

University of San Diego

## Digital USD

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Digital Initiatives Symposium

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Apr 24th, 1:00 PM - 1:45 PM

### Digital Humanities in the Classroom and Beyond: 1) How Scaffolding Saved the Day – Integrating Omeka into Classroom Curricula 2) New Ecologies of Collaboration – Digital Humanities and Renaissance Drama

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## Digital Humanities in the Classroom and Beyond: 1) How Scaffolding Saved the Day – Integrating Omeka into Classroom Curricula 2) New Ecologies of Collaboration – Digital Humanities and Renaissance Drama

### Presenter 1 Title

Online Learning Librarian

### Presenter 2 Title

Digital Assistant

### Presenter 3 Title

Assistant Professor, English

### Session Type

45-minute concurrent session

### Abstract

This session will feature perspectives on digital humanities from presenters at two different institutions:

#### 1) How Scaffolding Saved the Day: Integrating Omeka into Classroom Curricula

This presentation chronicles a university's journey to bring digital exhibiting into classrooms across the curriculum. What began as an idea for a different kind of class project became an opportunity that invites students to embrace humanities in a new light and present it on a world stage. While the experience of curating digital exhibits using Omeka transformed the student learning process, it brought numerous challenges to library staff. To overcome these challenges, the presenters embraced flipped-classroom methods and developed a scaffolded approach to providing instruction throughout the semester. Presenters will offer suggestions for developing scalable and sustainable digital humanities projects that engage students and faculty in digital literacy and demonstrate the value of new and different, outward-facing alternative research projects.

#### 2) New Ecologies of Collaboration: Digital Humanities and Renaissance Drama

This presentation on the current state of DH + Renaissance Drama Studies will address the way that DH is changing the field by raising the profile of collaborative research methods and projects, and will explore emerging models for collaboration between scholars and librarians.

### Location

KIPJ Theatre

### Keywords

digital humanities, Omeka, instruction, Renaissance drama

# How **Scaffolding** Saved the Day

Integrating Omeka into Classroom Curricula



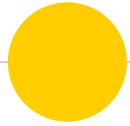


# About Us

*Teagan Eastman and **Alison Gardner***

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**alison.gardner@usu.edu**



# Outline slide

- The Beginning of Omeka
- Challenges
- Phase One: Flipping the Classroom
- Phase Two: Scaffolding
- Benefits
- Lessons Learned





## Digital Initiatives @ USU

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- ◉ Institutional Repository & Digital Library.
- ◉ Bepress and contentDM
- ◉ Digital Library Narrative



## The Beginning of Omeka

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- Fall 2015
  - Digital wanted a better way to showcase collections
  - A way to share a narrative

Omeka was a natural choice: open-source, outward facing, allowed for a public platform



## Bringing them **together?**

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- Transforming the final project
- Digital Initiatives Department tie-in
- The beginning



I really enjoyed getting into the sources and doing the research and then trying to figure out what kind of a presentation we could make with that information. The collection we were assigned **became a sandbox of sorts** in which to work and play and create something of our own.



“

Great to be able to produce something **real that other people** may actually interact with.



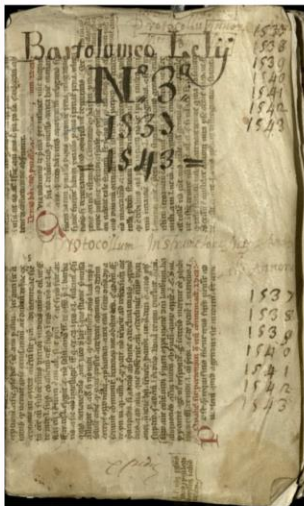
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## EXHIBITS

## Legal Document by Bartolomeo Lelii (1537-1543): What is a Palimpsest?

Jump to...

