

Summer 7-2022

## More Than Recipes: Enriching a Campus Common Read with Historical Cookbooks

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### Recommended Citation

Nyitray, K., & Fena, C. (2022). More than Recipes: Enriching a Campus Common Read with Historical Cookbooks. *Case Studies on Teaching With Primary Source*. Case 23. Society of American Archivists.

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CASE #23

# More Than Recipes: Enriching a Campus Common Read with Historical Cookbooks

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LEARNING OBJECTIVES ENGAGED FROM [GUIDELINES FOR PRIMARY SOURCE LITERACY](#) BY THIS CASE STUDY

- 1B. Articulate what might serve as a primary source for a specific research project within the framework of an academic discipline or area of study.
- 2D. Understand that historical records may never have existed, may not have survived, or may not be collected and/or publicly accessible. Existing records may have been shaped by the selectivity and mediation of individuals such as collectors, archivists, librarians, donors, and/or publishers, potentially limiting the sources available for research.
- 2E. Recognize and understand the policies and procedures that affect access to primary sources, and that these differ across repositories, databases, and collections.
- 3B. Identify and communicate information found in primary sources, including summarizing the content of the source and identifying and reporting key components such as how it was created, by whom, when, and what it is.
- 4B. Critically evaluate the perspective of the creator(s) of a primary source, including tone, subjectivity, and biases, and consider how these relate to the original purpose(s) and audience(s) of the source.
- 4C. Situate a primary source in context by applying knowledge about the time and culture in which it was created; the author or creator; its format, genre, publication history; or related materials in a collection.
- 4E. Factor physical and material elements into the interpretation of primary sources including the relationship between container (binding, media,

or overall physical attributes) and informational content, and the relationship of original sources to physical or digital copies of those sources.

4F. Demonstrate historical empathy, curiosity about the past, and appreciation for historical sources and historical actors.

CASE STUDY LOCATION   Stony Brook University Libraries  
Special Collections and University Archives  
Stony Brook, NY  
[www.stonybrook.edu/libspecial](http://www.stonybrook.edu/libspecial)

PUBLICATION DATE       July 2022

## Introduction and Institutional Context

Stony Brook University (SBU) is a research-intensive public university situated sixty miles east of New York City. With an enrollment of nearly 27,000 students, it is one of the four doctoral-granting university centers in the State University of New York (SUNY) system. Stony Brook University Libraries (SBUL), a member of the Association of Research Libraries (ARL), has established a strong record of collaboration with university academic areas and with external partners. Special Collections and University Archives (SCUA) is a leader in this culture of engagement. The division is staffed by one full-time faculty librarian (Kristen Nyitray, the director) and one full-time staff member. The director organizes events, gives lectures, and teaches class sessions to promote the collections, highlight research opportunities, and heighten the division's overall visibility and reputation. While the broader library has a multi-disciplinary instruction program, teaching with special collections is not integrated; this work is only performed by the director, who also manages and completes all other departmental functions (e.g., reference/research services, collection processing, donor stewardship) in a very active library division. In recognition of its curatorial and outreach activities, SCUA has been recognized and honored by The New York Board of Regents, New York State Archives, and the Three Village Historical Society.

Embedded in SBU's five-part mission is a commitment to providing education of the highest caliber and to attaining its stated objectives "while celebrating diversity and positioning the University in the global community."<sup>1</sup> Deeply integrated in the curriculum and workplace environment are activities that support a culture of diversity, equity, and inclusion (DEI).<sup>2</sup> One initiative that embodies this DEI commitment is "One Book, One Community" (OBOC), a campus and community common read. In July 2021, Kristen Nyitray, the director of Special Collections and University Archives (SCUA) and University Archivist at Stony Brook University Libraries (SBUL), was contacted by Christine Fena, undergraduate success librarian, about participating in the imminent OBOC calendar of events for fall 2021. Fena had been in communication with the OBOC planning committee, who were seeking programming in support of the chosen book, Charles Yu's *Interior Chinatown*, a *New York Times* bestseller and 2020 National Book Award winner.<sup>3</sup> In Yu's novel, "Generic Asian Man" works at "Golden Palace, formerly Jade Palace, formerly Palace of Good Fortune"—a restaurant that serves "fluffy white rice and choice of soup, egg drop or hot and sour."<sup>4</sup> Yu references Chinese food stereotypes as a setting and backdrop for his larger story about lives and experiences of those struggling to be seen in American society. Fena was aware of Nyitray's LibGuide for "Chinese Culinary History"<sup>5</sup> and a special collection that she curates with relevance to Yu's book, the Jacqueline M. Newman Chinese Cookbook Collection.<sup>6</sup> Regarded as the largest collection of its type in the world, it includes more than five thousand rare and unique titles and provides a valuable record of the Chinese diaspora that has carried its rich cuisine to

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<sup>1</sup> Stony Brook University, "Stony Brook University Mission Statement," accessed January 8, 2022, <https://www.stonybrook.edu/commcms/pres/vision/mission.php>.

