INTERACTIVE INSTRUCTION
STRATEGY, CURRICULUM, AND EVALUATION
BECOMING
INTERACTIVE

FROM SHOW & TELL TO DISCOVERY
THE LIMITS OF SHOW & TELL

A COMING CRISIS
EMPIRE

and its Ruins

CLICK TO LEARN MORE
Involving Undergraduates in the Research Process

Because of the unique character of a research university, the process of discovery is essentially a public one; the results of research are, through both teaching and publication, offered publicly for critique, correction, and extension. Undergraduates need to become an active part of the audience for research. In a setting in which inquiry is prized, every course in an undergraduate curriculum should provide an opportunity for a student to succeed through discovery-based methods.

The basic idea of learning as inquiry is the same as the idea of research; even though advanced research occurs at advanced levels, undergraduates beginning in the freshman year can learn through research. In the sciences and social sciences, undergraduates can become junior members of the research teams that now engage professors and graduate students. In the humanities, undergraduates should have the opportunity to work in primary materials, perhaps linked to their professors' research projects. As undergraduates advance through a program, their learning experiences should become closer and closer to the activity of the graduate student. By the senior year, the able undergraduate should be ready for research of the same character and approximately the same complexity as the first-year graduate student; the research university needs to make that zone of transition from senior to graduate student easy to enter and easy to cross. For those who do not enter graduate school, the abilities to identify, analyze, and resolve problems will prove invaluable in professional life and in citizenship.

A Mentor for Every Student

Generations of experienced scholars have known and acted upon the knowledge that the intellectual development of their graduate students is most effectively guided in one-to-one relationships. Essentially the same techniques of mentorship have been practiced at the undergraduate level in areas like art and music, where individual performance is watched, corrected, assisted, and encouraged. In the process, an undergraduate student and instructor can develop a supportive relationship not unlike that found between doctoral candidate and advisor. This kind of mentoring needs to be emulated throughout universities.

In every discipline, field work and internships should be fostered to provide opportunities for original work. In professional schools, these experiences can occur on campus or externally through linkages with businesses, hospitals, associations, govern-

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
8 Questions to ask about your Primary Source:
Note: examine the primary source(s) and try to answer as many of these questions as you can.

1. Who wrote/made it? What do you know about this person? Race, sex, class, occupation, religion, age, region, political beliefs?

2. Where and when was it written/made?

3. Why was it written/made? What was the author's message or argument? Is the message explicit, or are there implicit messages as well?

4. Who was it written/made for? Was this source meant for one person's eyes, or for the public? How does that affect the source? How often was it (if it was at all) reproduced?

5. Look at the physical nature of your source. What can you learn from the form of the source? What does this tell you?

6. Does it describe an ideology and/or behavior of a particular place or time?

7. Is this document similar to others from the same time period?

8. Provide an example of a research question that evaluation of your primary source might support.
INTERACTIVE INSTRUCTION

LOOKING FOR THE SWEET SPOT
Welcome to a new, innovative way to teach in the archives! Based on an award-winning project at Brooklyn Historical Society, TeachArchives.org shares our teaching philosophy and findings with a global audience of instructors, administrators, librarians, archivists, and museum educators. Use this site to teach students ranging from middle school to graduate school.
Teaching with Primary Sources: Observations and Inferences

by Jan Hoyer
Jan 17, 2018

*Brooklyn Connections* is the education outreach program in the Brooklyn Collection. It focuses on cultivating 21st Century learning skills in students and supporting teachers on the incorporation of archives materials into curricula. This blog post is part of a series from the Brooklyn Connections team, sharing skills and ideas for using archives primary source material in the classroom.

Archives are rich in primary sources that can be used for teaching valuable skills to our students. They key starting point to using primary sources in the classroom is teaching foundational skills of how to interact with them: making observations and inferences. An observation and inference activity is easy to plan and can act as a jumping-off point for a wide variety of other inquiry-based activities.
Document Analysis Worksheets

Document analysis is the first step in working with primary sources. Teach your students to think through primary source documents for contextual understanding and to extract information to make informed judgments.

