Digital Humanities Pedagogy: Integration in the Curriculum

Diane Jakacki
Welcome to DHSI 2018!

Thanks for joining the DHSI community!

In this booklet, you will find essential course materials prefaced by some useful information about getting settled initially at UVic, finding your way around, getting logged in to our network (after you’ve registered the day before our courses begin), and so on.

Given our community’s focus on things computational, it will be a surprise to no one that we might expect additional information online for some of the classes - your instructors will let you know - or that the most current version of all DHSI-related information may be found on our website at dhsi.org.

To access the DHSI wifi network, simply go into your wireless settings and connect to the “DHSI” network and enter the password “dhsi2018”.

And please don’t hesitate to be in touch with us at institut@uvic.ca or via Twitter at @AlyssaA_DHSI or @DHInstitute if we can be of any help ....
Campus Map

- DHSI Buildings
- DHSI, SINM & DLF Buildings
- General Pay Parking
- Residences
- Reserved Parking
- Buildings Under Construction
- Student Resident Parking
- Bus Stop
- Parkade
- Food Service Outlet
- Welcome Centre
- Electric Vehicle Charging Station
The 2018 schedule is just about ready! A very few things to confirm, add, etc, but this is the place to be to find out what is happening when / where ...

Suggested Outing 1, Botanical Beach (self-organised; car needed)

A self-guided visit to the wet, wild west coast tidal shelf (and historically-significant former research site) at Botanical Beach; we recommend departing early (around 8.00 am) to catch low tide for a better view of the wonderful undersea life! Consider bringing a packed lunch to nibble-on while looking at the crashing waves when there, and then have an afternoon drink enjoying the view from the deck of the Port Renfrew Hotel.

Suggested Outing 2, Butchart Gardens (self-organised)

A shorter journey to the resplendently beautiful Butchart Gardens and, if you like, followed by (ahem) a few minutes at the nearby Church and State Winery, in the Saanich Peninsula. About an hour there by public bus from UVic, or 30 minutes by car.

Suggested Outing 3, Saltspring Island (self-organised; a full day, car/bus + ferry combo)

Why not take a day to explore and celebrate the funky, laid back, Canadian gulf island lifestyle on Saltspring Island. Ferry departs regularly from the Schwartz Bay ferry terminal, which is about one hour by bus / 30 minutes by car from UVic. You may decide to stay on forever ....

Suggested Outing 4, Paddling Victoria's Inner Harbour (self-organised)

A shorter time, seeing Victoria's beautiful city centre from the waterways that initially inspired its foundation. A great choice if the day is sunny and warm. Canoes, kayaks, and paddle boards are readily rented from Ocean River Adventures and conveniently launched from right behind the store. Very chill.

And more!

Self-organised High Tea at the Empress Hotel, scooter rentals, visit to the Royal BC Museum, darts at Christies Carriage House, a hangry breakfast at a local diner, whale watching, kayaking, brew pub sampling (at Spinnaker's, Swans, Moon Under Water, and beyond!), paddle-boarding, a tour of used bookstores, and more have also been suggested!

Psst: Some Suggested Outings

Sunday, 3 June 2018 [DHSI Registration + Suggested Outings]

If you're here a day or two before we begin, or staying a day or two afterwards, here are a few ideas of things you might consider doing ....

▼ Suggested Outing 1, Botanical Beach (self-organised; car needed)

A self-guided visit to the wet, wild west coast tidal shelf (and historically-significant former research site) at Botanical Beach: we recommend departing early (around 8.00 am) to catch low tide for a better view of the wonderful undersea life! Consider bringing a packed lunch to nibble-on while looking at the crashing waves when there, and then have an afternoon drink enjoying the view from the deck of the Port Renfrew Hotel.

▼ Suggested Outing 2, Butchart Gardens (self-organised)

A shorter journey to the resplendently beautiful Butchart Gardens and, if you like, followed by (ahem) a few minutes at the nearby Church and State Winery, in the Saanich Peninsula. About an hour there by public bus from UVic, or 30 minutes by car.

▼ Suggested Outing 3, Saltspring Island (self-organised; a full day, car/bus + ferry combo)

Why not take a day to explore and celebrate the funky, laid back, Canadian gulf island lifestyle on Saltspring Island. Ferry departs regularly from the Schwartz Bay ferry terminal, which is about one hour by bus / 30 minutes by car from UVic. You may decide to stay on forever ....

▼ Suggested Outing 4, Paddling Victoria's Inner Harbour (self-organised)

A shorter time, seeing Victoria's beautiful city centre from the waterways that initially inspired its foundation. A great choice if the day is sunny and warm. Canoes, kayaks, and paddle boards are readily rented from Ocean River Adventures and conveniently launched from right behind the store. Very chill.

▼ And more!

Self-organised High Tea at the Empress Hotel, scooter rentals, visit to the Royal BC Museum, darts at Christies Carriage House, a hangry breakfast at a local diner, whale watching, kayaking, brew pub sampling (at Spinnaker's, Swans, Moon Under Water, and beyond!), paddle-boarding, a tour of used bookstores, and more have also been suggested!

9:00 to 4:00

▼ Early Class Meeting: 4. [Foundations] DH For Department Chairs and Deans (Hickman 120, Classroom)

Further details are available from instructors in mid May to those registered in the class. Registration materials will be available in the classroom.

3:00 to 5:00

DHSI Registration (MacLaurin Building, Room A100)

After registration, many will wander to Cadboro Bay and the pub at Smuggler's Cove OR the other direction to Shelbourne Plaza and Maude Hunter's Pub OR even into the city for a nice meal.

Monday, 4 June 2018

Your hosts for the week are Alyssa Arbuckle, Ray Siemens, and Dan Sondheim.