<sup>2</sup> Stony Brook University, "Diversity at Stony Brook," accessed January 8, 2022, <https://www.stonybrook.edu/commcms/cdo/index.php>.

<sup>3</sup> "One Book, One Community," Stony Brook University, accessed January 7, 2022, <https://www.stonybrook.edu/commcms/onebook/index.php>.

<sup>4</sup> Charles Yu, *Interior Chinatown* (New York: Vintage Books, 2020), 10.

<sup>5</sup> Kristen J. Nyitray, "Chinese Culinary History," LibGuide, Stony Brook University Libraries, accessed January 7, 2022, <https://guides.library.stonybrook.edu/newman>.

<sup>6</sup> Finding aid for the "Jacqueline M. Newman Chinese Cookbook Collection," Special Collections, Stony Brook University Libraries, accessed January 8, 2022, <https://www.stonybrook.edu/commcms/libspecial/collections/manuscripts/newman.html>.

every corner of the globe. Since receiving the initial donation in 2002, many programs have been organized to promote awareness of the collection and classes have utilized the cookbooks in research and writing assignments. A growing body of literature has discussed the research value of cookbooks as historical documents. More than recipes, the evidence included and insights offered in cookbooks support research on social histories, cultural norms, and economic conditions of the periods in which they were produced. Topics explored in scholarship studying cookbooks include use in library instruction,<sup>7</sup> as primary sources,<sup>8</sup> role in historical inquiry,<sup>9</sup> examination of gender roles,<sup>10</sup> culinary history,<sup>11</sup> and tracing history through food.<sup>12</sup> Although excellent scholarship has emerged on Chinese food culture and history, it remains an understudied area of discourse.

For SBU students, Nyitray has developed and presented in-person class instruction sessions using a framework and objectives informed by *Guidelines for Primary Source Literacy*,<sup>13</sup> with an emphasis on learning objectives delineated in sections 3B “Read, Understand, and Summarize” and 4B “Interpret, Analyze, and Evaluate.”<sup>14</sup> Class visits are typically organized in five segments: introduction to Special Collections, overview of the collection and Chinese culinary history, instruction on how to handle a rare

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<sup>7</sup> Kathryn G. Matheny, “No Mere Culinary Curiosities: Using Historical Cookbooks in the Library Classroom,” *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 21, no. 2 (2020): 79–97, <https://doi.org/10.5860/rbm.21.2.79>.

<sup>8</sup> Elizabeth Driver, “Cookbooks as Primary Sources for Writing History: A Bibliographer’s View,” *Food, Culture, & Society* 23, no. 3 (2009): 257–274, <https://doi.org/10.2752/175174409X431987>; Cynthia Williams, “Using Community Cookbooks as Primary Sources,” *Social Education* 75, no. 1 (2011): 30–35, [https://www.socialstudies.org/system/files/publications/articles/se\\_75011130.pdf](https://www.socialstudies.org/system/files/publications/articles/se_75011130.pdf); Anne Bower, ed. *Recipes for Reading: Community Cookbooks, Stories and Histories* (Amherst, MA: University of Massachusetts Press, 1997).

<sup>9</sup> Adele Wessell, “Cookbooks for Making History: As Sources for Historians and as Records of the Past,” *M/C Journal* 16, no. 3 (2013), <https://doi.org/10.5204/mcj.717>; Iomaire, Máirtín Mac Con, “Towards a Structured Approach to Reading Historic Cookbooks,” *M/C Journal* 16, no. 3 (2013), <https://doi.org/10.5204/mcj.649>; Jill Nussel, “Heating Up the Sources: Using Community Cookbooks in Historical Inquiry,” *History Compass* 4, no. 5 (2006): 956–961, doi: 10.1111/j.1478-0542.2006.00342.x.