Use these worksheets — for photos, written documents, artifacts, posters, maps, cartoons, videos, and sound recordings — to teach your students the process of document analysis.

Follow this progression:

1. The first few times you ask students to work with primary sources, and whenever you have not worked with primary sources recently, model careful document analysis using the worksheets. Point out that the steps are the same each time, for every type of primary source:
   1. Meet the document.
   2. Observe its parts.
   3. Try to make sense of it.
RETURNING TO HUMANITIES CORE

DESIGNING WITH LEARNING OBJECTIVES
The SAA-ACRL/RBMS Joint Task Force on the Development of Guidelines for Primary Source Literacy (hereafter “Task Force”) is responsible for the development of guidelines (hereafter “Guidelines”) that will provide competency standards for primary source literacy. Guidelines will consider and address students’ ability to interpret and analyze primary sources and students’ understanding of and ability to apply effective research skills across multiple disciplines. The Guidelines might also address ethical uses of primary sources, the understanding of legal and social implications of records, the cultivation of historical empathy, the contextualization of documents into broader historical frameworks, and the curiosity and appreciation for the past.

The Guidelines will be submitted for approval by the appropriate standards review committees and executive bodies of SAA and the Association of College and Research Libraries (ACRL) and ACRL’s Rare Books and Manuscripts Section (RBMS). The Task Force will recommend a plan for maintenance and review of the Guidelines at the time the Guidelines are submitted to SAA and ACRL/RBMS for approval.
Guidelines for Primary Source Literacy
Developed by the ACRL/RLMS-SAA Joint Task Force on the Development of Guidelines for Primary Source Literacy
Final Version - Summer 2017

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Appendix 2: Annotated Bibliography - Primary Source Literacy
Appendix 3: Related Resources
Appendix 4: Background on the Development of These Guidelines

Introduction

Primary sources provide compelling, direct evidence of human activity. Users who encounter primary sources gain a unique perspective on the subject they are studying, and an opportunity to learn firsthand how primary sources are used for original research. As users learn to successfully engage with primary sources, they also gain important skills that help them navigate the use of other information sources, and further develop their critical thinking skills. Primary sources can also be challenging to those who use them. The formats of primary sources may be unique and unfamiliar. They require critical analysis due to their creators' intents and biases, the variety of contexts in which they have been created, preserved, and made accessible, and the gaps, absences, and silences that may exist in the materials.

These guidelines articulate the range of knowledge, skills, and abilities required to effectively use primary sources. While the primary audience for this document is librarians, archivists, teaching faculty, and others working with college and university students, the guidelines have been written to be sufficiently flexible for use in K-12 and in general public settings as well. The guidelines articulate crucial skills for navigating the complexity of primary sources and codify best practices for utilizing these materials.

Primary sources are materials in a variety of formats that serve as original evidence documenting a time period, an event, a work, people, or ideas. Primary source literacy is the combination of knowledge, skills, and abilities necessary to effectively find, interpret, evaluate, and ethically use primary sources.

1 Association of College and Research Libraries' Rare Book and Manuscript Section
2 Society of American Archivists

There are practical considerations particular to using primary sources that users should be aware of. Practical skills necessary for primary source research include finding, accessing, gathering, and handling primary sources in a variety of formats and locations. In order to reach their goals, users should understand what is and is not accessible in specific institutions or databases, and must be aware of procedures and terminology specific to primary source research that may vary from institution to institution. They will need to be aware of how these sources are described in familiar search tools, and may need to engage with additional tools developed in a repository to provide access to primary sources. They will need strategies for capturing and managing research data, including transcription, photography, and downloading.

Learning Objectives

These learning objectives articulate broadly the knowledge, skills, and abilities needed by researchers to successfully conceptualize, find, analyze, and use primary sources. These objectives are intended to be illustrative and are neither comprehensive nor prescriptive, and are not presented in any natural order of progression of skill acquisition. They do not specify measurable outcomes or benchmarks for instruction, but can be of assistance in articulating specific learning goals that can be assessed.

The instructor teaching primary source literacy may choose to use any combination of these objectives and to teach the individual objectives at any level of mastery that fits the needs of the users.