7:45 to 8:15

Last-minute Registration (MacLaurin Building, Room A100)

8:30 to 10:00

Welcome, Orientation, and Instructor Overview (MacLaurin A144)
10:15 to Noon

Classes in Session (click for details and locations)

- 1. [Foundations] Text Encoding Fundamentals and their Application (Cornett A128, Classroom)
- 3. [Foundations] Making Choices About Your Data (MacLaurin D109, Classroom)
- 4. [Foundations] DH For Department Chairs and Deans (Hickman 120, Classroom)
- 5. [Foundations] Introduction to Javascript and Data Visualization (Clearihue D132, Classroom)
- 6. [Foundations] Introduction to Computation for Literary Criticism (Clearihue A195, Lab)
- 7. Out-of-the-Box Text Analysis for the Digital Humanities (Human and Social Development A160, Lab)
- 8. Sounds and Digital Humanities (MacLaurin D111, Classroom)
- 9. Digital Humanities Pedagogy: Integration in the Curriculum (MacLaurin D016, Classroom)
- 10. Text Processing - Techniques & Traditions (McPherson Library A003, Classroom)
- 11. 3D Modelling for the Digital Humanities and Social Sciences (MacLaurin D010, Classroom)
- 12. Conceptualising and Creating a Digital Edition (MacLaurin D103, Classroom)
- 13. Visualizing Information: Where Data Meets Design (MacLaurin D107, Classroom)
- 14. Introduction to Electronic Literature in DH: Research and Practice (MacLaurin D115, Classroom)
- 15. Race, Social Justice, and DH: Applied Theories and Methods (MacLaurin D105, Classroom)
- 16. Digital Publishing in the Humanities (Clearihue D131, Classroom)
- 17. XML Applications for Historical and Literary Research (Clearihue A103, Lab)
- 18. Processing Humanities Multimedia (Human and Social Development A150, Lab)
- 19. Digital Games as Tools for Scholarly Research, Communication and Pedagogy (MacLaurin D110, Classroom)
- 20. Web APIs with Python (Human and Social Development A170, Lab)
- 21. Ethical Data Visualization: Taming Treacherous Data (MacLaurin D101, Classroom)
- 22. Digital Publishing in the Humanities (Clearihue D131, Classroom)
- 23. Linked Open Data and the Semantic Web (Clearihue D130, Classroom)
- 24. Introduction to IIIF: Sharing, Consuming, and Annotating the World’s Images (MacLaurin D114, Classroom)
- 25. Feminist Digital Humanities: Theoretical, Social, and Material Engagements (Cornett A229, Classroom)
- 26. The Frontend: Modern JavaScript & CSS Development (Clearihue A030, Classroom)

Lunch break / Unconference Coordination Session (MacLaurin A144)
(Grab a sandwich and come on down!)

Undergraduate Meet-up, Brown-Bag (details via email)

1:30 to 4:00

Classes in Session

Institute Panel: Perspectives on DH (or, #myDHis …)
Chair: Alyssa Arbuckle (U Victoria) (MacLaurin A144)

- Milena Radzikowska (Mt Royal C): “Release the Kraken: Story-Driven Prototyping for the Digital Humanities.”
  Abstract: I have spent the last 15 years of my career designing text analysis tools for use by humanities scholars. In this brief presentation, I propose to share a concept-based approach to interface design for DH.

- Emily Murphy (U Victoria): “#MyDHis Edgy.”
  Abstract: I will build upon—or, possibly, perform a misprision of—a tweet by Polina Vinogradova; “#myDHis messy, dusty, edgy, and radically inclusive!” Vinogradova evokes the mess and dust of the archives, the edges that connect nodes of a network, and the political impetus to think of cultural history and community together. I argue that these aspects of DH have a renewed importance as we head into a moment of feminist historiography.

- Margaret Konkol (Old Dominion U): “Prototyping Mina Loy’s Alphabet with a 3D Printer.”
  Abstract: This talk discusses the interpretive and methodological implications of using 3D printing technologies to prototype the archival diagrams of a proposed but never constructed plastic segmental alphabet letter kit—a game designed by modernist poet Mina Loy for F.A.O Schwarz. Although intended as a toy for young children, “The Alphabet that Builds Itself,” as a work of “object typography” articulates a theory of language as kinetic, geometric, recombinant, and open to mutation. Alphabetic segments extend into the x, y, and z coordinates in exponential iterations and conjoin with magnets. Combining elements of contemporaneous typefaces like Futura and Gill Sans, which represented modernity’s functional ideals and democratic principles of simplicity, these recombinant letters represent, as this talk argues, Loy’s unpublished modernist poem, an articulation of Loy’s concept of language as a physical fact in which substance, not just form, is semantic.

- Lee Zickel (Case Western Reserve U): “Comfortably Trepid.”
  Abstract: #myDHis found outside the well-established, DH-friendly institutions, at an institution that is devoted predominantly to Medicine and Engineering. I, and with increasing frequency other DH practitioners and instructors, am not positioned in a DH Lab or Humanities Center, but in ITS. Part teacher, part technologist, part translator, I will briefly discuss my work supporting humanists and social scientists, particularly those who are new to or less comfortable with computational methodologies.

- Dorothy Kim (Vassar C): “#MyDHis Antifascist.”
  Abstract: I’ve spent a lot of time in the last 12 months thinking about fascism, digital humanities, its long histories, and what it means to do DH work that centers social justice particularly in this global rise of late fascism. I will speak briefly about DH’s history, including the medieval history related to Busa but how that history really connects to data systems that created the Holocaust and also participated in the Cold War military complex.
Randa El Khatib (U Victoria): “Learning from the Iterative Process.”
Abstract: #MyDHis Iterative. In addition to the improvements that come with iterative projects, the iterative process itself is a fruitful area for scholarly inquiry. Within this iterative context, the various teams that I work with and I have been reflecting on and rethinking central DH practices, such as what it means to collaborate, prototype, remix, and implement DH values in our work. In this talk, I will present the various lessons learnt along the way.

Sarah Melton (Boston C): “#MyDHis...People.”
Abstract: Taking seriously Miriam Posner’s exhortation to “commit to DH people, not DH projects,” I invite us to reflect on how people are the core of DH. In this brief talk, I will explore the intersections between DH, labor, and infrastructure.

5:00 to 6:00 Opening Reception (University Club)
We are grateful to Gale Cengage for its sponsorship.

Tuesday, 5 June 2018

9:00 to Noon Classes in Session

12:15 to 1:15 Lunch break / Unconference
“Mystery” Lunches
• DHSI Lunchtime Workshop Session (click for workshop details and free registration for DHSI participants)
  • 73. Introduction to ORCID (Digital Scholarship Commons, Classroom).