<sup>10</sup> Janet Theophano, *Eat My Words: Reading Women’s Lives Through the Cookbooks They Wrote* (New York: Palgrave, 2002); Jillian Adams, “Cookbooks and Oral Histories: Reassessing the 1950s Housewife Through the Food that She Cooked,” *Oral History Australia Journal* 36: 9–15; Jessamyn Neuhaus, “The Way to a Man’s Heart: Gender Roles, Domestic Ideology, and Cookbooks in the 1950s,” *Journal of Social History* (1999): 529–555; Kelsi Matwick, “Language and Gender in Female Celebrity Chef Cookbooks: Cooking to Show Care for the Family and for the Self,” *Critical Discourse Studies* 14, no. 5 (2017): 532–547; Jessamyn Neuhaus, *Manly Meals and Mom’s Home Cooking: Cookbooks and Gender in Modern America* (Baltimore: Johns Hopkins University Press, 2012).

<sup>11</sup> Henry Notaker, “Printed Cookbooks: Food History, Book History, and Literature,” *Food and History* 10, no. 2 (2012): 131–159, <https://doi.org/10.1484/J.FOOD.1.103309>.

<sup>12</sup> Cecilia Leong-Salobir, “Spreading the Word: Using Cookbooks and Colonial Memoirs to Examine the Foodways of British Colonials in Asia, 1850–1900,” in *The Routledge History of Food*, Carol Helstosky, ed. (London: Routledge, Taylor & Francis group: 2014): 163–187; Ian Mosby, “Eat your Primary Sources!: Researching and Teaching the Taste of History,” in *Methodological Challenges in Nature-Culture and Environmental History Research*, Jocelyn Thorpe, Stephanie Rutherford, and L. Anders Sandberg, eds. (Abingdon, Oxfordshire; New York, NY: Routledge, 2016): 186–192.

<sup>13</sup> ACRL RBMS-SAA Joint Task Force on the Development of Guidelines for Primary Source Literacy, “Guidelines for Primary Source Literacy,” revised January 2018, 1–2, accessed January 2022, [https://www2.archivists.org/sites/all/files/Guidelines\\_for\\_Primary\\_Souce\\_Literacy-18\\_January\\_2018\\_Revision.pdf](https://www2.archivists.org/sites/all/files/Guidelines_for_Primary_Souce_Literacy-18_January_2018_Revision.pdf).

<sup>14</sup> ACRL RBMS-SAA Joint Task Force on the Development of Guidelines for Primary Source Literacy, “Guidelines for Primary Source Literacy,” 5.

book, an activity in which students choose a book and answer a set of guided questions, and an open discussion about the findings from the exercise. For the OBOC initiative, Nyitray and Fena decided to adapt and transform the facets of this session to an online experience and to reimagine the in-person experience of handling materials as an interactive group activity.

## Narrative

In July 2021, Nyitray and Fena met to brainstorm how they might offer interactive programming that would tie together the Newman Cookbook Collection with the OBOC Planning Committee's target themes of race, identity, and immigration. Due to uncertainty surrounding the continuation of the COVID-19 pandemic, they agreed that a virtual event would be the best venue, but further discussion was needed to determine how to showcase the cookbooks in a remote environment and in the spirit of Yu's novel. Advantages of delivering the program online included the potential to reach a larger audience and to integrate a technology element to foster synergisms among participants. It is important to note that this event was not in the context of a particular course or assignment, and therefore participation was voluntary. As such, Nyitray and Fena took an experimental approach in planning, not having any guarantee of the ultimate number of participants or their motivation to engage with the event.

After this meeting, they took some time to reflect on what the event might look like, focusing on whether to have a central theme to the event as well as how to make the virtual event as interactive as possible. Through a series of meetings in late summer through October 2021, they finetuned the event's structure and content and ultimately veered away from the thematic ideas of "cookbooks through time" or a "recipe through time." Instead, they decided to use excerpts from an eclectic collection of the cookbooks to stand on their own, leaving it to attendees to find their own meanings in the materials. For the interactive component, they considered using Zoom breakout rooms to foster discussion about the cookbooks among attendees, but, in the end, decided to use an online collaborative idea-sharing platform to encourage attendees to anonymously post their comments on selected cookbook content. They chose Padlet because Fena had successful experiences using it in virtual workshops in the past.<sup>15</sup> Because the event would be advertised on a first-year experience event list, Fena felt that a high percentage of attendees would likely be first-year undergraduate students, who might prefer to engage with the materials via an online platform. The interactive component, then, was planned for the entire group of event participants to do together.