Developing primary source literacy is an ongoing process that deepens as users gain experience interacting with these types of sources.

A person knowledgeable in the use of primary sources can:

I. Conceptualize
   A. Distinguish primary from secondary sources for a given research question. Demonstrate understanding of the interrelatedness of primary and secondary sources for research.
   B. Articulate what might serve as primary sources for a specific research project within the framework of an academic discipline or area of study.
   C. Draw on primary sources to generate and refine research questions.
   D. Understand that research is an iterative process and that as primary sources are found and analyzed the research question(s) may change.

II. Find and Access
   A. Identify the possible locations of primary sources.
   B. Use appropriate, efficient, and effective search strategies in order to locate primary sources.
GUIDELINES FOR PRIMARY SOURCES:

LEARNING OBJECTIVES

| Conceptualize | Find and Access | Read, Understand and Summarize | Interpret, Analyze, and Evaluate | Use and Incorporate |
8 Questions to ask about your Primary Source:
Note: examine the primary source(s) and try to answer as many of these questions as you can.

1. Who wrote/made it? What do you know about this person? Race, sex, class, occupation, religion, age, region, political beliefs?

2. Where and when was it written/made?

3. Why was it written/made? What was the author’s message or argument? Is the message explicit, or are there implicit messages as well?

4. Who was it written/made for? Was this source meant for one person’s eyes, or for the public? How does that affect the source? How often was it (if it was at all) reproduced?

5. Look at the physical nature of your source. What can you learn from the form of the source? What does this tell you?

PURPOSE
This worksheet is designed to provide you with a framework for identifying, analyzing and incorporating primary source (historical evidence) objects into your research projects. You can repeat this worksheet when you identify your own primary source object!

1. FIND EXISTING INFORMATION ABOUT THE OBJECT
Get the basic information of your primary source object by identifying library metadata on its box, flag or container, or by using your phone or laptop to discover the library record. You can use what you find to jumpstart your analysis. Think of yourself as a Detective getting the facts of the case before the investigation starts...

Start with library discovery tools like ANTPAC (http://antpac.lib.uc.edu/) and the Online Archive of California (http://www.oac.cdlib.org/institutions/UClIrvine) or look at its flag, envelope, or box.

1. Type of Primary Source object:
2. Title of Primary Source object:
3. Call Number or Accession/Collection Number (Box #, Folder #):
4. Other information from the record/labels:

2. INTERROGATE THE OBJECT/DOCUMENT
Become familiar with the primary source and its historical context by asking basic interrogative questions of it. Think of yourself as a Detective interviewing a witness or person of interest...

1. Who is the creator of the primary source?
2. When and where was the primary source published or created?
3. What do you know (if anything) was happening during this event or time period?
8 Questions to ask about your Primary Source:

Note: examine the primary source(s) and try to answer as many of these questions as you can.

1. Who wrote/made it? What do you know about this person? Race, sex, class, occupation, religion, age, region, political beliefs?

2. Where and when was it written/made?

3. Why was it written/made? What was the author's message or argument? Is the message explicit, or are there implicit messages as well?

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Primary Source Analysis Worksheet

Name: ___________________________ Your Partner's Name: ___________________________ Class Section ___________________________

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3. What do you know (if anything) was happening during this event or time period?

through these steps on your own every time you encounter a primary source object. Think of yourself as a detective looking for clues at the scene of the crime...

OBSERVE & DESCRIBE ITS PARTS

What can you observe about your primary source object?

List as many observations as you can. Include physical properties, images, people, symbols, words and phrases. Don’t go into too much detail here.

EXPLAIN THE MEANING OF THE PARTS

Explain what those physical properties, images, people, symbols, etc., mean culturally and historically.

Go into greater detail about your observations emphasizing relevant facts or ideas. If you listed a soldier, what kind of soldier? Look things up with your phone/laptop if you don’t know!
Primary Source Analysis Worksheet

Find and Access

Conceptualize
EXPLAIN THE MEANING OF THE PARTS

Explain what those physical properties, images, people, symbols, etc., mean culturally and historically.