1:30 to 4:00 Classes in Session

• DHSI Colloquium Lightning Talk Session 1 (MacLaurin A144)
  Chair: James O’Sullivan
  • New Modes of DH and Archival Skills Acquisition in a Graduate Public History Course. Paulina Rousseau (Ryerson U)
  • Walking a Transect: Exploring a Soundscape. John Barber (Washington State U)
  • Centering the Edge Case: Designing Services for Humanities Data Research. Grace Afsari-Mamagani (New York U)
  • Orwellian Vocabulary and the 21st-Century Politics. Ilgin Kizilgunesler (U Manitoba)
  • Making Open Data from a Gray Archive. Sara Palmer (Emory U)

6:00 to 8:00 DHSI Newcomer’s Beer-B-Q (Felicitas, Student Union Building)

Wednesday, 6 June 2018

9:00 to Noon Classes in Session

12:15 to 1:15 Lunch break / Unconference
“Mystery” Lunches
• Brown Bag Lecture: Alexandra Branzan Albu (U Victoria): “Visual Recognition of Symbolic and Natural Patterns”
  (Digital Scholarship Commons, 3rd Floor McPherson Library)

Abstract: Image-based object recognition is a visual pattern recognition problem; one may characterize visual patterns as either symbolic or natural. Symbolic patterns evolved for human communication; they include but are not limited to text, forms, tables, graphics, engineering drawings etc. Symbolic patterns vary widely in terms of size, style, language, alphabet and fonts; however, literate humans can easily compensate for this variability and instantly recognize most symbolic patterns. On the other hand, natural patterns characterize images of physical structures; they often lack the intrinsic discriminability and structure of symbolic patterns, and vary widely in terms of pose, perspective, and lighting.

This lecture will explore similarities and differences in approaches designed for recognizing visual and symbolic patterns, and will address the following questions via examples.
- What are the distinctive characteristics of natural patterns? What dimensions of variability can we infer?
- What are the distinctive characteristics of symbolic patterns? What dimensions of variability can we infer?

Alexandra Branzan Albu is an Associate Professor with the Department of Electrical and Computer Engineering and cross-listed with Computer Science. Her research interests are related to image analysis, computer vision, and visual computing. She is actively pursuing outreach activities dedicated to increasing the women’s presence in electrical engineering and computer science.

1:30 to 4:00 Classes in Session
Thursday, 7 June 2018

9:00 to Noon
Classes in Session

12:15 to 1:15
UVIC Library/ETCL lunchtime talk: “A Humanities Application of 3D printing and Machine Translation in the ChessBard and Loss Sets” by Dr. Aaron Tucker
Digital Scholarship Commons, 3rd floor, Mearns Centre for Learning / McPherson Library
Bring your lunch and come on up!)

1:30 to 4:00
Classes in Session

4:15 to 5:15
DHSI Colloquium Lightning Talk Session 3 (MacLaurin A144)
Chair: James O'Sullivan
- Documenting Deportation: A Collaborative Digital Collection. Paulina Rousseau (Ryerson U)
- Unleashing the Power of Texts as Networks: Visualizing the Scholastic Commentaries and Texts Archive. Jeffrey Witt (Loyola U Maryland) and Drew Winget (Stanford U)
- #haunteDH: Punching holes in the International Busa Machine Narrative. Arun Jacob (McMaster U)
- Text in World: Computational Analysis of Trauma in Genocide Narratives. Nanditha Narayanamoorthy (U York) and Krish Perumal (U Toronto)

7:30 to 9:30
(Groovy?) Movie Night (MacLaurin A144)

Friday, 8 June 2018 [DHSI; DLFxDHSI Opening]

9:00 to Noon
DHSI Classes in Session

12:15 to 1:15
DHSI Lunch Reception / Course E-Exhibits (MacLaurin A100)

1:00 to 2:00
DLFxDHSI Registration (MacLaurin A100)

1:30 to 1:50
[DHSI] Remarks, A Week in Review (MacLaurin A144)

2:00 to 3:00
Joint Institute Lecture (DHSI and DLFxDHSI):
Bethany Nowviskie (CLIR DLF and U Virginia): “Reconstitute the World: Machine-reading Archives of Mass Extinction”
Chair: Lisa Goddard (U Victoria)
(MacLaurin A144)

Abstract: The basic constitution of our digital collections becomes vastly more important in the face of two understandings: first, that archives of modernity are archives of the sixth great mass extinction of life on our planet; and next, that we no longer steward cultural heritage for human readers alone. In the same way that we people are shaped by what we read, hear, and see, the machine readers that follow us into and perhaps beyond the Anthropocene have begun to learn from “unsupervised” encounters with our digital libraries. What will we preserve for the living generations and artificial intelligences that will come? What do we neglect, or even choose to extinguish? And from an elegiac archive, a library of endings, can we create forward-looking, speculative collections—collections from which to deep-dream new futures? The most extra/ordinary power we possess is the power to make poetry from records of the past. Could it be called on, one day, to reconstitute the world?
Joint Reception: DHSI and DLFxDHSI (University Club)
DLFxDHSI Poster/Demo Session

- DHSI Colloquium Poster/Demo Session
  - Media as a Colonialist Artifact in Menzies’ Journal. Paula Johanson (U Victoria)
  - Camp Edit: the Institute for the Editing of Historical Documents. Nikolaus Wasmoen (Association for Documentary Editing, U Buffalo), Jennifer Stertzer (Association for Documentary Editing, U Virginia), and Cathy Moran Hajo (Association for Documentary Editing, Ramapo C)
  - A Digital Archaeology of Life in Cleveland’s Depression-Era Slums. Charlie Harper (Case Western Reserve U) and Jared Bendis (Case Western Reserve U)
  - Feminist Pest Control: controlling and not controlling nonhuman pests. Lindsay Garcia (C of William and Mary)
  - Legends of the Buddhist Saints. Jonathan S. Walters (Whitman C) and Dana Johnson (Freelance Web Developer)
  - Accessibility in Digital Environments Via TEI-Encoded Uncontracted Braille. Gia Alexander (Texas A&M U)
  - Translation3point0: Why Literary Translation Data Matters. Katie King (U Washington)
  - PoéticaSonora: A Digital Audio Repository Prototype for Latin American Sound Art and Poetry. Aurelio Meza (Concordia U)
  - Beauty and the Book: Pre-Raphaelite Artistic Practice Contained. Josie Greenhill (U Victoria)
  - Poetic Procedures/Digital Deformances. Corey Sparks (California State U, Chico)
  - Miranda, the Folger Shakespeare Library’s new Digital Asset Platform. Meaghan Brown (Folger Shakespeare Library)
  - Living Song Project. Quinn Patrick Ankrum (U Cincinnati) and Elizabeth Avery (U Oklahoma)
  - Digital Frankenstein Variorum. Rikk Mulligan (Carnegie Mellon U)