Nyitray and Fena scheduled the event for November 1, 2021, with the title, "More Than Recipes: A Taste of the Jacqueline M. Newman Chinese Cookbook Collection." They connected the collection with Yu's book in the description of the event, explaining that attendees would "participate in conversations about the rich history, imagery, and ingredients found" in the Chinese cookbooks and "consider how these works can help us to understand the cultural and historical pasts portrayed in Yu's book."<sup>16</sup> The program was promoted through the library's established workflow which includes a banner on the library website, listings on the library events page and in a weekly campus announcements email,

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<sup>15</sup> Homepage of Padlet, <https://padlet.com>, accessed February 24, 2022. We used Padlet Basic, the free version.

<sup>16</sup> Event announcement for "More than Recipes," Stony Brook University Libraries, November 1, 2021, <https://library.stonybrook.edu/library-events/more-than-recipes-a-taste-of-the-jacqueline-m-newman-chinese-cookbook-collection>.

social media posts, and inclusion on campus-wide events calendars and apps with one directed specifically at first-year students. Because of the connection with the OBOC initiative, the event was additionally advertised on SBU’s central OBOC website. All promotional content directed participants to the Zoom registration page.

Nyitray used her knowledge of the collection and primary source instruction techniques to create an extensive overview of the collection in a slideshow. Her experience teaching students to interact with rare books and original source materials was also essential in creating a set of guiding questions informed by *Guidelines for Primary Source Literacy*,<sup>17</sup> which served as the foundation of the group activity and vehicle for accomplishing the learning objectives (Appendix 1). Nyitray also selected all the excerpts from the cookbooks to feature in the overview, as well as to study in the activity. As undergraduate success librarian, Fena used her knowledge of the first-year student population, as well as her experience teaching a variety of virtual classes and workshops, to design the Padlet and feedback form. During the event, Nyitray did the bulk of presenting on the collection, while Fena helped to lead the Padlet group activity and respond to attendees’ posts. Table 1 shows the organizational breakdown and structure of the event.

**Table 1. Event Timeline**

Content	Leader	Time
I. Welcome & OBOC Context	Christine Fena	5 min
II. Overview of the Collection	Kristen Nyitray	30 min
III. Group Activity & Discussion	Kristen Nyitray & Christine Fena	20 min
IV. Q & A / Feedback	Kristen Nyitray & Christine Fena	5 min

Because the participants would not be able to see or handle the books in person, Nyitray and Fena aimed to design an activity that would showcase a variety of features of the books, encouraging participants not only to read the recipes, but also to consider such elements as cover art, publishers, dates, title pages, and indexes. For the group activity source material, Nyitray chose five cookbooks: *Red Cross* (1919), *Cook at Home in Chinese* (1938), *Chinese Recipes* (1930), *Chinese Restaurant Dishes* (1958), and *A Chinese Banquet* (1928).<sup>18</sup> At the start of the group activity, Fena put into the Zoom chat

<sup>17</sup> ACRL RBMS-SAA Joint Task Force on the Development of Guidelines for Primary Source Literacy, “Guidelines for Primary Source Literacy.”

<sup>18</sup> League of Red Cross Societies, *The Red Cross Cookery Book* (Hong Kong: Printed by South China Morning Post, 1919); Henry Low, *Cook at Home in Chinese* (New York: Macmillan, 1938); Fenn Mo, *Chinese Recipes* (San Francisco: Fenn Mo, 1930); Sow Lin Chan, *Chinese Restaurant Dishes* (Singapore: Marican & Sons, 1958); Eloise Edwards Dygert, *A Chinese Banquet* (N.p.: 1928).

a link to the slideshow Nyitray had prepared, which featured the scanned images chosen by Nyitray, along with guiding primary source elements for participants to peruse and consider. Each book was given two slides in the slideshow, and Nyitray was conscientious in presenting the material in a visually consistent way. The first slide always included a scan of the book cover on the right, with scans of introductory pages on the left, while the second slide always included a smaller version of the cover scan at top right, along with at least one recipe and any additional content participants might find interesting. An example of this is shown in Figure 1. Fena then gave the participants directions on how to proceed with the group activity, with a link to the Padlet.



