

Snapshot

ULS Teaching & Learning 2022-2023



CELEBRATION OF TEACHING

The inaugural Celebration of Teaching was held online on May 8, 2023 and featured presenters from across the ULS.

All colleagues were invited to contribute examples of types of teaching they engaged with from the past year for this inaugural Snapshot of Teaching and Learning.

ACADEMIC INTEGRITY MODULES UPDATE

Ula Lechtenberg, Diana Dill, Marnie Hampton, and Leslie Poljak

A series of Academic Integrity Modules were created at the ULS in 2016 covering three areas: (1) introduction to academic integrity policies, (2) plagiarism, and (3) paraphrasing and citations. The original modules were built using Adobe Captivate and are available in Canvas. They are used widely by students and instructors in a variety of academic programs included the Katz Graduate School of Business and in First-Year Programs' Academic Foundations courses.

With the switch to Canvas a few years ago, the ULS saw an opportunity to both update module content as well as improve module delivery. A team of ULS colleagues received an OER grant from the Provost's Office to update these modules in summer 2022. Funding supporting updates in a new platform, Articulate 360, and feedback from students. To help determine updates, faculty that use the tutorials were interviewed and the team reviewed other available Academic Integrity content online.

Module updates focused on creating an interactive, learner-centered experience encouraging students to think holistically about academic integrity in their own lives. Modules are more personalized to include stories and real-life examples that build upon student experiences rather than focusing on deficit thinking. Knowledge checks are present throughout the modules encouraging reflection and review throughout the lesson. New and expanded modules cover topics including remote instruction, contract cheating, life/ school balance, and generative AI.

The new modules will be available in summer 2023 with plans for yearly updates and future discipline-specific content.

VOLUME 1
SUMMER 2023

Captured in this issue

Academic Integrity
Modules Update

Digital Humanities and
Music Bibliography
Seminars

Teaching Curation with
Library Materials

Pseudoscience and
Emerging Science with
Undergraduates

Primary Sources and
Experiential Learning

Questions?
Contact
Learning Design
Coordinator
Ula:
url1@pitt.edu

Join the community
of practice to talk
all things Teaching
and Learning on
[Microsoft Teams!](#)

IMPLEMENTING A DIGITAL HUMANITIES PROJECT INTO TRADITIONAL MUSIC BIBLIOGRAPHY SEMINARS

Jim Cassaro, Finney Music Library

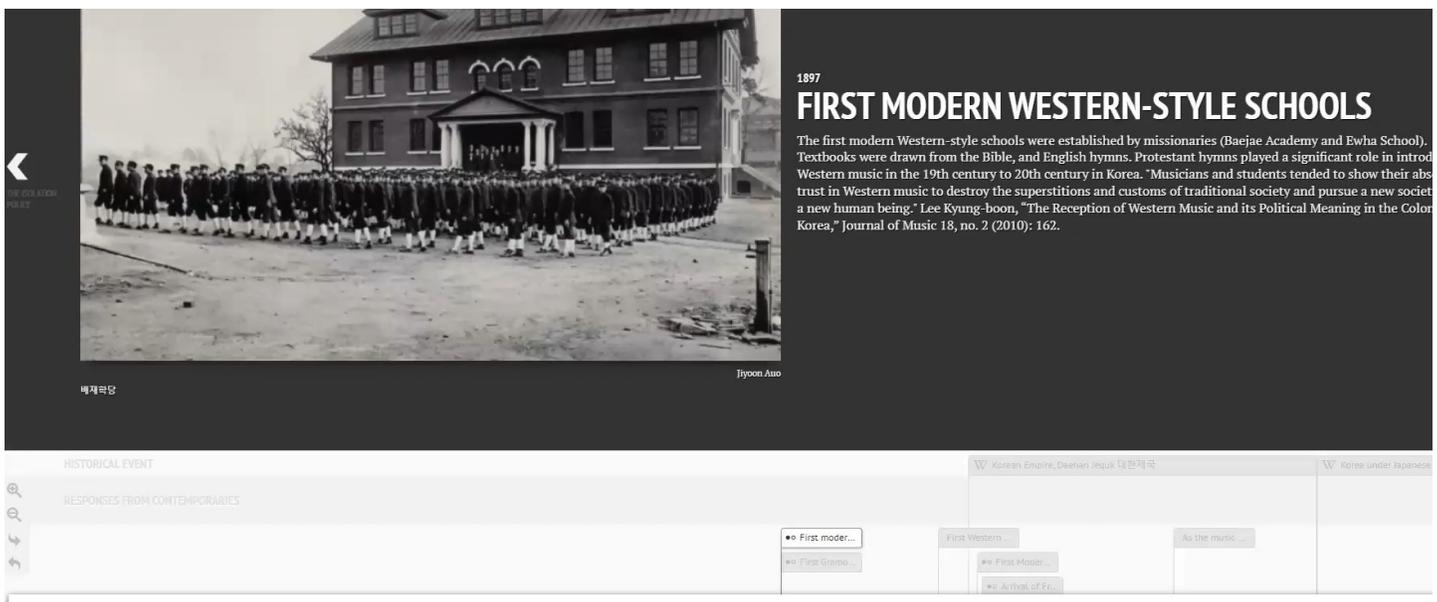
Digital humanities projects provide opportunities for students to see their research in a new, visually oriented way. For the graduate seminar I teach each fall, I worked in collaboration with former Digital Scholarship Librarian Gesina Phillips to create a three-week digital humanities assignment.

