign up for a scanning session where you will be taught to digitize your section drawing using the wide format scanner. You can then work on the digital copy of your section drawing, inserting appropriate annotations, a metre bar scale and a key to conventions.

You should add a short note on the principles that you have adopted – the principal methods are distinguished as Bersu/Atkinson/Hope-Taylor (*naturalistic*) and Wheeler (*regimented/stylised*) – and about the difficulties you have encountered.

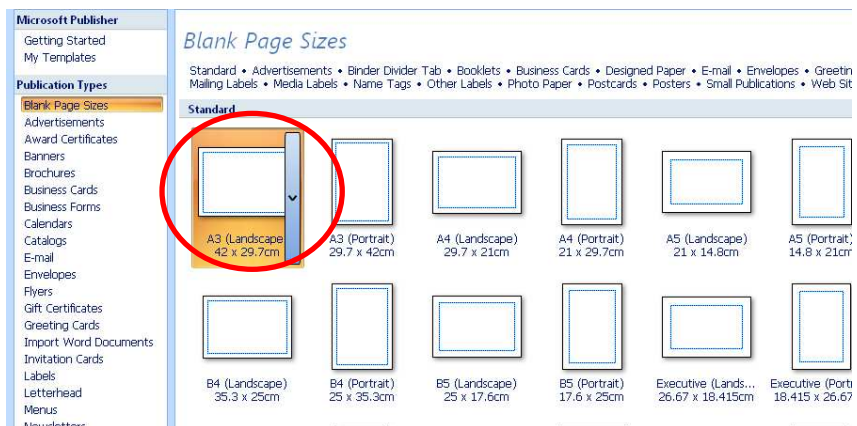
You should print your section drawings out at A3 – this can be done using most of the University's photocopiers. If you encounter problems please contact NS, DT or LT as soon as possible.

How to manipulate and annotate your section drawing

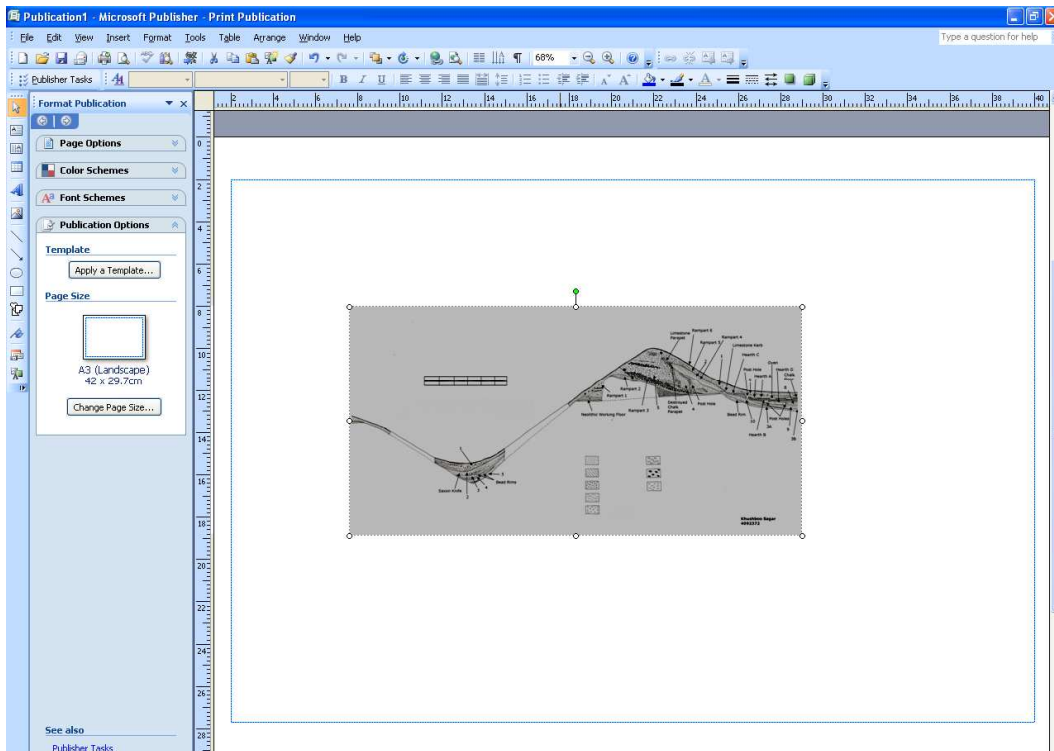
Once you have scanned your image, take a copy on your data stick and login to any University computer. Go to 'Start', find the Microsoft Office suite and select MS Publisher:



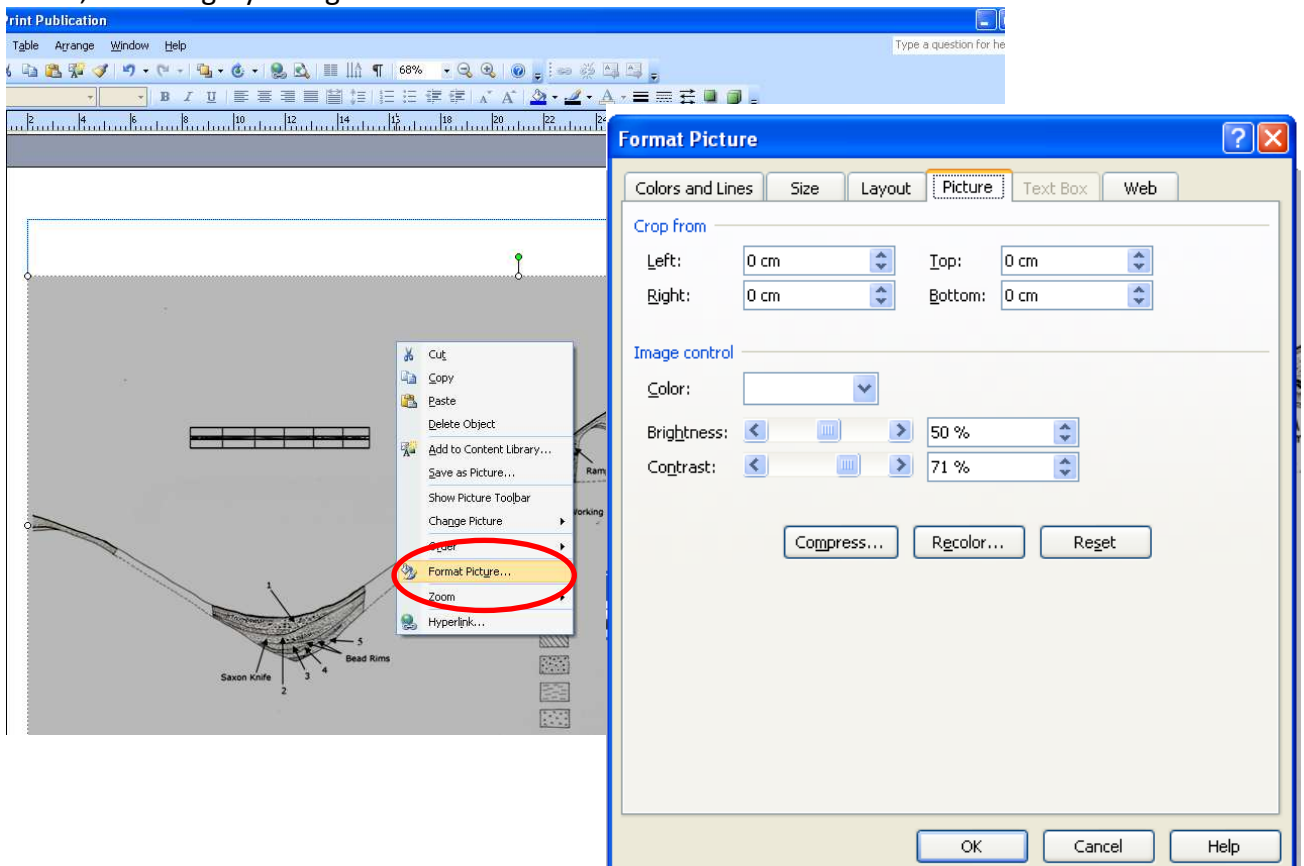
Choose 'Blank Page Sized' and then A3 Landscape:



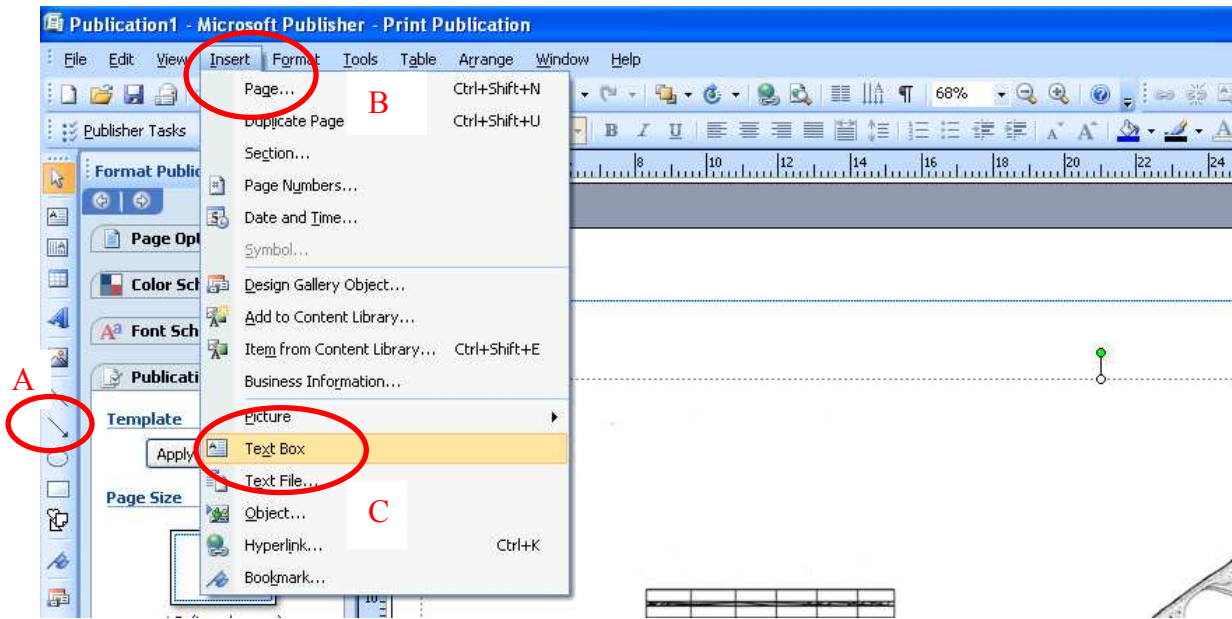
Copy and paste your scan into the Publisher document. You will see that the scan is rather grey – don't worry that's just because of the tracing paper that you used and this can be adjusted (see below). You will also want to increase the size of the scan so that it fills the entire sheet.



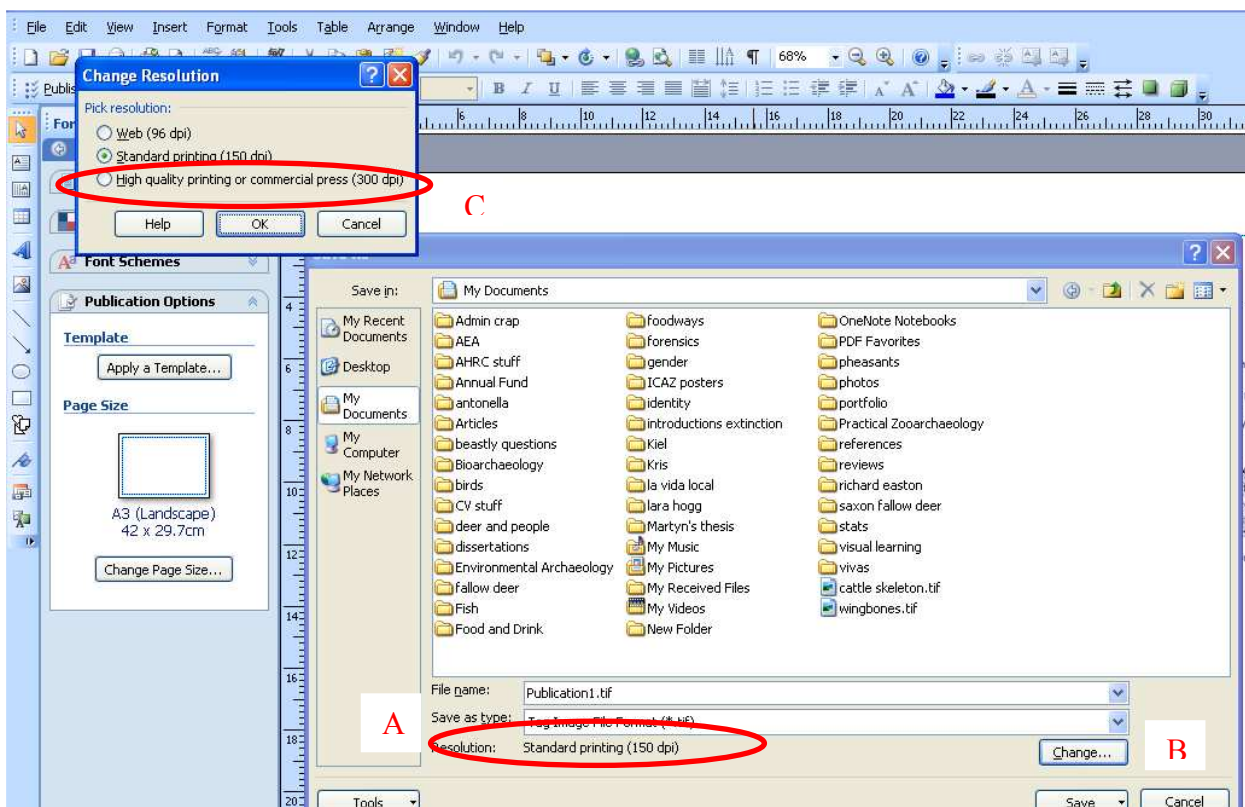
To remove the grey colour, right click on the picture and choose 'format picture', this brings up a new box, where you can alter the brightness and contrast until it shows as black and white, with no grey background.