8:30 to 9:00 DLFxDHSI Registration (MacLaurin A100)

9:00 to 5:30 DLFxDHSI UnConference Sessions

- DHSI All Day Workshop Session (click for workshop details and free registration for DHSI participants)
- 53. Building Your Academic Digital Identity (MacLaurin D105, Classroom)

9:00 to 4:00 DHSI Colloquium Day Conference (MacLaurin A144)

- Examining Gendered Harassment Online and in Silicon Valley. Andrea Flores (Utica College)
- This is Just to Say I Have <X> the <Y> in your <Z>: Modernist Memes in an Era of Public Apology. Shawna Ross (Texas A&M University)

Welcome

People I: Documenting Online Lives. Chair: Molly Nebiolo (University of New York)

- Examining Gendered Harassment Online and in Silicon Valley. Andrea Flores (Utica College)
- This is Just to Say I Have <X> the <Y> in your <Z>: Modernist Memes in an Era of Public Apology. Shawna Ross (Texas A&M University)

Break

People II: Documenting Lives Online. Chair: Dheepa Sundaram (College of Wooster)

- Youtube Yoga and Ritual on Demand: The Virtual Economics of Hindu Soteriology. Dheepa Sundaram (College of Wooster)
- The Resemblage Project: Creativity and Digital Health Humanities in Canada. Andrea Charise (University of Toronto) and Stefan Krecsy (University of Toronto)

Lunch

Projects I: Building and Analyzing. Chair: Yannis Rammos (New York University)

- Building the ARTECHNE Database: New directions in Digital Art History. Marike Hendriksen (Old Dominion University)
- The Ineffective Inquisition: The Holy Office’s Sphere of Influence in Early Modern New Spain. Kira Homo (Pennsylvania State University)

Break

Projects II: Mapping and Visualizing. Chair: Innocent Opara (Qumet Institute)

- Mapping Sarah Sophia Bank’s Numismatic Collection. Erica Hayes (North Carolina State University) and Kacie Wills (University of California, Riverside)
- Text Mining and Visualizing 18th Century American Correspondence. Ashley Sanders Garcia (University of California, Los Angeles)

Break

Practices: Digital Scholarship on Campus and in the Classroom. Chair: Alyssa Arhuckle (University of Victoria)
### Sunday, 10 June 2018 [SINM + DHI Registration, Workshops]

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30 to 9:00</td>
<td>Symposium on Indigenous New Media Registration (MacLaurin A100)</td>
</tr>
<tr>
<td>9:00 to 5:00</td>
<td>DHI Registration (MacLaurin A100)</td>
</tr>
<tr>
<td>9:00 to 4:00</td>
<td><strong>SINM Sessions</strong></td>
</tr>
<tr>
<td>63.</td>
<td>Symposium on Indigenous New Media: Reading Group (Hickman 105, Classroom)</td>
</tr>
<tr>
<td>72.</td>
<td>Symposium on Indigenous New Media: Indigitization (Hickman 120, Classroom)</td>
</tr>
<tr>
<td></td>
<td><a href="#">Full details here</a></td>
</tr>
<tr>
<td>9:00 to 4:00</td>
<td><strong>DHI All Day Workshop Sessions</strong> (click for workshop details and free registration for DHI participants)</td>
</tr>
<tr>
<td>53.</td>
<td>Building Your Academic Digital Identity (MacLaurin D105, Classroom)</td>
</tr>
<tr>
<td>54.</td>
<td>An Introduction to the Archaeology of 1980s Computing (MacLaurin D114, Classroom)</td>
</tr>
<tr>
<td>9:00 to Noon</td>
<td><strong>DHI AM Workshop Sessions</strong> (click for workshop details and free registration for DHI participants)</td>
</tr>
<tr>
<td>55.</td>
<td>Regular Expressions (MacLaurin D111, Classroom)</td>
</tr>
<tr>
<td>56.</td>
<td>3D Visualization for the Humanities (MacLaurin D010, Classroom)</td>
</tr>
<tr>
<td>58.</td>
<td>DH Fieldwork Methods (MacLaurin D016, Classroom)</td>
</tr>
<tr>
<td>60.</td>
<td>Pedagogy of the Digitally Oppressed: Inculcating De-/Anti-/Post-Colonial Digital Humanities (MacLaurin D107, Classroom)</td>
</tr>
<tr>
<td>61.</td>
<td>Introduction to #GraphPoem. Digital Tools for Poetry Computational Analysis and Graph Theory Apps in Poetry (MacLaurin D101, Classroom)</td>
</tr>
<tr>
<td>62.</td>
<td>Creating a CV for Digital Humanities Makers (MacLaurin D115, Classroom)</td>
</tr>
<tr>
<td>9:00 to Noon</td>
<td><strong>DHI PM Workshop Sessions</strong> (click for workshop details and free registration for DHI participants)</td>
</tr>
<tr>
<td>64.</td>
<td>Agent-Based Modelling in the Humanities (MacLaurin D111, Classroom)</td>
</tr>
<tr>
<td>65.</td>
<td>Unleash Linux on MacOS (MacLaurin D010, Classroom)</td>
</tr>
<tr>
<td>66.</td>
<td>DHI Knits: History of Textiles and Technology (MacLaurin D016, Classroom)</td>
</tr>
<tr>
<td>67.</td>
<td>Crowdsourcing as a Tool for Research and Public Engagement (MacLaurin D109, Classroom)</td>
</tr>
<tr>
<td>69.</td>
<td>Web Annotation as Critical Humanities Practice (MacLaurin D103, Classroom)</td>
</tr>
<tr>
<td>70.</td>
<td>Dynamic Ontologies for the Humanities (MacLaurin D107, Classroom)</td>
</tr>
<tr>
<td>71.</td>
<td>Social Media Research in the Humanities (MacLaurin D101, Classroom)</td>
</tr>
<tr>
<td>1:00 to 4:00</td>
<td><strong>Joint Institute Lecture (DHI and SINM):</strong></td>
</tr>
<tr>
<td></td>
<td>David Gaertner (U British Columbia): &quot;A Landless Territory?: CyberPowWow and the Politics of Indigenous New Media.&quot;</td>
</tr>
<tr>
<td></td>
<td>Chair: Deanna Reder (Simon Fraser U) (MacLaurin A144)</td>
</tr>
<tr>
<td>4:10 to 5:00</td>
<td>Joint Institute Lecture (DHI and SINM):</td>
</tr>
<tr>
<td></td>
<td>Abstract: Following the 1997 launch of Skawennati’s (Mohawk) CyberPowWow, digital space has become a vital new territory for the resurgence of indigenous storytelling and cultural practice: &quot;We have signed a new treaty,&quot; Cree artist Archer Pechawis wrote of this period, &quot;and it is good. We have the right to hunt, fish, dance and make art at <a href="http://www.CyberPowWow.net">www.CyberPowWow.net</a>, .org and .com for as long as the grass grows and the rivers flow.&quot; This talk will critically explore the theoretical, cultural, political-economic, and gendered dynamics underwriting the histories and futures of Indigenous new media. Particular attention will be given in examining the ways in which new media and digital storytelling connect to and support key issues in the field of Indigenous studies, such as sovereignty, self-determination, decolonization, and land rights.</td>
</tr>
</tbody>
</table>