We begin with background information and readings in theory and practice, to give students some context in digital humanities. Students are then asked to explore examples of existing digital humanities projects, to get them thinking about what they will create. We discuss the rationale for using digital methods, such as adding interactivity, managing data, publicizing your work, and supporting large-scale analysis.

Many options are available for these kinds of projects, but to keep things simple, we chose Timeline JS and StoryMap JS. Timeline JS is suitable for projects that tell a story chronologically, with a clear sequence of events. Projects that have points in a story tied to physical spaces can be done in the interactive maps created in StoryMap JS.

As students learned to use these tools, they also gained experience editing their writing to fit in a visual, interactive platform. Other aspects of this process include navigating trial and error, citing sources, and managing the time that might be needed to digitize materials. After a consultation with me and final edits, students then present their projects. They are also asked to reflect on what they might have done differently, and to consider how deeply they engaged with their topics to create their digital projects.

This assignment gives students a new method to present their research interests and provided learning opportunities related to the research process, presenting research to an audience, and working through challenges. Many students have shared and continued updating their projects on their personal websites as well.



Student Jiyeon Auo used text and images for a timeline about Western music, modernity and early modern Korea.

TEACHING CURATION WITH LIBRARY MATERIALS

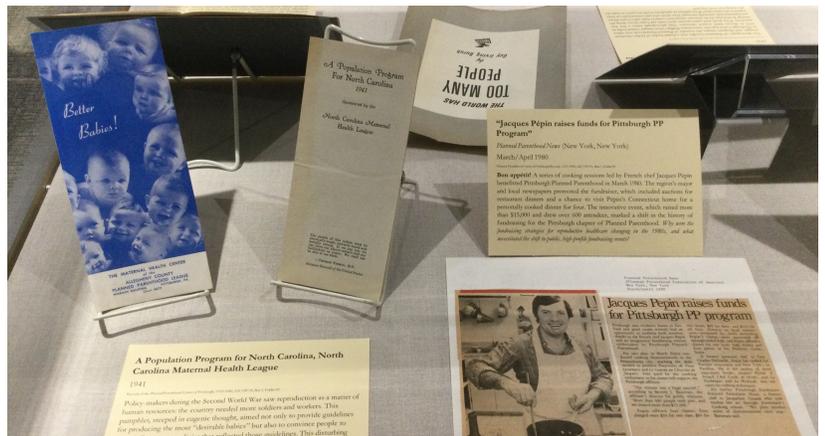
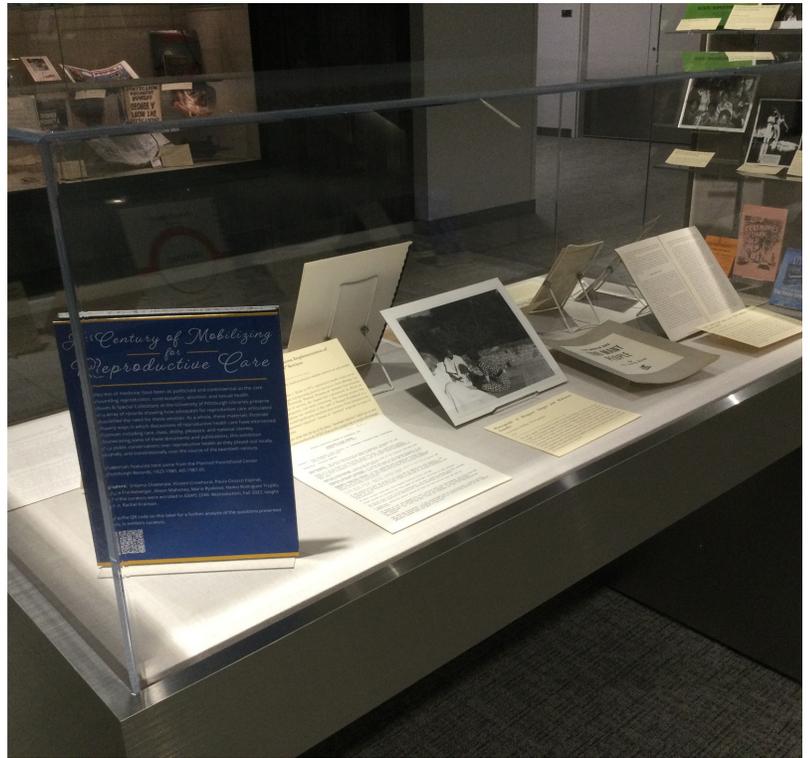
Anaïs Grateau and Megan Massanelli, Archives & Special Collections

Teaching Curation with Library Materials is a class developed by Megan Massanelli, Archives & Special Collections Engagement and Outreach Librarian, and Anaïs Grateau, Archives & Special Collections Preservation Coordinator. In this initiative, teaching faculty receive library specialist support to create a collaborative group exhibit assignment. This class was first taught within the framework of GSWS 2240: Reproduction, taught by Dr. Rachel Kranson during the fall of 2021.