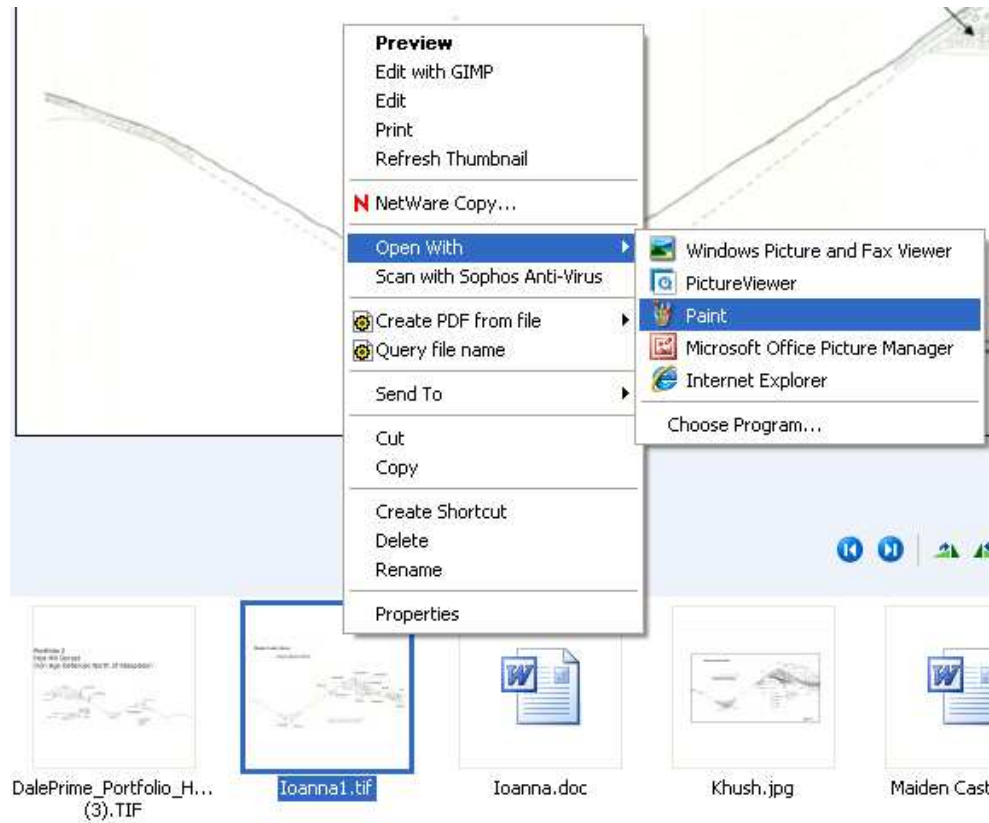
You can then start to annotate your section drawing digitally by adding in arrows (see A below) and text - you can add text by going to 'insert' (B) and clicking 'text box' (C)



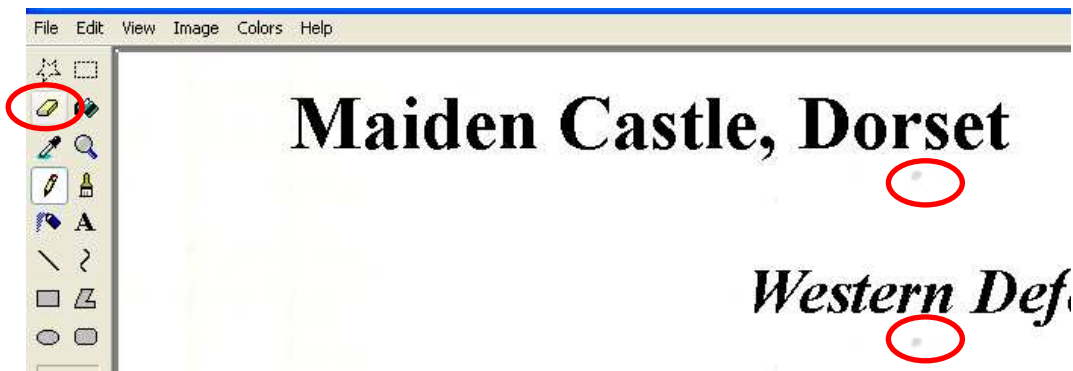
You can even use Publisher to add in new scales (superimpose them over the ones that you have hand drawn) or other details. Once you are happy with your scan, you need to save the image – I prefer to do this as a tif. To do this, you should click on 'File' and select 'Save As', which brings up the screen below. Where it says 'Save as type', scroll down until you get to 'Tag Image File Format' and select that (A below). This will then give you the option of changing the resolution that you save the image at (B below). I usually change the setting to 'High Quality 300dpi' (C below - this is what most journal require if you submit work for publication). You can then save your file to wherever you want...



