
Access to DH Pedagogy as the Norm: Introducing Students to DH Methods Across the Curriculum and at a Distance

Dan Tracy

dtracy@illinois.edu

University of Illinois at Urbana-Champaign
United States of America

Elizabeth Massa Hoiem

hoiem@illinois.edu

University of Illinois at Urbana-Champaign
United States of America

This poster presents research into integration and assessment of digital humanities pedagogy in a distance course on the History of Children's Literature, and provokes conversation about pedagogical approaches that expand student access to DH methods, tools, and dispositions. Much of the existing literature on DH pedagogy addresses methods courses or multi-modal writing courses rather than integration of DH practices in particular topical contexts, or advanced topics courses that explore a narrow slice of disciplinary content through extended engagements with digital projects (Ball 2012; Mostern & Gainor 2013; Fyfe 2016; Nyhan, Mahony, and Terras 2016). This literature provides valuable lessons but raises questions about the feasibility of engaging with DH across the curriculum in small-to-medium scale engagements with new methods and technologies. Amy E. Earhart and Toniesha L. Taylor (2016), for example, respond to this situation by rejecting the idea that DH should be limited to advanced courses and propose broader integration of "embedded [DH] skills development" that students can take out of the environment of a specific institution. Similarly, we suggest that allowing for repeated and diverse engagement by students across methods-intensive and topic-intensive courses (as is now common for writing) is necessary for teaching deeper DH dispositions like collaboration, openness to failure, and creativity with technology.

Simultaneously, the existing literature has focused on residential instruction with access to physical artifacts. This limit is problematic when at least one discipline with a heavy investment in DH, library and information science, is well past transition to a majority distance learning population. LIS programs have developed experience and expertise in teaching technology at a distance, and lessons from these programs may be useful to the DH community. While some teaching goals may only be met in person, others might be achieved through well-structured online learning.

To ground this discussion, the authors, the course instructor, and a subject librarian will present their development, assessment, and rethinking of a multi-modal publication assignment using the Scalar platform in a synchronous online course on the History of Children's Literature. Students worked in groups to create a multi-media web resource on "diverse history." The class discussed what is included or omitted from historical narratives, whether they be children's historical fiction or history textbooks, before contemplating this selection process in children's literature itself. The librarian introduced students to the context of DH publishing and Scalar, and to issues related to responsible use of multimedia. Then each group chose an issue related to "diverse history" and built one section of the website. The long-term goal is for successive classes to edit, revise, and expand this project

This collaborative project replaced an assignment from previous years, when students built individual websites about a children's book of their choice. This project maximized scaffolding, with detailed guidance on information students should locate about their books and the final website shape. This iteration of the class took place during a time when distance students came to campus one weekend each semester, and this time was used for in-depth introduction to the array of specialized library resources needed to complete the questions about their book's production and reception. The new assignment sought to re-imagine learning outcomes that would allow students to engage with a particular DH publishing technology, Scalar, and grapple with issues of collaboration and multi-modal authoring in a context where the final product was less predetermined. Nonetheless, the elimination of the in person component, which occurred at the same time, removed an obvious "lab" opportunity for learning related technical issues. The pedagogical design involved making the best balance between asynchronous and synchronous activities to compensate for the absence of in person activities. Our evaluation of the success of the assignment relied on assessment

of Scalar sample sites and final projects created by the students, as well as on reflective essays written by the students and observations made in the course of student consultations. This evaluation led to ideas for how to revise the course for future semesters to improve learning of collaborative behaviors, openness to failure, and creativity with technology. This includes, most notably, a re-envisioning of how synchronous class time is used in the future.

By sharing our experiences in developing, teaching, assessing, and revising this course in successive iterations, we hope to explore with attendees the ways in which DH methods, tools, and dispositions can proliferate across the curriculum. We will promote discussion of what DH methods, tools, and dispositions can be taught well in different settings, whether that means varying scales of integration in DH classrooms, or exploring what can be taught virtually versus in person.

Bibliography

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Writing across the curriculum helps students to learn subject matter as well as to improve fluency in writing. In 1975, I was an assistant professor at a small, private, residential liberal arts college (Beaver). Today I am a dean at a large, urban commuter campus (Queens College/CUNY). Writing across the curriculum is a wedge into a reform pedagogy. Farris and Smith in this volume talk of breaking into the safe pattern of lecture/test/lecture. Writing across the curriculum has broken through this pedagogic wall. Through responding to what students write in a variety of contexts, instructors can break through the undifferentiated mass of students in a lecture hall to connect with individuals in all their diversity. Pedagogy is the art and science of teaching. To know about history of pedagogy, different aspects and pedagogical approaches, click here. In the simplest way, pedagogy can be defined as the art and science of teaching. According to etymology, pedagogy originated from Greek and means, "the art of teaching children". To be more specific, "paidos" means "child" and "agogos" stands for a "leader" in Greek, and "pedagogue" stands for a teacher. Most often, pedagogy is confused with the curriculum. The latter means what is being taught, while the former refers to the ways involved in teaching, the theory and practice involved in educating. Pedagogy is the relationship between an educator and learners, with respect to culture and techniques that are being used for learning. and science content to classroom practices and require different methods of teaching, different materials, and more active roles for students. Despite the variation in the specificity, level of application, and labels used for content standards across the nation, similarities do occur across many states. For example, most states require students to be able to write well, apply prior knowledge to understand texts, demonstrate an ability to organize information, work with others, relate different experiences, integrate English skills throughout the curriculum, and demonstrate cultural sensitivit