To facilitate this class, we meet with the interested faculty member to determine the outline and learning objectives. We also provide instruction on curation and encourage students to explore the collection. Students have time to research, write and mock up an exhibit. Students then give a presentation on installed exhibits.

This is an opportunity for students to read, understand, compare and summarize primary source information for a public audience. In the process, instructors hope students will think spatially about presenting information and gain a sense of ownership of the gallery space. Instructors and students also get a behind-the-scenes experience in Archives & Special Collections, which can help them better understand the roles and functions within the unit.

In the future, we would like to develop more in-class activities as practice exercises for students. We also hope to streamline the process, make the exhibit schedule more manageable, and open this opportunity to other disciplines and the Pitt community.



Photos of the exhibit curated by students in GSWS 2240: Reproduction, Fall 2021, taught by Dr. Rachel Kranson.

PSEUDOSCIENCE AND EMERGING SCIENCE WITH UNDERGRADUATES

Kelly Safin, Millstein Library

For several years, faculty member Laura Giovannelli and I have collaborated on library sessions for undergraduate natural science classes taken by non-science majors. These lessons and research consultations focused on pseudoscience, scientific research, and navigating discipline-specific databases.

Plans for further development were postponed in 2020, when materials were instead adapted for online learning. When in-person classes resumed, an additional session on the evolution of a concept was proposed to improve students' understanding of the scientific research process.

Around this time, I discovered a book chapter about the changing study of oxytocin over time, from "The Matter of Facts" by Gareth and Rhodri Leng. Aspects of emerging science were clear, including impacts of innovative technologies and research interests in varying fields of study. Evolving understanding of a topic based on new findings is markedly different from pseudoscience, which usually profits from debunked or untested claims. Incorporating excerpts from this chapter seemed like a great way to illustrate these differences.

Originally, readings were assigned before class. However, the session was adjusted to include reading time when it became clear that students retained more and preferred skimming the material with their group members. Groups then responded to questions about their excerpt. Students were attentive, but there was potential for more engaging class discussions.

To foster connection with the topic, an additional timeline exercise using twine and clothespins was developed. I chose a physical timeline rather than a digital one because the class was accustomed to hands-on activities. At Laura's suggestion, a "best guess" timeline attempt took place at the start of class. Each group relied on context and prior knowledge, which helped promote metacognition and continuity throughout the session. Students read their assigned excerpts, answered their group's questions and listened to other groups' findings before correcting their timelines.

Overall, the activity visibly increased student engagement, along with friendly competition. This memorable exercise was also a helpful reference for consultations about pseudoscience. When students considered the origins of a pseudoscience claim, I could compare that to how theories about oxytocin were disproven and dismissed, and how in pseudoscience sometimes disproven points continue to be promoted.

Given the positive response from students and the instructor, this activity will be fine-tuned for use in the future.



Students discuss placement of points in the timeline of oxytocin.

PRIMARY SOURCES AND EXPERIENTIAL LEARNING

Clare Withers, Archives & Special Collections

As a member of the Archives & Special Collections (A&SC) team, I curate the Nesbitt collection, which is historical children's literature. Our instruction efforts include integrating primary sources into curriculum — not just showcasing materials, but really fusing them into coursework — so that our materials are part of the process of students gaining transferable complex critical thinking skills.

For several terms, Ben Rubin and I worked with the Digital Narrative and Interactive Design class, taught by Dr. Jessica FitzPatrick in English and Dr. Dmitrie Babichencko in Computer Science. The main assignment has students identify a scene from a children's book to create two technological engagements using Arduino kits. We curated materials for the class visit that demonstrate innovation, often through technology or creation of a variant and we explore how a story changes for a new audience. We also look at the elements of a picture book, particularly pacing and page turns.

For instruction, A&SC relies on the RBMS (Rare Book and manuscript Section) and SAA (Society of American Archivists) Guidelines for Primary Source Literacy. A team at Pitt created a toolkit mapped to these guidelines to better support instructors in primary source learning. We've used the toolkit from consultations where we talk about goals for a class visit, to materials identification, to creation of activities, to assessment. In this particular class, the main goals were for students to examine the materials and consider questions like: Who created the materials? What was the innovation point? Was there bias? Who was the audience? What was the original purpose? How has the purpose changed over time? Students also considered if/how innovations successfully connected the story with a new audience.

We hosted an open house event showcasing student projects, with roommates, friends, and faculty members' families attending. In addition to talking about their projects and demonstrating the interactive elements, students highlighted the context of why they chose a particular moment from a particular story.

In the future, the team will continue to use the toolkit and is exploring expanded use by colleagues outside of the ULS.