Once you have saved your file as a tif. you can then manipulate it using other programmes. For instance, if you have made a mistake in the inking up, or you want to rub a line out, you can open your tif file in Paint (see below).



You can use the rubber tool to clean up the image and rub out any imperfections (e.g. see the two spots encircled below).



Once you are happy with the image simply save the file and close it. You can then insert the tif. into any other document (e.g. Word, set page to A3 landscape) and then print at A3 from most of the photocopiers on campus.

If you have any problems with this process contact Luke Taylor acxlt@nottingham.ac.uk

2) Research poster (Museum environment)

The Department of Archaeology is very fortunate to have the University's Museum located within it. It houses a wealth of objects, all with considerable research potential. As is the case with all museums, just a small fraction of the collections are on display, with many more artefacts being located within the store. In this project you will choose one of the objects on display in the museum which you will photograph. You can choose to take an image of the whole object or just a detail of it.

Once you have chosen and photographed your object you will need to create a poster themed around it, complete with a narrative that explains the object's social/cultural context. If you need inspiration, have a look at the display boards in the museum and the posters in the department to see how members of staff have done them.

There is lots of different software for creating posters but MS PowerPoint is the most straightforward and widely accessible. Our guidelines for creating posters are as follows:

- In MS PowerPoint, change the slide setup to custom and specify 84.1cm x 118.9cm. This will create a poster sized A0. Set slide to portrait and prepare layout in columns for text and diagrams.
- Avoid using all capitals (not so easily readable in headings over five words) and do not underline. The following format is recommended but you can vary as you wish:
 - Title - 80pt Arial bold (centred) unless it exceeds three lines (use a smaller point size or shorten the title)
 - Main headings - 36pt Arial bold
 - Body Text - use at least 20pt Arial justified text. Anything smaller is difficult to read on a poster
 - Captions - 18pt italic
- Maintain consistency by using the same text sizes and image width on all figures.
- The less text the better (500 to max 1000 words) - people are likely to be attracted to highly visual, low text posters.

Once you have created your poster, you will need to **sign up for a printing session** with Luke Taylor where you will be trained to use the wide-format scanner. Printing is expensive so please make sure that you have checked your poster in detail before printing. We will subsidise the first print (**you will be asked for just £5**) but you will be charged in full for any re-prints.

At the end of the module all of the museum posters will be exhibited in the student common room, the event launched with a wine and cheese reception! You will be able to vote for your favourite poster and the best will win a prize (all good for the CV)

3) Educational resource (General public or students)

In this project you will have the opportunity to demonstrate your creative skills by producing an educational resource, aimed at enhancing the knowledge of another user group – e.g. members of the general public, a school group or even for your peers. The theme for this project should be of your own choosing but it should not overlap with any of the other projects you have carried out in Portfolio 1 or 2 (or indeed any of your other coursework). You should discuss your ideas with your group and with Naomi Sykes – you can consult here at the twice-weekly **drop-in sessions: Wednesdays 9-11am and Fridays 11am-1pm.**

It is important that you **do not over-extend yourself** on this project – be realistic, you have only a few weeks to do the work and you don't want to spend all your time on this task at the expense of the others. Whatever project you decide to undertake, it should have a tangible output that must be submitted together with a detailed but concise (500 words max) statement about the methods you used and any problems you encountered. Topics that you might like to cover in the report include:

- A description of the audience for which your resource is tailored
- What methods have you used
- Difficulties faced and how they were overcome (or not)
- Knowledge and skills acquired
- What could have been done differently
- How successful was the project overall?

It is not enough to say 'everything went well and I thought it was very successful' you need to present some evidence to support your statements and think deeply about what you have learnt. As you are likely to be experimenting with non-traditional methods of communication you can use the statement to document your experiments in a more academic style.

General advice

You may choose to work on a subject which interests you but which you have been unable to study so far - this will **widen** your knowledge. Or you may choose to work on a subject which interests you and which you have already studied; in this case you will have to show that you have **deepened** your knowledge. If your project does **not** obviously demonstrate what you have learned (or your pre-existing knowledge and understanding), think about how to use the statement to demonstrate it.