### Monday, 11 June 2018 [DHI + SINM]

- Digital Humanities in Latin American Studies: Cybercultures Initiative. Angelica Huizar (Old Dominion University)
- Making it Seem Easy: Interdisciplinary Team Defines and Measures DH interest at SUNY Oswego. Serenity Sutherland (SUNY Oswego), Fiona Coll (SUNY Oswego), Sarah Weisman (SUNY Oswego), Candis Haak (SUNY Oswego), and Mural Yasar (SUNY Oswego)
- ARL Digital Scholarship Institute. Sarah Melton (Boston College)

Concluding Remarks
Your hosts for the week are Ray Siemens and Dan Sondheim.

7:45 to 8:15
DHSI Last-minute Registration (MacLaurin A100)

8:30 to 10:00
DHSI Welcome, Orientation, and Instructor Overview (MacLaurin A144)

9:00 to 4:00
SINM Sessions

- DHSI Classes in Session (click for details and locations)
  - 29. [Foundations] Models for DH at Liberal Arts Colleges (& 4 yr Institutions) (MacLaurin D109, Classroom)
  - 32. Stylometry with R: Computer-Assisted Analysis of Literary Texts (Clearihue A102, Lab)
  - 33. Digital Storytelling (MacLaurin D111, Classroom)
  - 34. Text Mapping as Modelling (Clearihue D131, Classroom)
  - 35. Geographical Information Systems in the Digital Humanities (Clearihue A105, Lab)
  - 36. Open Access and Open Social Scholarship (MacLaurin D114, Classroom)
  - 37. Introduction to Machine Learning in the Digital Humanities (Cornett A229, Classroom)
  - 38. Queer Digital Humanities: Intersections, Interrogations, Iterations (MacLaurin D110, Classroom)
  - 41. Using Fedora Commons / Islandora (Human and Social Development A160, Lab)
  - 42. Documenting Born Digital Creative and Scholarly Works for Access and Preservation (MacLaurin D115, Classroom)
  - 43. Games for Digital Humanists (MacLaurin D016, Classroom & Human and Social Development A170, Lab)
  - 44. XPath for Document Archeology and Project Management (Cornett A128, Classroom)
  - 46. Surveillance and the Digital Humanities (MacLaurin D103, Classroom)
  - 47. Text Analysis with Python and the Natural Language ToolKit (Clearihue A103, Lab)
  - 49. Wrangling Big Data for DH (Human and Social Development A150, Lab)
  - 50. Accessibility & Digital Environments (MacLaurin D101, Classroom)
  - 51. Critical Pedagogy and Digital Praxis in the Humanities (MacLaurin D105, Classroom)
  - 52. Drupal for Digital Humanities Projects (MacLaurin D107, Classroom)

10:15 to Noon

Lunch break / Unconference Coordination Session (MacLaurin A144)
(Grab a sandwich and come on down!)
DHSI Undergraduate Meet-up, Brown-Bag (details via email)

1:30 to 4:00
DHSI Classes in Session

- Joint Institute Lecture (DHSI and SINM):
  Jordan Abel (Simon Fraser U): "Indigeneity, Conceptualism, and the Borders of DH."
  Chair: Michelle Brown (U Hawaii)
  (MacLaurin A144)

4:10 to 5:00

Abstract: This talk brings together digital humanities discourses in computational textual analysis and Indigenous Literary Studies to analyze a corpus comprised of every book of Indigenous poetry published in Canada, extending from Pauline Johnson's 1895 book The White Wampum to Marilyn Dumont's 2015 book The Pemmican Eaters. While the main goal of this research project initially centered on the topic modeling of a corpus of Indigenous poetry, the project also addresses the systemic barriers that have prevented such work gaining traction, and likewise attempts to address the specific challenges that Indigenous writing (and in particular Indigenous poetry) present to current Digital Humanities methodologies.

5:00 to 6:00
Joint Reception: DHSI and SINM (University Club)

Tuesday, 12 June 2018

9:00 to Noon
Classes in Session

12:15 to 1:15
Lunch break / Unconference
"Mystery" Lunches
- DHSI Lunchtime Workshop Session (click for workshop details and free registration for DHSI participants)
  - 73. Introduction to ORCID (Digital Scholarship Commons, Classroom).
### Wednesday, 13 June 2018

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:30 to 4:00</td>
<td>DHSI Colloquium Lightning Talk Session 4 (<a href="#">MacLaurin A144</a>) Chair: Lindsey Seatter</td>
</tr>
</tbody>
</table>
| 4:15 to 5:15  | - Mapping Indigenous and Chicana/o Environmental Imaginaries using GIS. Stevie Ruiz (California State U, Northridge), Quetzalli Enrique (California State U, Northridge), Enrique Ramirez (California State U, Northridge), and Tomas Figueroa (California State U, Northridge)  
|               | - Doing DH with Graphic Narratives. John Barber (Washington State U)  
|               | - "But is it any good?": A quantitative approach to the popularity of digital fanfiction. Suzanne Black (U Edinburgh)  
|               | - The American Prison Writing Archive (APWA). Doran Larson (Hamilton C), Janet Simons (Digital Humanities Initiative, Hamilton C), and William Rasenberger (Hamilton C) |
| 6:00 to 8:00  | DHSI Newcomer's Beer-B-Q ([Felicitas, Student Union Building](#)) |