## What is a Palimpsest?



Cover page of the document

This legal document is covered in a palimpsest cover, or at least it would seem that way at first glance. The word, "Palimpsest," is derived from a Greek root meaning, "scraped again" or "Scraped Smooth."<sup>[1]</sup> The primary use for this technique was for the purpose of re-using the limited writing materials that were available. This technique was not limited by median, as some cultures were known to have used wax-coated tablets, which were then scraped off and re-covered so as to write on them again.<sup>[2]</sup> However, since the cover of this document was never scraped or washed, the cover is not a true palimpsest.

There are two plausible explanations of why the author might have left the original text intact on the cover. The first explanation would be that the original text was re-purposed for aesthetic reasons. The text consists of two nearly perfect columns, and the original parchment was cut so that those columns were perfectly centered, leaving equal margins on the top, bottom, and a wide margin on the non-bound side. The original document was also rotated sideways prior to being cut for binding. It should be noted that the author cut clean through both marginal comments, as well as lines of the original text so as to keep the columns centered and visually appealing. For this reason, the original text may have been left as decoration on what would have otherwise been a bland cover.

The second, and more likely, explanation as to why the original text was left intact would be a simple matter of efficiency. The process of washing the parchment for reuse involved using a chemical concoction of lime, vitrol, or alum.<sup>[3]</sup> This process effectively removed much of the ink, but would have been very time consuming. A lot of time and effort were also required for the process of scraping a thin layer off the top to remove the ink.<sup>[4]</sup> Along with being time consuming, the process of scraping would have also posed the risk of irreparably damaging the parchment if done improperly. It therefore seems likely that the original text of the cover may have been left intact simply to save time in the binding process. After all, it would have been much quicker to just turn a document sideways and bind it as the cover of the book than to go through a lengthy process to remove the ink prior to binding.

The text itself was written using a simplistic form of calligraphy. Red ink was used for headings; where as the body of the text was written in black ink. This was standard practice prior to the introduction of the printing press.<sup>[5]</sup> The author then proceeded to write the volume's information

over the original text, and in the margins. This renders some sections of the original text impossible to read.

The content of the document itself does not seem to be of any significance besides the fact that it was possibly used for decoration, and the calligraphy was very precise. However, one line translated from the cover reads, "malo impune possi offendi ac possi opponi," which translates to - "ill or injured, and can safely be opposed to." While this is only a partial excerpt from the text, it seems to indicate that the document was in relation to the law in some way. The fact that calligraphy was used to write this document indicates that it was originally of importance, as writing in calligraphy, especially in precise columns, was an extremely time consuming process. However, the reason that the parchment was harvested for the cover may have been because the original document had fallen out of relevance, and was recycled; a common practice during the period, as parchment was difficult and time consuming to manufacture.<sup>[6]</sup>

# First student exhibit





## Challenges

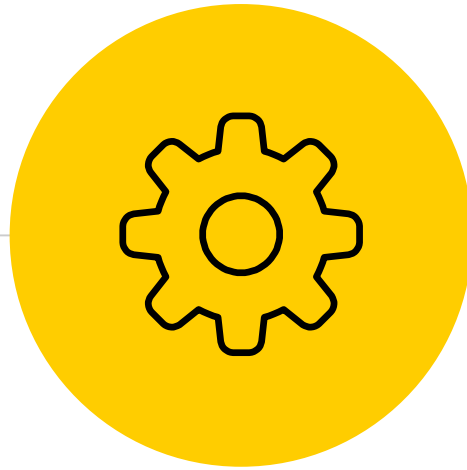
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### **Omeka vs. Course Content**

How do we teach Omeka and get students familiar with the content of their exhibits?

### **Timing**

We taught Omeka at the beginning but by the time students created the exhibits they forgot the skills.