Go into greater detail about your observations emphasizing relevant facts or ideas. If you listed a soldier, what kind of soldier? Look things up with your phone/laptop if you don't know!

INFER ITS MESSAGE/ARGUMENT FROM THE PARTS

Connect your observations and explanations and infer what the message or argument of the primary source is given its unique cultural/historical context.

Look back at your observations/explanations and ask yourself why are those things there and not something else? What reason, argument, bias or sentiment does the creator of your object have to include them?

USE THE ANALYSIS AS HISTORICAL EVIDENCE

Identify how the message or argument of your primary source object can be used as supporting evidence in a research paper.

What is your object's message and how does it relate to the themes/lectures of Empire and Its Ruins? What can you learn from it that you can't learn from anything else?
EXPLAIN THE MEANING OF THE PARTS

*Go into greater detail* about your observations emphasizing relevant facts or ideas. If you listed a soldier, what kind of soldier? Look things up with your phone/laptop if you don’t know!

INFER ITS MESSAGE/ARGUMENT FROM THE PARTS

*Connect your observations and explanations and infer* what the message or argument of the primary source is given its unique cultural/historical context.

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USE THE ANALYSIS AS HISTORICAL EVIDENCE

*Identify how the message or argument of your primary source object can be used as supporting evidence in a research paper.*

What is your object’s message and how does it relate to the themes/lectures of Empire and Its Ruins? What you can learn from it that you can’t learn from anything else?
4. Connect it to other primary & secondary source objects

Your primary source object does not live in a vacuum. There is always information that can help you fill in gaps on your primary source and provide additional evidence for your research paper argument.

Find other primary or secondary sources that connect to your primary source object and the theme of Empire & Its Ruins. Think of yourself as a Detective looking for other evidence that might be connected to your suspect...

Try ANTPAC and the Online Archive of California but also try to find sources at other institutions using the digital collections on Calisphere or through databases that you learned about in the Winter Quarter.

<table>
<thead>
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EVALUATION

You should now feel comfortable with the four objectives below. If you answer NO: Please explain where you continue to be confused or unsure and we will address in class...

1. Do you understand what primary source object is and how it differs from a secondary source object?

2. Do you know how to find primary source object at UCI and beyond?

3. Are you comfortable approaching the analysis of primary source object through the materiality of the object and its historical context?

4. Do you understand how to use your analysis of primary source object as historical evidence?
4. CONNECT IT TO OTHER PRIMARY & SECONDARY SOURCE OBJECTS:

Your primary source object does not live in a vacuum. There is always information that can help you fill in gaps on your primary source and provide additional evidence for your research paper argument.

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2. Do you know how to find primary source object at UCI and beyond?

3. Are you comfortable approaching the analysis of primary source object through the materiality of the object and historical context?

4. Do you understand how to use your analysis of primary source object as historical evidence?
TAKE AWAYS

• Show & Tell isn’t a dirty word
• You don’t need to be original.
• Be strategic and explicit about your instruction goals
• Let the students discover connections on their own
THANK YOU

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Director, Sutro Library
Mattie.taormina@library.ca.gov
SCA Conference, April 13, 2018
Adolph Sutro
1830-1898

- Autodidact
- Entrepreneur
- Philanthropist
- San Francisco Mayor
- Lifelong bibliophile
- “California Book Man”
Sutro Library

- Part of the California State Library
- Approx. 90K rare books, 100K of pamphlets, broadsides, maps, photographs
- Dates: cuneiform-2017
- Topics: everything, but strong in Colonial Mexico, natural history, early Pacific Rim Exploration
Stanford University, Lane Medical Library, 1917-1923
San Francisco Public Library, 1923-1958
University of San Francisco, 1958-1982

Temporary housing at San Francisco State University, 1982-2012
The Sutro Library, 2012--today
Impact of instruction on collection development
What shall I be?