### Thursday, 14 June 2018

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:30 to 4:00</td>
<td>DHSI Colloquium Lightning Talk Session 5 (<a href="#">MacLaurin A144</a>) Chair: Lindsey Seatter</td>
</tr>
</tbody>
</table>
| 4:15 to 5:15  | - Faraway, so close: Has the political environment really changed in Ecuador?. Luis Meneses (Electronic Textual Cultures Lab, U Victoria)  
|               | - Re-mixing Melville's Reading: Text Analysis of Marginalia with R and XSLT. Christopher Ohge (U London, School of Advanced Study) and Steven Olsen-Smith (Boise State U)  
|               | - Developing Interactive and Open-Source OER: Inquiry-Based Music Theory. Evan Williamson (U Idaho)  
|               | - Spatial Humanities and the Web of Everywhere. Ken Cooper (SUNY Geneseo) |
| 6:00 to 7:00  | "Half Way There (yet again)!" [An Informal, Self-Organized Birds of a Feather Get-Together] ([Felicitas, Student Union Building](#)) |
|               | Bring your DHSI nametag and enjoy your first tipple on us! |

### Friday, 15 June 2018

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 to Noon</td>
<td>Classes in Session</td>
</tr>
<tr>
<td>12:15 to 1:15</td>
<td>Lunch Reception / Course E-Exhibits (<a href="#">MacLaurin A100</a>)</td>
</tr>
</tbody>
</table>
1:30 to 2:30

Institute Lecture: William Bowen (U Toronto Scarborough): “Discovery, Collaboration and Dissemination: Lessons Learned and Plans for the Future” (MacLaurin A144)

Abstract: Much has changed and continues to change in digital humanities since the formal establishment of Iter in the Fall of 1997. However, the mandate of the not-for-profit partnership to support “the advancement of learning in the study and teaching of Middle Ages and Renaissance (400–1700) through the development and distribution of online resources” continues to have relevance. This presentation explores the striking challenges faced by Iter and presents our current thinking on the realization of this mandate for the future through a platform with a focus on facilitating the discovery of the academic resources necessary to our work; creating an environment for collaboration, sharing and developing projects; and on enabling the distribution and publication of our scholarship.

2:40 to 3:00

Awards and Bursaries Recognition
Closing, DHSI in Review (MacLaurin A144)

Contact info:
institut@uvic.ca P: 250-472-5401 F: 250-472-5681
**MoEML’s Pedagogical Partnership Welcome Package**

**Welcome!**

We’re very excited to have you as our [Pedagogical Partner](#) in the new term. Below you will find information to help you incorporate a MoEML module into your course. Please be in touch if you have any questions!

**How will MoEML support you?**

- We can help you choose and refine a contribution.
- We will give you a blurb to include on your syllabus.
- We offer thorough [Contributor Guidelines](#), the [MoEML Guide to Editorial Style](#), student-friendly [Research Guidelines](#), [Tips on Writing for the Web Environment](#), and other resources listed on our [teaching page](#).
- We will [Skype](#) into your classroom at least once during the term so your students can meet us and learn about the potential scholarly impact and reach of their contribution.
- If your class is co-authoring a single submission, and if you wish, we will offer your students a review of an early draft of their contribution, so they can learn about the scholarly review process.
- We’ll do all the encoding for the completed article, unless your students wish to learn the basics of encoding in [TEI](#).
- If your students do wish to learn the basics of encoding, we will create a valid file for them to work on and point them to the relevant sections of our documentation for encoders.
- MoEML subscribes to the [Collaborators Bill of Rights](#) and the [Student Collaborators’ Bill of Rights](#). Your class’s biography, including each student contributor’s name, will appear on the MoEML site, ensuring that you are both credited and accountable for your work. As the pedagogical partner, you will be credited as Guest Editor.
• Upon request, we’ll provide a letter to help you obtain institutional credit for participating in an innovative pedagogical partnership.

**WHAT DO YOU NEED TO DO FOR MoEML?**

• You will act as a liaison between your students and MoEML. In most cases, we do not correspond directly with your students. If your student does wish to correspond with us directly, we need your permission to do so. (Without your permission, we might be inadvertently providing extra help to a student in ways that contravene your university’s policies or compromise the fairness of your assessment. We need to keep in mind that the MoEML module is subject to grading at your end.)

• You are the Guest Editor of your students’ contributions. As such, you are responsible for ensuring that your students’ work complies with MoEML’s content, submission, and style guidelines. Once you have marked the students’ work, you may choose to send on the very best work to us. In effect, you are acting as a peer reviewer and deciding whether a student’s work should be accepted with minor revisions, resubmitted after major revisions, or deemed not publishable.

• As early as possible before your class begins, provide a photograph (headshot) of yourself and a brief biography so we can include you as a partner on the pedagogical partnership page of our website. For a sample biography, look [here](#).

• Arrange for a suitable classroom (i.e., “smart” classroom with wired internet access) in which to hold 1-2 Skype sessions per term between your class and MoEML.

• Share your syllabus and assignment rubrics/models with us for the benefit of future pedagogical partners. We will showcase them on our site and celebrate your work as a teacher.

• Collect feedback from your students at the end of the term via the MoEML Feedback Form.

• Document your involvement as a MoEML Pedagogical Partner (e.g., keep and share notes on what worked and what didn’t) so that we can continually improve the module.
• If possible, take photographs of your class working on the module for our website. We will gladly celebrate your students and give you and them something to show your home institution. (Please ensure you obtain permission from your students to take and publish photographs.)

• Submit your edited article to MoEML within 2 months of the class’s final meeting date.

LEGAL CAVEATS

At most institutions, it will be necessary to provide a way for students to decline publishing with MoEML. We cannot force students to contribute to MoEML. There are a variety of reasons why students may not wish to have their work showcased on a public website.

If the MoEML module requires that you obtain ethics approval from your institution, please ensure that you have done so.

You may also wish to obtain written or emailed permission from your students to submit their work to MoEML. Generally we cannot advise on processes at your institution.

REFINING YOUR CONTRIBUTION

Here are a few places where contributions would be particularly welcome:

• Playhouses
• Sites
• Streets
• Markets
• Halls
• Churches
• Topics
To determine which articles are still available, click on the “Article status” column to sort the entries by their status: “assigned,” “complete,” “empty,” or “stub.” Topics with a status of “stub” or “empty” are still available. We can easily add any location, playhouse, text, or topic that isn’t already listed, so you are not limited to what is currently on our site. Once we have assigned a topic, we will change its status to “assigned.”