The Padlet was designed to give each of the five books its own column, identified at the top of the columns with a cover image of the book along with the title and date. The directions stated for the activity were as followed:

- 1.) Quickly skim through the 5 books displayed in the slides (the link to the slideshow is in the Zoom chat).
- 2.) Choose at least one book that you are interested in examining more closely.
- 3.) Read the questions presented on slide 27 for assessing: Physical Characteristics, Author/Place, Context, Content, and/or Purpose/Meaning.
- 4.) Add your observation about your chosen book to the Padlet. There is one column for each book. Click the “plus” (+) sign to add your observation to the appropriate column.

An example post was included in the first column to give participants some instructional scaffolding and inspire ideas about what they could share in the Padlet. Figure 2 shows an image of the Padlet’s setup, including the directions, five columns, and sample snippets of posts.



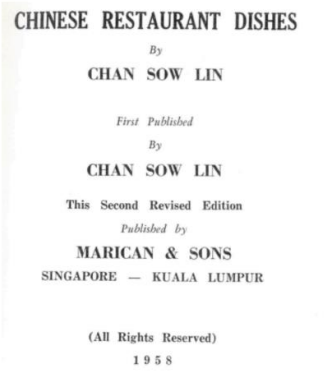

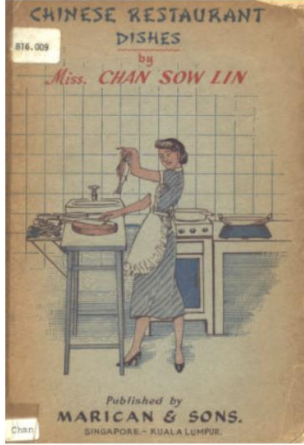
Figure 1. Slides 8 and 9 of the group activity featuring text and images from *Chinese Restaurant Dishes* (1958) by Chan Sow Lin


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## Group Activity & Discussion: Book 4

**1. Physical Characteristics:** cover art; illustrations; information, intended audience  
**2. The Author and Place of Publication**  
**3. The Context:** year of publications; historical events


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## Group Activity & Discussion: Book 4

**4. The Content | Preface and a Recipe:** types of information included; comment about the recipe; interesting features  
**5. Purpose | Meaning:** general impressions; gender roles, authenticity; further research



**STEAMED CHICKEN WITH CHINESE SAUCE**  
 豉油鷄  
 SEE YAU KAI

**Ingredients.**

1 chicken (about 2 lbs.),	Sauce,
3 tablespoonfuls of lard,	½ lb. of thin Chinese
3 tablespoonfuls of	Sauce,
sesame oil,	1 pint of boiling water,
½ lb of thick Chinese	

**Method.**

1. Prepare the chicken. Steam it in boiling water for about 10 minutes. Take the chicken out and put it into a basin of cold water. Soak it for about 10 to 15 minutes.
2. Repeat this four or five times. (It depends on the size of the chicken).
3. When it is cooked, put it into a pot of thick and thin Chinese Sauce (for ½ an hour).
4. Use a pastry brush and brush the chicken with lard or sesame oil.
5. Cut into small pieces and arrange well on a vegetable dish (hot or cold if like).
6. Garnish with sliced cucumbers.

**CHINESE COOKING METHOD AND SOME COMMON INGREDIENTS**

Chinese cookery differs from Western cookery mainly in method. The preparatory period is long and the actual cooking time short. All the ingredients for a dish can be prepared ahead of time. Cooking takes place just before serving. Generally speaking, all the ingredients, in one "dish" try to look alike as far as size is concerned. For instance, if pork is being cooked with green peas, the pork is cut into long thin shreds etc. Food cut into such small pieces cooks very quickly and is easier to season.

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Figure 2. Padlet design for the group activity and discussion.



## Results

Nyitray and Fena measured the effectiveness of the event's instruction and outreach by documenting the number of participants, the quantity and substance of posts in the Padlet, and the responses to a feedback form that was shared both at the end of the event and in a follow-up email. A total of 203 people registered through Zoom to attend the event. Of these, six registrants later canceled and sixty did not attend. A total 137 people, then, or 67% of those who expressed interest through registering, actually attended the virtual event. This number of participants is significantly more than the library would have been able to accommodate if the event had been held in person. Subsequent analysis of participants showed that 132 were undergraduate students, two were staff, one was a community member from outside SBU, and two were of unknown status.