# **phase one**

Flipping the classroom

# Why Flip the Classroom?

- ◉ Step by step processes → screencast
- ◉ Free up class-time
- ◉ Collaboration
- ◉ Multiple learning styles



# Flipping the Classroom

## Logistics

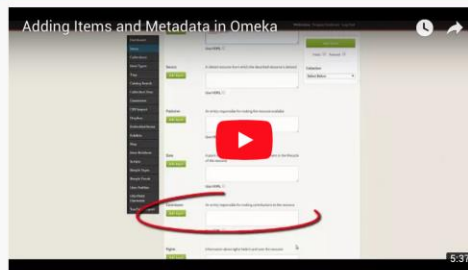
- Videos & LibGuide with handouts
- 8 videos
- Utilize subject expertise vs. Design expertise

### Omeka: Student Exhibits: Adding Items & Metadata

This guide provides a series of tutorials for successfully building a digital exhibit using Omeka at Utah State University.

- Intro to Omeka
  - Login & Navigation
  - Adding Exhibits & Pages
  - Page Layout Options
  - Adding Items & Metadata
  - Copyright
- Sample Exhibits

#### Adding Items & Metadata



#### Need Help?



Darcy Pumphrey

[Email Me](#)

Contact:  
(435) 797-3115

#### Helpful Handouts

- [File Naming Tips To Make Your Life Easier](#)  
Here are some simple tips for file naming to make your file names useful to you and your audience.
- [Acceptable File Types & File Sizes](#)  
Use this document to see a list of recommended file types and maximum file sizes as well as what to do if your file size is larger than 2 MB.
- [How to Add a Video from YouTube](#)  
This document describes how to import a video from YouTube and provides options for displaying the video in your exhibit.
- [How to Make Audio Clips](#)  
Use this document to learn how to create audio clips out of lengthy audio files using either iTunes or Audacity.
- [Metadata Cheat Sheet](#)  
This document will help you fill out the basic metadata fields for your items.





## Flipping the Classroom

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- Videos & LibGuide with handouts
- Point of need access
- Re-usable

Time intensive on the onset but pays off over time.

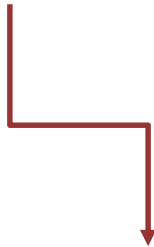




## Changes from Flipping Omeka

### Shifted Focus

Omeka



**Course Content**

### Reduces Staff Time

6 - 8 Sessions

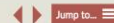


**2 - 3 Sessions**

**Deliberate | Consistent | Outcomes**

## EXHIBITS

## Virginia Hanson: World Sphere



## Virginia in Her World Sphere



An envelope sent to Virginia from her Turkish friend attempting to apply for a green card.

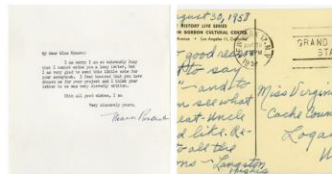


A birth announcement sent to Virginia from her Brazilian friends.

The last and largest sphere of Virginia's influence was the world-wide sphere. Not only did she send and receive letters to well-known figures in the United States, such as Margaret Sanger and Eleanor Roosevelt, she also maintained close friendships with many people who were not US citizens at all. One man wrote to her multiple times with requests for help obtaining a visa, which she petitioned her government representatives for on his behalf. Another group of friends, according to her, spoke only Portuguese, because they were from Brazil. Her diary is full of exotic-sounding names and places, and during the last few years of her life she traveled extensively, writing letters from New Zealand, Canada, and Spain along with many other foreign places.

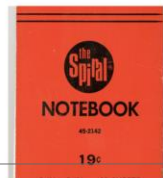
This global interest may seem abnormal for a woman from Virginia's time and circumstances, but perhaps it is the path that many would have taken had they not gotten married and settled down. Virginia was just old enough to have remembered "adulthood" before the war, when the US had been culturally engaged with many foreign nations. She had been raised in a time (if not place) wherein it was acceptable but not encouraged for women to be single and choose their own paths. She carried these ideas of independence and cultural acceptance forward into a generation whose ideals included American isolationism and domesticity. Her "different" ideas may not have been very different from those she heard as a young woman, but they were definitely different from the post-war era that she lived through. The story of her life, then, may not be as different from others who had grown up at the same time. Perhaps the perceived focus of isolationism was not as common in people's lives as it was in political rhetoric.