Get people to comment on your draft ideas but do not be put off by constructive criticism. No doubt you will have plenty of ideas but, if you are struggling: drop-in to see NS, view some of last year's digital projects on WebCT and have a think about some of these:

- The Department is running three Open Days this semester (February 16th, February 23rd, March 23rd), why not run a 'hands on' activity for the prospective students? Or how about a local school (e.g. via the Samworth Academy)? It could be on pottery, flints, animal bones, human remains, whatever you like...the department and museum will have collections you can utilise. You will need to make sure that the materials are logical (e.g. concerning one period or theme) engaging and factually correct. You should provide a full bibliography so that teachers/students can follow up extra reading
- Guide to an historic building or site. Use desktop publishing skills to produce a pamphlet that includes things like opening hours and location maps, although the emphasis should be on the archaeology and history of the venue. Photographs and graphics should usually be your own but if images are included from another source then this must be acknowledged. A full bibliography must be included.

- WebCT resource. Module feedback forms suggest that you like it when lecturers use WebCT, why not show us how you think it should be done! Create a presentation that you think would be of use to your peers – e.g. a PowerPoint presentation showing how to differentiate cattle and horse bones, age sheep teeth or identify different types of grain – it can be on anything! We have microscopes and microscope cameras if you want to use these. We have created a WebCT page where you can upload and view your resources. You can even create things, such as quizzes, in WebCT using all their applications.
- Archaeology film or podcast. An excellent way of connecting with a wide audience. A video does not have to be moving images, it can be a montage of still pictures. You do not need expensive software, Movie Maker can be used at no cost on all of the University Computers. If you want to use screen capture there are plenty of free downloads online like SnapIt. Online support for Moviemaker can be found at <http://www.windowsmoviemakers.net> and general support can be found at <http://www.videoproductionsupport.com/> You Tube also has a number of short clips about video production. If you are videoing individuals in their private activities you should ensure that they complete a right waiver form (this is available on WebCT). Remember you cannot use any images or music that is under copyright but you can download loads of un-copyrighted stuff from the internet – just Google it. Videos can be unstable so always save copies on desktop before saving to your memory stick.

Communicating well (courtesy of Classic's Independent Second Year Project handbook)
Communicating the right thing will actually get you halfway towards communicating well. Here are some other things to think about:

Comprehensibility

Does everything you say (on paper, on tape, on video, on the screen) make sense? Is it well-directed to the purpose of the project or does it go off on an irrelevant tangent? Is the English clear? (It is often useful to get somebody to proof-read your work - it may be even more helpful if the proof-reader knows little to nothing about the subject, since then he or she will spot communication problems more readily.)

Appeal

This is harder to judge but it can be very important, depending on the type of project. Audience is important once again: would an eight-year-old like to read this book? Would a fourteen-year-old like to use this web-site? Would someone who knows nothing about classical mythology ever (want to) look at this picture? Would they understand it?

Quality

Is it any good? Because you are encouraged to experiment with styles of communication other than academic essay-writing, the parameters will vary according to the medium, the genre, the audience, etc.

Presentation

In an essay, presentation covers your grammar, punctuation and word-processing skills. In your project there may be other issues as well as these, or just different ones. You are not expected to produce a professional piece of journalism/book-binding etc but it cannot be denied that markers are often well-disposed to work which has a neat appearance and professional appearance.

Schedule

For this module you are expected to work independently, so you will need to manage your own time – an important skill in its own right. There are, however, several compulsory sessions, highlighted in the boxes below, that you must attend. It will not be possible to re-run these sessions if you miss them. We recommend that you follow the schedule below:

Introductory session (26/01/11: 9-11am in the Museum).

This session will introduce the module, explain its aims, objectives and opportunities, and encourage students to consider what they hope to achieve during the semester.

Group 1: look round museum and choose object ready for next Wednesday's session

Group 2: Educational resource meeting with NS in A47.

Group 3: Meeting with DT in Drawing Office

Week 2 (w/c 31/01/11)

Group 1: Photography in Museum with CP, 2/2/11 @ 9-11am

Group 2: Independent research for educational resource

Group 3: Independent section drawing in Drawing Office

Week 3 (w/c 07/02/11)

Group 1: Independent researching/creating poster

Group 2: Independent creation of resource

Group 3: sign up for scanning section drawing

Week 4 (w/c/ 14/02/11)

Group 1 sign up for poster printing (deadline for submission **21/02/11**)

Group 2 aim to launch educational resource (deadline for submission **16/05/11**)

Group 3 digitise and print section drawing (deadline for submission **21/02/11**)

Week 5 (w/c 21/02/11)

Group 1 Section drawing in Drawing Office with DT **23/2/11 or 25/2/11**

Group 2 Photography in Museum with CP, **25/2/11 @ 11am onwards**

Group 3 Educational resource meeting in A47 with NS – **25/2/11 @ 11am**

Week 6 (w/c 28/02/11)

Group 1 Independent section drawing

Group 2 Independent researching/creating poster

Group 3 Independent researching/creating educational resource

Week 7 (w/c 07/03/11)