The Padlet activity was presented as an optional way to engage with the cookbooks. As noted, participants attended the event voluntarily and not as part of a course requirement. As such, Nyitray and Fena were concerned about the level of participation they might see in the Padlet activity but were pleasantly surprised to have an active Padlet board. In all, twenty-nine participants anonymously made thirty-one separate posts to the Padlet.

- *Red Cross* (1919) – 3 posts
- *Cook at Home in Chinese* (1938) – 9 posts

- *Chinese Recipes* (1930) – 4 posts
- *Chinese Restaurant Dishes* (1958) – 9 posts
- *A Chinese Banquet* (1928) – 6 posts

The posts showed a deep level of engagement with the material, as well as the larger themes of the OBOC initiative. Topics and themes introduced by participants in relation to the cookbooks included gender roles, use of different languages, representation of Chinese culture and identity, approach to nutrition, and the intended audience of particular books. In addition, the posts discussed the material elements of the primary sources in interesting ways. One post, for example, commented on the role of font selection and cover imagery as ways to make cultural signals by noting,

The thing that strikes me about *Cook at Home in Chinese* is that it's the only cookbook here that doesn't have that stylized text nor someone of presumed Chinese descent on the front. To me this shows that the focus is more on the recipes rather than the "Chinese" aspect of them, it seems to respect the culture far more than most [of] the other books. [sic]

Another participant commented on the use of the "mystic knot" tied to the binding of the book *Chinese Recipes* (1930). Others referenced content to make connections to larger historical contexts, such as the participant who noted that one recipe included "prices labeled for each ingredient," and subsequently made a connection to the time period of the Great Depression. Overall, Nyitray and Fena found it rewarding to read and discuss the participants' many observations and analytical points, and the extent to which the posts were related to the learning objectives surrounding the physical characteristics, author/place, context, content, and/or meaning of the books presented on the slides.

Finally, 16% (n=22) of participants completed the feedback survey which was shared in the Zoom chat at the end of the event and emailed to participants. The free-response question "What did you enjoy about or learn at this event?" yielded comments from participants that they enjoyed both learning about the history behind the cookbooks and the interactive group discussion. Others reflected on their new insights such as "I liked learning about the evolution of Chinese culture within American society," and "This event was really cool, and I learned about different cooking books, and how Chinese food changes and why the Americanized version is so different." Responses also showed an increase in awareness of Special Collections, with one respondent answering that they enjoyed learning about "your amazing cookbook collection."

## Lessons Learned

There were a number of factors that Nyitray and Fena considered in the preparation and execution of this event. Although Nyitray had presented on the collection in the past, new issues to consider included the virtual modality, an undetermined audience, an unknown number of participants, a lack of connection with a specific course or curriculum, a desire to create a virtual interactive experience, and the context of a larger campus-wide initiative. Although there were unpredictable elements in the planning process, Nyitray and Fena decided to approach the event as an experiment with no expectations in regard to the number of attendees or willingness of the audience to engage.

One of the most challenging of these issues was the lack of a connection with a specific course or curriculum. Librarians frequently have to contend with uncertainty in identifying what students in an instruction session do or do not know. For this event, however, identifying the “zone of proximal development,”<sup>19</sup> or the area where optimal learning is possible—where students are able to learn with the right instructional scaffolds in place, was especially difficult because there was no course instructor to provide context or class assignment to help frame the activity. They designed the event, then, with the assumption that attendees would have no background knowledge or experience in analyzing cookbooks, historical materials, or Chinese culture. Nyitray designed her presentation so that it would provide all the necessary context and background knowledge that attendees might need to participate in the activity. The instructional scaffolds included the consistent visual layout of the slides, including visuals of the book covers on the Padlet, and providing an example of how an attendee might post on the Padlet. In retrospect, these scaffolds worked well to provide necessary support that made attendees comfortable to post their observations and ideas about their selected cookbook.

The virtual modality proved to be both a challenge and an opportunity. Attendees were not able to handle the books themselves, and therefore unable to develop an understanding of the dimensions, smell, fragility, texture, and other material elements of the books. However, by selecting very specific excerpts from each of five books to spotlight, Nyitray was able to focus the attendees’ attention on a smaller amount of content, making the activity more focused and less daunting for participants. The narrower focus was balanced by the choice of examining content from five different books, so at the same time Nyitray and Fena were drawing attendees’ attention to chosen excerpts, they also allowed freedom of choice and encouraged exploration. In retrospect, in future versions of this event, they may pause the slideshow and physically hold up each book on camera, so that the attendees can view the books that they were not able to handle themselves. In regard to modality, both Nyitray and Fena thought that it worked well to have two facilitators on the Zoom call, as it may have been too much for a single librarian to present on the collection, manage the activity, keep tabs on the Zoom chat, and answer questions entirely on their own.