Virginia was not afraid to reach out to public figures across the map. She often communicated with people throughout the world, for many different reasons. One example featured above is an envelope stamped from Turkey, a friend applying for a green card. There doesn't seem to be a blood relation between the two, which is true for the majority of her foreign acquaintances. Her connections to such a diverse group led to her strong opinions on world affairs. Though she does not mention in her journals very many incidents in which she communicates with people around the world, the action is highly recorded in the letters saved during her life.



Letter to Virginia from Eleanor Roosevelt

Postcard to Virginia from Langston Hughes



Virginia's Travel Journal

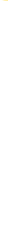
\*\*click twice to read excerpts from her travels\*\*

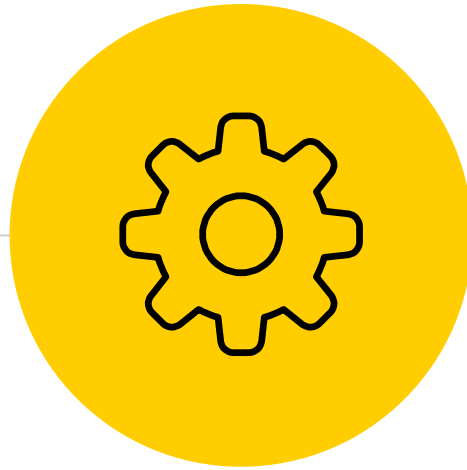
Second *student* exhibit





I would make a small assignment that gets you more hands on with Omeka before starting the project. I just felt **by the time we started the exhibit** I was not as experienced with Omeka as I would have liked.





# phase two

Scaffolding Omeka



## Scaffolding Process

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**Explicit instructional supports**



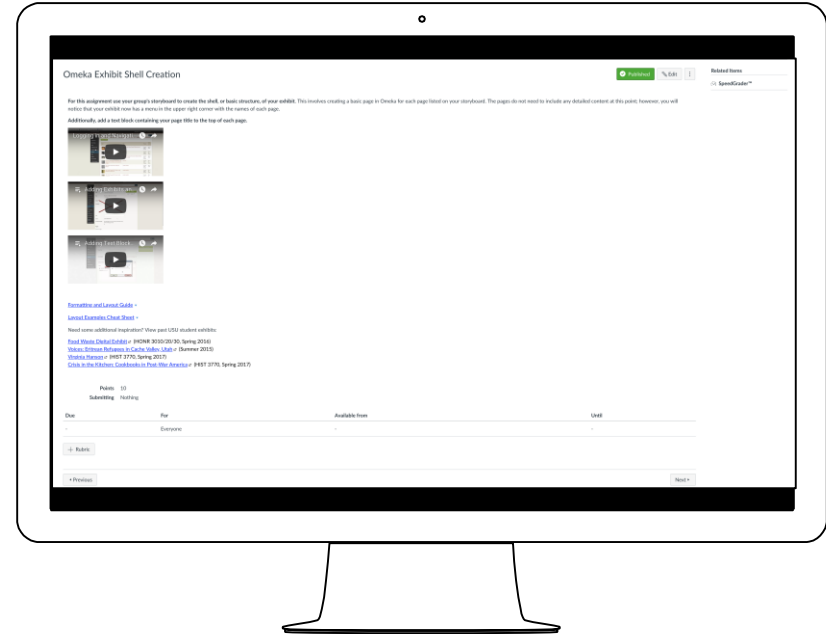
## **Scaffolding Example: Research Paper**

1. Thesis statement
2. Outline
3. Annotated Bibliography
4. Peer-review
5. Final paper



## Scaffolding Assignments

- Break down process
- Small assignments
- Tie-in with training materials
- Assign point value
- Provide examples
- Give feedback



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## Benefits

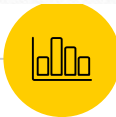
Success we've seen from flipping and scaffolding Omeka



# 211

## Number of students reached through Omeka curriculum

Semester	Course	# of Students
Spring 2015	History	30
Summer 2015	Field School	10
Fall 2015	Spanish	25
Spring 2016	Honors	25
	History	25
Fall 2016	Break	-
Spring 2017	English	20
	History	18





## Benefits

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- Scalable and sustainable
- Professor buy-in (not running away)
- Focuses time in classroom
- Peer tutoring



## Benefits

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- We went from helping 18 students the first semester to now being able to help 50 students at once.
- Professors see students grasp history as a profession.
- Students care more about the project.