### Sample Blurb for Your Syllabus (Playhouse Option)

We are participating in a pedagogical partnership with *The Map of Early Modern London* (MoEML), a scholarly project that is used around the world in classes like ours. Our [first/major/final/group] project/s will be a potential contribution to MoEML’s encyclopedia. We will follow the [contributor guidelines for playhouses](https://www.moe UnaryP) and produce an encyclopedia entry for [insert name of your playhouse]. I will mentor you through the research and writing process, and function as a Guest Editor for MoEML. If your work meets the standard for publication, the MoEML team in Victoria will encode and publish it. Your name will be listed on the MoEML site.

### Managing the MoEML Module (Playhouse option)

- You and your students will conduct research into the neighbourhood, architecture, archaeology, surviving visual images, owners, playwrights, players, playing companies, staging, and repertory associated with your playhouse. You are free to modify the structure, expand sections, or add sections, depending on the focus of your course and/or the information available. If no archaeological data is available on a particular theatre because it has not yet been located, then there’s no need for an Archaeology section in your article.
- You might consider posing the question “Is there any particular technology associated with this playhouse?”
- If your course emphasizes Original Practices, you might like to divide the work into subheadings such as lighting, costumes, music, etc.

### Adapting the Module (Playhouse option)

- You could assign specific topics to individual students or to small groups. For example, you might divide a class of twenty into five groups of four students and assign general topics (1. Location and neighbourhood; 2. architecture/visual images; 3. literary significance/ playwrights; 4. owners, players, playing companies; 5. archaeology) to each group.
• You could make students within each group responsible for researching one or two resources (e.g., *World Shakespeare Bibliography*, *DEEP*, *EMLoT*, standard printed texts on the playhouse, etc.).

• If you have a large class, you could make the MoEML contribution optional. Janelle has offered a MoEML option in all of her Shakespeare and Renaissance Drama courses via the following invitation on the term project rubric:

<table>
<thead>
<tr>
<th>Research Project – Presented in the Digital Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td>This topic is open only to students with excellent research and writing skills who would like to contribute to <em>The Map of Early Modern London</em> (<a href="http://mapoflondon.uvic.ca">mapoflondon.uvic.ca</a>). You require my permission to work on a digital project, and will want to work closely with me to narrow your topic. One possibility is to create an edition of a text from Shakespeare’s time that sheds some light both on a play we have read and on some aspect of London culture. Another possibility is to create a contribution to the Topics page of the London website (e.g., clowns and fools; a member of Shakespeare’s company; some social phenomenon that we have discussed). You are not responsible for the encoding, but you must provide a schematic of how you want your pages to be linked to each other. Hand in a digital copy of the text, Word files (via email attachment), and any images or other resources you want to add. Ask me for advice on how to organize your project. Note that writing for the internet is not the same as writing a linear argumentative essay. Headers, links, images, and short pithy sentences are stylistically desirable on the internet.</td>
</tr>
</tbody>
</table>

**BUILDING ON THE MoEML MODULE**

• Experience has shown that some students enjoy doing this research so much that they would like to pursue a particular topic for extra credit or as part of a separate Directed Reading course. Provided the student’s work is up to our standard, MoEML is very willing to consider such individual contributions for publication. Contact us if you would like to discuss such a possibility further.

• Some students wish to encode their own contributions. We have successfully run two types of encoding pedagogical partnerships, one with a graduate seminar in Digital Humanities and another with an undergraduate student on a funded research scholarship.

**SOCIAL MEDIA**
Facebook: We regularly post stories of general interest for scholars of London history. Please share, like, and invite your students to like our Facebook page.

Twitter: Some of your students may be active on Twitter. Encourage them to follow us so they can learn about scholarly uses of Twitter. @MoEMLondon

MoEML News: We would welcome a news story or blog post from you and/or your students about your work.

Last modification: 2016-06-21 10:11:09 -0700 (Tue, 21 Jun 2016) (mholmes)
# DH2017: Digital Humanities Pedagogy: Integration in the Curriculum (draft)

<table>
<thead>
<tr>
<th>Daily Overview of methods, tools/platforms, activities, pedagogical activities</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong>&lt;br&gt;Method(s): organizing archival corpus; cleaning materials for analysis&lt;br&gt;Platform: Omeka&lt;br&gt;Pedagogical focus: establishing course outline</td>
<td>Lecture &amp; Discussion&lt;br&gt;&quot;Lab time&quot;: Prepping corpus</td>
<td>Environmental scan (via MLA's &quot;Digital Pedagogy in the Humanities&quot;)&lt;br&gt;&quot;Lab Time&quot;: Voyant</td>
<td>Environmental scan&lt;br&gt;&quot;Lab Time&quot;: Google Fusion Tables</td>
<td>Method: spatial analysis.&lt;br&gt;Platform: arcgis.com&lt;br&gt;Pedagogical focus: crafting rubrics</td>
<td>Method: temporal analysis&lt;br&gt;Platform: Timeline JS&lt;br&gt;Pedagogical focus: syllabus completion</td>
</tr>
<tr>
<td><strong>Morning</strong></td>
<td><strong>Afternoon</strong></td>
<td><strong>Afternoon</strong></td>
<td><strong>Afternoon</strong></td>
<td><strong>Afternoon</strong></td>
<td><strong>Afternoon</strong></td>
</tr>
<tr>
<td></td>
<td>&quot;Lab Time&quot;: Omeka&lt;br&gt;Workshopping: assignment/course outline</td>
<td>&quot;Lab Time&quot;: Juxta Editions&lt;br&gt;Workshopping: assignment design</td>
<td>&quot;Lab Time&quot; (cont.)&lt;br&gt;Workshopping: assignment design, scaffolding assignments</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

*There are no assigned readings for this course.*

*All environmental scans will be from MLA’s Digital Pedagogy in the Humanities ([https://digitalpedagogy.mla.hcommons.org/](https://digitalpedagogy.mla.hcommons.org/))*

*All platforms are web-based.*

*Platforms with an asterisk require signing up for a free account*

*Platforms with double asterisk require signing up for 30-day free trial*
Past or Portal?
Enhancing Undergraduate Learning through Special Collections and Archives

Edited by • Eleanor Mitchell • Peggy Seiden • Suzy Taraba
PAST OR PORTAL?
Enhancing Undergraduate Learning through Special Collections and Archives