THE EXCITING GAME OF CAREER GIRLS

Manufactured by Selchow & Righter Company, Bay Shore, N.Y. • Made in U.S.A.
© 1966 by Selchow & Righter Co.
I'D LIKE TO MAKE
A DATE WITH YOU

IF YOUR ANSWER IS YES, JUST KEEP THIS CARD
IF IT IS NO, JUST HAND IT BACK

I'M ALL WOOL
A YARD WIDE

CAPITAL STOCK $5,000,000
IN MY DREAMS

RAGTIME MILLIONAIRE
Not Married
SUBJECT TO CHANGE WITHOUT NOTICE

Cash On Hand $0.00
Let's Get Acquainted

Out For A Good Time
Can't Sleep At Night

ACQUAINTANCE CARD

MAY I HAVE THE PLEASURE OF ESCORTING YOU HOME?

IF NOT
MAY I SIT ON THE FENCE AND WATCH YOU GO BY?
Thank you!

Mattie.taormina@library.ca.gov
Primary Source Literacy Librarian

Special Collections & University Archives
UCR Library, UC Riverside

@robinmkkatz | robink@ucr.edu
NEW ROLE

REASONS FOR THE CHANGE

#1 BETTER COMMUNICATE VALUE TO KEY AUDIENCES

#2 ALIGN WITH GREATER LIBRARY RE-ORG

#3 NEW PRIMARY SOURCE LITERACY GUIDELINES
MODELS FOR PRIMARY SOURCE INSTRUCTION

#1 CLASS VISITS
In library. Mostly hands-on, small groups.

#2 IN-CLASSROOM
Intros, demos, discussions, activities.

#3 READING ROOM
Assign independent research visits.

#4 RESEARCH CONSULTATIONS
Require individually or in small groups.
Should be about more than just "what we have"
COLLABORATE

HOW TO WORK WITH FACULTY & COLLEAGUES FOR INTERACTIVE INSTRUCTION WITH MAXIMUM IMPACT
COLLECTIONS

HOW PROCESSING & COLLECTION DEVELOPMENT RELATE TO INSTRUCTION
LOOKING AHEAD
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Special Collections & University Archives
UCR Library, UC Riverside

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ASSESSING IMPACT AT THE ENVIRONMENTAL DESIGN ARCHIVES
ARCHIVISTS AS EDUCATORS

EXCITED STUDENTS

ARCHITECTURAL DRAWINGS

FINDING AIDS

Undergraduate students at the EDA
INTRO TO THE PROBLEM

1. Informal Assessment

2. Discipline Specific

3. No Comparative Studies
**RESEARCH QUESTION** Does instruction technique affect students' confidence in finding and using material in the archives, perception of engagement, and satisfaction with the archival experience?

- **Confidence**
  - Navigate the EDA’s website to determine relevant material for project/research
  - Interpret a finding aid
  - Handle primary source material properly

- **Engagement**
  - Excitement by materials
  - Attention sustained
  - Comfort with contributing to discussion

- **Satisfaction**
  - Enjoyment of experience
  - Appreciation for the material shown
  - Eagerness to return on own
CLASSIC EXPERIMENTAL DESIGN

Plants in Design
- control = show and tell
- treatment = interactive

Fund. of Landscape Arch.
- control = show and tell
- treatment = interactive

Intro to Environ. Design
- control = show and tell
- treatment = interactive
INSTRUCTION PROTOCOL

CONTROL
Mechanics Total class time 60 mins

**Part 1:** General Overview (10 min)

**Part 2:** Looking at the Material: Lecture-based show and tell (30 min)

**Part 3:** Finding Aids – Lecture-based explanation (15 min)

**Part 4:** Administer Questionnaire (5 min)

TREATMENT
Mechanics Total class time 60 mins

**Part 1:** General Overview (10 min)

**Part 2:** Looking at the Material: Object-based learning exercises in groups (30 min)

**Part 3:** Finding Aids: Interactive exercise (15 min)

**Part 4:** Administer Questionnaire (5 min)

SAME SET OF MATERIAL PULLED FOR EACH CLASS
## Questionnaire Design

On a scale of 1 to 4, please rate how much you agree or disagree with the following statements:

<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>Disagree</th>
<th>Agree</th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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**Pre**

| I can navigate the Environmental Design Archives’ website to determine if they hold relevant material for my projects or research | 0 | 0 | 0 | 0 |
| I know where to look on a finding aid to get information about the scope and content of a collection | 0 | 0 | 0 | 0 |
| I feel comfortable handling archival materials properly | 0 | 0 | 0 | 0 |

**Post**

| I can navigate the Environmental Design Archives’ website to determine if they hold relevant material for my projects or research | 0 | 0 | 0 | 0 |
| I know where to look on a finding aid to get information about the scope and content of a collection | 0 | 0 | 0 | 0 |
| I feel comfortable handling archival materials properly | 0 | 0 | 0 | 0 |
| The materials that I saw today were exciting | 0 | 0 | 0 | 0 |
| My attention was sustained throughout the instruction session | 0 | 0 | 0 | 0 |
| I felt comfortable contributing to the discussion | 0 | 0 | 0 | 0 |
| I received enjoyment from the archival experience | 0 | 0 | 0 | 0 |
| I have an appreciation for the archival material we viewed today | 0 | 0 | 0 | 0 |
| I am eager to return to the Archives | 0 | 0 | 0 | 0 |

**Confidence**:

- I can navigate the website to determine relevant material.
- I know where to look for collection information.
- I feel comfortable handling archival materials.

**Engagement**:

- The materials were exciting.
- My attention was sustained.
- I felt comfortable contributing.
- I received enjoyment from the experience.
- I have an appreciation for the material.
- I am eager to return.

**Satisfaction**: None of the options are selected in the satisfaction section.
DATA ANALYSIS

n = 81

control & treatment group combined across all three classes
DATA ANALYSIS: DEMOGRAPHICS

DESCRIPTIVE STATISTICS
RESULTS: DEMOGRAPHICS - GENDER

CONTROL = SHOW AND TELL

- Male: 35%
- Female: 65%

TREATMENT = INTERACTIVE

- Male: 32%
- Female: 68%
RESULTS: DEMOGRAPHICS - MAJORS

CONTROL = SHOW AND TELL

- Sustainable Env.: 33%
- Landscape Arch.: 20%
- Undeclared: 10%
- Architecture: 28%
- Economics: 2%
- Art Practice: 2%
- History of Art: 2%
- Forestry: 2%
- Civil Engin.: 2%
- Urban Studies: 10%

TREATMENT = INTERACTIVE

- Sustainable Env.: 5%
- Landscape Arch.: 23%
- Undeclared: 2%
- Architecture: 39%
- Economics: 5%
- Art Practice: 2%
- History of Art: 2%
- Forestry: 2%
- Civil Engin.: 2%
- Urban Studies: 10%
RESULTS: DEMOGRAPHICS - YEAR

CONTROL = SHOW AND TELL

- First: 45%
- Second: 8%
- Third: 20%
- Fourth: 25%
- Fifth: 2%

TREATMENT = INTERACTIVE

- First: 46%
- Second: 10%
- Third: 24%
- Fourth: 17%
- Fifth: 3%
RESULTS:
DEMOGRAPHICS - PRIOR VISITS

CONTROL = SHOW AND TELL
- Yes: 20%
- No: 80%

TREATMENT = INTERACTIVE
- Yes: 5%
- No: 95%
DATA ANALYSIS: LIKERT SCALES & T-TESTS

USED P-VALUE = 0.05
RESULTS: CONFIDENCE

navigating the EDA's website

interpreting a finding aid

properly handling material

\( p = 0.039 \)
RESULTS:
ENGAGEMENT

excited by materials $p = 0.006$

attention sustained

comfort contributing $p = 0.007$
RESULTS:
SATISFACTION

- enjoyment of experience
- appreciation for materials

p = 0.003!
SIGNIFICANCE + FUTURE WORK

Fills gaps in Archival Literature

- Instruction Technique DOES AFFECT STUDENTS
- Assessment Tool that is Replicable + Non-Discipline Specific

Formal Assessment is CRITICAL - illustrates the VALUE of Archives

Replicate Study w/ different repositories + disciplines
THANKS

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