**Overall creates better exhibits**

## EXHIBITS

The Haven of Health: A Beginners Guide to Healthy Living  
in the Renaissance: Ale and Beer

◀ ▶ Jump to... ☰

## Ale and Beer: "Whether Ale or Beere Bee Better"

Whereas wine was reserved for the wealthy and special occasions for peasants, ale and beer became everyday beverages for the common folk of Renaissance England and Northern Europe. The drink of choice in England was ale, a fermented beverage made from barley, yeast and water.<sup>[1]</sup> In a society where food scarcity loomed constantly, beer and ale were considered essential dietary supplements and ale in particular has a long history of use in English medicine.<sup>[2]</sup> Beer, which added hops to the mix, was considered as a healthy diuretic from 1060 onwards by most Europeans.<sup>[3]</sup> Cogan thought beer and ale as vulgar beverages associated with drunkards and beggars.<sup>[4]</sup> He also argues that, "for it is worse to bee drunke of Ale than of Wine, and the drunkenesse endureth longer; by reason that the fumes and vapours of Ale that ascend to the head, are more grosse, and therefore can not be so soone resolved as those that rise by Wine." However, he does concede that ale and beer possesses several health benefits.<sup>[5]</sup>



Country Pub, David Teniers II, c. 1660



Haven of Health, 216

Haven of Health, 217

Haven of Health, 218

Haven of Health, 219



Strutting Violinist at an Ale House Door, Adriaen Van Ostade, 1625-1685

Like wine and water, beer and ale also possess humoral qualities. Ale was made with water and barley malt, both considered cool. Beer included hops which took on a hot quality. Cogan recommends the consumption of ale over beer because he believed it the superior beverage for health. This belief reflects popular English opinions regarding beer, which despite efforts by ale producers to stop its growth, continued to increase in popularity throughout fifteenth and sixteenth-century England.<sup>[6]</sup> Cogan recognized that beer acted as an effective diuretic, but believed that ale "encreaseth strength, encreaseth flesh, breedeth bloud [blood], [and] provoketh urine," while beer "louseth the belly, and puffeth it up, and cooleth moderately."<sup>[7]</sup> Cogan's critiques of beer occurred as other scholars of English medicine weighed in on the argument. Some, like Cogan, preferred the old English ale, while others argued that beer was the more healthful and economic beverage. Eventually beer superseded ale as the beverage of choice by common Renaissance Englishmen.

Recent *student* exhibit



[1] Unger, *Beer in the Middle Ages and Renaissance*, 97-98.

[2] *Ibid.*, 2.

[3] *Ibid.*, 55.

[6] *Copy, Haven of Health* [SU SCA, 217



## Lessons Learned

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### **Get Feedback**

Ask students and professors what works and what doesn't.

### **Worth the Effort**

Creating content takes time but is worth it in the end because materials are reusable.

### **Explicit/Realistic Expectations**

Clearly articulate to professors what is expected of them & students.

### **Professor Buy-in**

Share materials with professors to create buy-in.

### **Peer Tutoring**

Utilize training materials to train student workers who can in turn train their peers

### **Experiment**

Don't be afraid to try new things and always take it a step father. There's always room for improvement.



# Thanks!

***Any questions ?***

Email us at:

- [Teagan.eastman@usu.edu](mailto:Teagan.eastman@usu.edu)
- [Alison.gardner@usu.edu](mailto:Alison.gardner@usu.edu)



## Credits

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Special thanks to all the people who made and released these awesome resources for free:

- Presentation template by [SlidesCarnival](#)