Group 1 sign up for printing of section

Group 2 Independent researching/creating poster

Group 3 Independent researching/creating educational resource

Week 8 (w/c 14/03/11)

Group 1 digitise and print section (deadline for submission **21/03/11**)

Group 2 sign up for poster printing (deadline for submission **21/03/11**)

Group 3 aim to launch educational resource (deadline for submission **16/05/11**)

Week 9 (w/c 21/03/11)

Group 1 Educational resource meeting in A47 with NS – **25/3/11 @ 11am**

Group 2 Section drawing, Drawing Office with DT **23/3/11 or 25/3/11**

Group 3 Photography in Museum with CP, **25/3/11 @ 11am onwards**

Week 10 (w/c 28/03/11)

Group 1 Independent researching/creating educational resource

Group 2 Independent section drawing

Group 3 Independent researching/creating poster

VACATION

Week 11 (w/c 02/05/11)

Group 1 Independent researching/creating educational resource
 Group 2 sign up for scanning of section drawing
 Group 3 Independent researching/creating poster

Week 12 (w/c 09/05/11)

Group 1 aim to launch educational resource (deadline for submission **16/05/11**)
 Group 2 sign up for scanning of section drawing (deadline for submission **12/05/11**)
 Group 3 sign up for printing of poster (deadline for submission **12/05/11**)

Friday 13th May – Portfolio 2 Exhibition in Student Common Room (Cheese and Wine!)

Groups (please let us know asap if you need to change group)

You will follow the timetable above according to your group (see below). Please note that **when it is your turn to undertake the section drawing, your groups will be sub-divided** (see A and B subdivision below) with half working on in the Drawing Office between 9-11am on Wednesdays (A) and the other between 11-1 on Fridays (B).

GROUP 1	GROUP 2	GROUP 3
<i>Group 1 A</i>	<i>Group 2 A</i>	<i>Group 3 A</i>
Charles Anderson Alexander Bailey Jessica Barrington Kara Beeson Jonathan Bell Alexander Bouraoui	Elizabeth Farebrother Martina Gagin Alexander Hamilton Laura Harvey James Hodge Timothy Hughes	Fraser Mott Tania Newman Emma Oxenbridge William Peters Dominic Priestley Nicholas Rogers
<i>Group 1B</i>	<i>Group 2 B</i>	<i>Group 3 B</i>
Andrew Chadwick Benjamin Cockle Talia Cohen Daniel Crampsie Craig Dicken Taran Evans	Christopher Jones Tomas Joseph Andrew Lockett Elizabeth Manchester Joel Markham Laura Moreton	Sarah Samson Adam Taylor Callum Wilson Daniel Wojcik Chelsea Wright

Marking Criteria

Students are referred to the Guidance on Marking in the Undergraduate Handbook. The module will be assessed following criteria comparable to the standard essay criteria – structure and argument, critical thought, knowledge, understanding and content. For this module, however, presentation is a major factor and you should ensure that all of your projects are produced to a high standard. Currently there are no Faculty-agreed marking criteria for visual and non-traditional assessments but below are the factors that will be taken into consideration regarding the marking of your work.

First Class (70-100%)

Work in this class will demonstrate excellent distillation of extensive knowledge presented in a visually impressive and highly creative way. The design and content will be exemplary with clear and well-constructed text, images and near perfect referencing. The work will demonstrate that the student has excellent digital technology skills.

In addition to the criteria listed for marks at the upper 2.1 level, work should be very attractive visually and show extensive knowledge of published literature, critical thinking and originality in presentation. It should include personally collated data as well as reference to secondary sources. Work will be close to publication standard.

2:1 (60-69%)

Work in this class will demonstrate good distillation of a broad knowledge presented in a visually attractive and creative way. Personally-collated data are presented where appropriate. The design and content will be good with clear and well-constructed text, images and referencing. It will demonstrate good engagement with digital technology.

Well-organised and clearly presented work with good use of headings, text of appropriate size. Some loss of visual clarity or slight errors in labelling. Easy to interpret the visual work and follow the theme of the text in the case of the posters. Factual content is largely accurate and informative with evidence of knowledge of wider literature.

2:2 (50-59)

Work within this class, although visually adequate, broadly relevant and competent, show a lack of focus, organisation and occasional misunderstandings. There may be some poor use of digital technology.

Work at the top of this class will show competent understanding and some personally-collated data but with some gaps and poor focus. Towards the bottom of the class work will show a basic grasp of material and some personally collated data are presented but with significant gaps in understanding and little knowledge of wider sources. Adequate use of headings but text a little too small or difficult to read due to colour/style. Contains unclear and/or poorly-labelled figures. For posters the structure may be difficult to follow. Visually unstimulating.

