Digital Initiatives Symposium

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

This 45-minute concurrent session is available at Digital USD: https://digital.sandiego.edu/symposium/2018/2018/
How Scaffolding Saved the Day

Integrating Omeka into Classroom Curricula
About Us

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Outline slide

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

- Institutional Repository & Digital Library.
- Bepress and contentDM
- Digital Library Narrative
The Beginning of Omeka

- 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?

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

What is a Palimpsest?

This legal document is covered in a palimpsest cover, or at least it would seem so at first glance. The word, "palimpsest," is derived from a Greek root meaning "scraped again," or "Scraped Smooth." 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 medium, as some cultures were known to have used waxed tablets, which were then scraped off and re-covered so as to write on them again. However, since the cover of this document was never scraped or washed, the cover is not a true palimpsest.

There are two plausible explanations for 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 blank 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 treatment (of lime, etc.) or an alkali. 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. 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. Afterall, 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 similar form of calligraphy. Red ink was used for headings whereas the body of the text was written in black ink. This was standard practice prior to the introduction of the printing press. 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, "maio impuro possait offriri pro positio," which translates to "sl 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.
Challenges

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
Flipping the Classroom

- 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
Virginia in Her World Sphere

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 story 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 her path that many would have taken had they not gotten married and settled down. Virginia was just old enough to have experienced “childhood” before the war, when the US had been culturally engaged with many foreign nations. She had been raised in a time (if not place) where 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 beliefs included American isolationism and democracy. Her “different” ideas may not have been very different from those she heard as a young woman, but they were distinctly 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 clamped from Turkey, a letter applying for a green card. There doesn’t seem to be a linear 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.

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

Create mini assignments

Test skills

Point value incentive

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
Benefits

Success we've seen from flipping and scaffolding Omeka
Number of students reached through Omeka curriculum

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course</th>
<th># of Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring 2015</td>
<td>History</td>
<td>30</td>
</tr>
<tr>
<td>Summer 2015</td>
<td>Field School</td>
<td>10</td>
</tr>
<tr>
<td>Fall 2015</td>
<td>Spanish</td>
<td>25</td>
</tr>
<tr>
<td>Spring 2016</td>
<td>Honors</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>History</td>
<td>25</td>
</tr>
<tr>
<td>Fall 2016</td>
<td>Break</td>
<td>-</td>
</tr>
<tr>
<td>Spring 2017</td>
<td>English</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>History</td>
<td>18</td>
</tr>
</tbody>
</table>
Benefits

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

- 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
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[1] in a society where food scarcity known constantly, beer and ale were considered essential dietary supplements and ale in particular has a long history of use in English medicine.[2] Beer, which added hops to the mix, was considered as a healthy beverage from 1560 onwards by most Europeans. [3] Cogan thought beer and ale as vulgar beverages associated with drunkards and beggars. [4] He also argues that, "for I have seen men that have drunk Ale of 40 verses of Wines, and the Drunkennesse endured the longer, for reason that the flies and vapos of Ale that ascend to the head, are more grosse, and therefore can not be so soone reduced as those that rise by Wines." However, he does concede that ale and beer possess several health benefits. [5]

Like wine and water, beer and ale also possess hygienic qualities. Ale was made with water and barley malt, both considered cool. Beer included hops which took on a high 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 eighteenth and nineteenth century England.[6] Cogan recognized that beer acted as an effective drink, but believed that ale "increaseth strength, increaseth heart, beneficieth blood [blood], and proveth urine," while beer "beweth the belly, and puttheth it up, and califieth moderately." [7] Cogan’s critiques of beer occurred as other scholars of English medicine weighed in on the argument. Sorens, like Cogan, preferred the old English ale, while others argued that beer was the more healthful and economic beverage. Eventually beer succeeded ale as the beverage of choice by common Renaissance Englishmen.
## Lessons Learned

<table>
<thead>
<tr>
<th>Get Feedback</th>
<th>Explicit/Realistic Expectations</th>
<th>Peer Tutoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ask students and professors what works and what doesn’t.</td>
<td>Clearly articulate to professors what is expected of them &amp; students.</td>
<td>Utilize training materials to train student workers who can in turn train their peers.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Worth the Effort</th>
<th>Professor Buy-in</th>
<th>Experiment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creating content takes time but is worth it in the end because materials are reusable.</td>
<td>Share materials with professors to create buy-in.</td>
<td>Don’t be afraid to try new things and always take it a step further. There’s always room for improvement.</td>
</tr>
</tbody>
</table>
Thanks!

Any **questions**?

Email us at:
- Teagan.eastman@usu.edu
- Alison.gardner@usu.edu
Credits

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

- Presentation template by SlidesCarnival