From the perspectives of the librarians, this event fulfilled the OBOC mission of promoting dialogue and learning from each other. Relations were strengthened between the University Libraries and both the OBOC leadership and the event attendees. The program also afforded the opportunity for the two librarians to collaborate across library department boundaries. If the authors were to repeat the event for the OBOC initiative, they would engage in more targeted marketing by asking library liaisons to directly publicize it to their academic departments and identifying relevant courses that align with the themes and topics addressed in the workshop. The event timeline, method of sharing select excerpts from the primary sources, and use of Padlet would remain the same. One final observation about this event is its adaptability to different collections and contexts. The overall structure of the event—identifying a collection that relates to a larger campus initiative, presenting information about the selected collection, introducing attendees to elements related to primary source literacy, and providing an activity for attendees to interact with selected content from the collection—has potential to be adapted for multiple contexts, audiences, and disciplines. Nyitray and Fena are interested in identifying future opportunities to repurpose the structure of the event to engage the campus community in other special collections.

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<sup>19</sup> Lev Semenovich Vygotsky and Michael Cole, *Mind in Society: Development of Higher Psychological Processes* (Cambridge, MA: Harvard University Press, 1978), 86.

<b>Appendix 1: Crosswalk Mapping Learning Objectives from <i>Guidelines for Primary Source Literacy</i> to Event Elements</b>	
<b>Learning Objectives from <i>Guidelines for Primary Source Literacy</i></b>	<b>Crosswalked Element</b>
1.B. Articulate what might serve as primary sources for a specific research project within the framework of an academic discipline or area of study.	Discuss cookbooks as primary sources for research in historical, cultural, social, and technological contexts.
2.D. Understand that historical records may never have existed, may not have survived, or may not be collected and/or publicly accessible. Existing records may have been shaped by the selectivity and mediation of individuals such as collectors, archivists, librarians, donors, and/or publishers, potentially limiting the sources available for research.	Include biographical information about the collector/donor of the collection; overview of the impetus for creating the collection and the collector/donor own areas of research, scholarship, and subject expertise.
2.E. Recognize and understand the policies and procedures that affect access to primary sources, and that these differ across repositories, databases, and collections.	State protocols for accessing the collection; point out how to locate information about the collections, e.g., finding aids; explain how to schedule an appointment.
3.B. Identify and communicate information found in primary sources, including summarizing the content of the source and identifying and reporting key components such as how it was created, by whom, when, and what it is.	Present an overview of the collection; create and provide a set of guiding questions to analyze a book and to elicit investigation of the author, the place of publication, and scope of the work.
4.B. Critically evaluate the perspective of the creator(s) of a primary source, including tone, subjectivity, and biases, and consider how these relate to the original purpose(s) and audience(s) of the source.	Focus on tone and bias in the work including the preface and in a recipe, specifically: what type of information does the preface include? What parts of the recipe are included? What is left out? Do you think this is an authentic recipe? Why or why not? What do you find interesting about the recipe? Who or what group was the target audience for the book?
4.C. Situate a primary source in context by applying knowledge about the time and culture in	Pose questions to generate ideas about the context and time period, including the year and where was the

<p>which it was created; the author or creator; its format, genre, publication history; or related materials in a collection.</p>	<p>source published, how to estimate the date of works lacking a year, and historical or social events that might have influenced its production.</p>
<p>4.E. Factor physical and material elements into the interpretation of primary sources including the relationship between container (binding, media, or overall physical attributes) and informational content, and the relationship of original sources to physical or digital copies of those sources.</p>	<p>Encourage observation of the physical characteristics by evaluating the information and/or illustrations on the cover of the book, the format/binding, and how the item might have been handled and used.</p>
<p>4.F. Demonstrate historical empathy, curiosity about the past, and appreciation for historical sources and historical actors.</p>	<p>Consider the purpose and meaning of the book including the general impressions about the book, and what it conveys about gender roles or the value of maintaining authenticity versus assimilation?</p>