Third (40-49)

Work in this class will shows some knowledge of the topic but with serious deficiencies in understanding, coverage and the presence of factual errors. Minimal effort invested in the work and little evidence for personally-collated data. The work will be visually dull with poor use of headings; text may be too small (or a poor choice of colour/style); figures unclear or distorted with no scale or appropriate labelling. Some of the text is hand-written rather than digitally created.

Soft Fail (30-39)

Work in this class will be visually unattractive, containing no headings or clear structure. Photographs and illustrations may be distorted or illegible due to poor original creation or subsequent reproduction methods, lack scales or titles. Whilst there may be some relevant material presented there will be little evidence to suggest wider knowledge of published literature. Unacceptable lack of referencing and no personally-collated work presented.

Hard Fail: (0-29)

Work in this class is entirely unacceptable demonstrating no knowledge, little or no relevant material, no headings, and is likely to be disorganised and difficult to understand. Work will be visually unattractive and possibly illegible due to poor choice of font size/colour/style or reproduction style. Hand-made posters will fall automatically within this class.

Specific criteria and instructions for each component are as follows:

Section Drawing

In assessing the section drawings the following criteria will be considered:

- Are the principal methods for during drawing sections, naturalistic and regimented/stylistic, clearly distinguished?
- Have suitable conventions been chosen to describe the different layers?
- Do the conventions adopted show clearly the variations in layers and structures?
- Are structures including post holes, hearths and post holes identified and clearly indicated?
- Is the Key informative and appropriately positioned on the page?

Museum Poster

In assessing the posters the following points will be considered:

- Are the photographs of a good quality or are they blurred?
- Are photographs lit well, do they contain the necessary scales?
- Poster design and visual clarity – is the poster laid out well using a format/colour scheme that is easy to read and understand?
- Poster theme – is the theme original and logical?
- Content of text – is the text informative and well researched?
- Is the text referenced correctly?
- Does the poster reproduce well at A4?

Educational Resource

The educational resource will be marked giving consideration to the following points:

- Does the resource demonstrate that you have increased your knowledge and understanding of archaeology?
- Is the resource well presented and easy to understand?
- Is the resource well researched and informative?
- Is the theme original and logical?
- Is it suitable for the target audience specified in the 500 word report?
- Is the media of choice the most appropriate for the target audience?
- Is the work referenced correctly?

Handing in your work

The portfolio should be presented in an A4 binder and should contain copies of your final projects - draft materials may also be included if you feel that they are important to the narrative. If you have created digital resources, a CD containing a copy of the work should be provided. If it is available on-line you should specify the web address in your 500 words of texts. Your poster must be handed in rolled up but A4 colour versions should be printed out and placed within the portfolio. All other drawings should be reduced to an A4 or A3 format and, along with the photographs; each page should be in a plastic cover. Two copies of the portfolio are required, though the second copy may be presented in loose-leaf form and is needed for Departmental records only. For the second copy you need submit only an A4 colour version of your poster. You do **not** need to submit your work via Turnitin

Referencing

Many students (not just first years) find it very hard to understand how and when to reference. Proper referencing is essential, not least because without it you might be accused of plagiarism – that is, presenting someone else’s work without acknowledging it. Plagiarism is a form of theft (in this case, of intellectual property) which the University treats very seriously. However, it is also possible to plagiarise your own work: in the past students have ‘recycled’ work that was originally submitted for a different module – this is unacceptable and can also result in severe penalties. **Please make sure that any work submitted for this module is original to Portfolio 2 and has not previously been submitted elsewhere.**

If you are unsure of how to use references and to set out bibliographies, the following websites may help:

<http://www.nottingham.ac.uk/is/support/knowledgebase/guides/IS2528.pdf>

Appendix 1: Museum Poster

In the first session, or during your own time, have a look around the museum. Choose an object from the cases and think about a theme for your poster. To help the session run smoothly (and to save you time) you must return this form to NS the week before the photography session.

Name	
Group	
Date of photography session	
Time Slot	
Object and location (e.g. which museum case?)	
Theme of poster?	

Please return this form to NS by the following deadlines:

Group 1: end of first session

Group 2: 18/02/11

Group 3: 18/03/11

Appendix 2: Educational Resource

In groups of two think about what sort of educational resource you would like to create. This is a great opportunity to do something that will enhance your employability so choose a resource that is likely to equip you with skills that might be useful to your future career.

- Who will your resource be aimed at? What learner group?
- Will it be a paper or digital resource?
- How will you go about creating it?
- Is it feasible within the short time-frame that you have available to you?

Once you have discussed these issues, join up with another group of two and review all your ideas – offer constructive criticism to each other.

By the end of the session you should be able to complete this form:

Title/topic of resource	
Aim – why are you doing it and who will benefit?	
What media? (e.g. paper, WebCT?)	
Do you have access to the necessary resources?	
Plan of action	