Edited by Eleanor Mitchell, Peggy Seiden, and Suzy Tanaba

Association of College & Research Libraries
A division of the American Library Association
Chicago, 2012
THE PEDAGOGY

COLORADO COLLEGE
Archival Sound Recordings in Undergraduate Education: The Rubén Cobos Collection of Indo-Hispanic Folklore
Victoria Lindsay Levine

CONNECTICUT COLLEGE
Building a New Model: Faculty-Archivist Collaboration in Architectural Studies
Nova M. Seals

DARTMOUTH COLLEGE
A Novel Approach: Teaching Research through Narrative
Stephanie Boone and Jay Satterfield

EMORY UNIVERSITY
Teaching First-Year Writing with “All the Detritus, Debris and Ephemera” of Literary Manuscripts
Elizabeth A. Chase

HARVARD UNIVERSITY
Common Ground: A Collaboration between the Harvard University Archives and the Harvard Yard Archaeology Project
Barbara S. Meloni

MILLERSVILLE UNIVERSITY
Engaging the Text
Carla Mary Rineer and Marilyn McKinley Parrish

NEW YORK UNIVERSITY
Computing in the Humanities @ NYU Libraries
Janet Bunde, Deena Engel, and Paula Feid

PENNSYLVANIA STATE UNIVERSITY
“Pulling on the White Gloves … is Really Sort of Magic”: Report on Engaging History Undergraduates with Primary Sources
Doris Malkmus

UNIVERSITY OF CHICAGO
Lighting Fires in Creative Minds: Teaching Creative Writing in Special Collections
David Pavelich

UNIVERSITY OF COLORADO, BOULDER
Special Collections Instruction in the Sciences: A Collaborative Model
Barbara Losoff, Caroline Sinkinson, and Elizabeth Newsom

UNIVERSITY OF HOUSTON
More than Gold Leaf: Teaching Undergraduates in Capstone Courses about the Scholarly Use of Medieval Manuscripts
Julie Grob

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
Making It Personal: Engaging Students with Their University
Ellen D. Swain

UNIVERSITY OF MINNESOTA
Teaching Research and Learning Skills with Primary Sources: Three
Modules
Ryan Bean and Linnea M. Anderson

UNIVERSITY OF NEBRASKA-LINCOLN
Teaching Digital History Through the University Archives: The Case of Nebraska U: A Collaborative History Peterson Brink, Mary Ellen Ducey, Andrew Jewell, and Douglas Seefeldt

UNIVERSITY OF OREGON
Student as Historian/Student as Historical Actor: Documenting the Student Experience at the University of Oregon
Heather Briston

UNIVERSITY OF THE PACIFIC
The Special Collections Laboratory: Integrating Archival Research into Undergraduate Courses in Psychology and Music
Shan C. Sutton

UNIVERSITY OF VERMONT
Teaching Cultural Memory: Using and Producing Digitized Archival Material in an Online Course
Robin M. Katz

UNIVERSITY OF WYOMING
When Did Sacajawea Die Anyway?: Challenging Students with Primary Sources
Rick Ewig

THE PROGRAM

AUGUSTANA COLLEGE
Faculty Buy-In: Encouraging Student Use through Faculty Stipends
Archival Sound Recordings in Undergraduate Education: The Rubén Cobos Collection of Indo-Hispanic Folklore

Victoria Lindsay Levine

Archival sound recordings preserved in academic library special collections provide exciting opportunities for undergraduate education. Among these recordings are ethnographic field tapes of singers from specific ethnic communities, times, and places, performing a wide variety of musical styles, repertories and genres. Field recordings are made by ethnographic researchers from disciplines such as music, dance, linguistics, folklore, and anthropology. In many cases, once the collector has archived the field tapes, the materials are rarely used. This is because most ethnographers make their own field recordings as a method of collecting primary source material, and consult archival recordings only for purposes of comparison and historical study. Yet these materials can be a rich source for teaching undergraduate students basic research skills, including musical transcription, textual transcription and translation, comparison of variant versions of tunes and texts, concordance searches, analysis, and interpretation.

For better or worse, archival collections of field recordings may require considerable attention before they can be used in undergraduate education. Collections must be inventoried in order to survey the scope and content of the recordings, and the recordings must be catalogued and indexed to facilitate the retrieval of individual entries. The original recordings must be transferred to contemporary media, and preferably digitized, for purposes of preservation and accessibility. The potential benefits to undergraduate students and to the host institution as a whole warrant the laborious process, which creates opportunities for collaborative research uniting archivists, students, staff, and faculty. This chapter provides a case in point through a description of the
Rubén Cobos Collection of Indo-Hispanic Folklore, a set of field tapes archived in Colorado College’s Tutt Library.

Spanish New Mexican music in the twentieth century was documented in several important collections, including the John Donald Robb Archive of Southwestern Music (University of New Mexico), the Juan B. Rael Collections (American Folklife Center, Library of Congress), and the Arthur L. Campa Collection (Library of Congress), among others. The Rubén Cobos Collection is less well-known, but equally significant. Cobos taught Spanish at the University of New Mexico from 1944 until 1977. His research focused on the documentation and analysis of the way Spanish was spoken in New Mexico during the mid-twentieth century, and his recordings provided primary source material for his scholarly publications. His interest in what was happening on the ground during his lifetime may help to explain the unusual scope and content of the Cobos Collection.

No direct evidence explains the criteria Cobos used to select the materials he collected. However, the materials themselves suggest that he was uncritical; he was extraordinarily eclectic in whom, what, where, and when he recorded. He taped men, women, and children from all over northern New Mexico and southern Colorado, as long as they were speaking or singing in Spanish; he even recorded himself reading the texts of alabados that had been written down in Penitente cuadernos (notebooks). Cobos recorded in the context of interviews, family events, and public lecture-performances. He did not privilege genres considered representative of Spanish colonial forms, nor did he apply any particular aesthetic criteria to the performances or performers he recorded. As a collector, therefore, Cobos broke with what the folklorist Américo Paredes called the “Hispanophile” approach of earlier scholars, who tended to emphasize New Mexico’s cultural and physical isolation from Greater Mexico (Paredes 1993:130). This eclecticism is also the collection’s great strength for scholars who wish to understand the full range of Spanish New Mexican verbal and musical expression in the mid-twentieth century. Upon his retirement in 1974, Cobos deposited 358 seven-inch reels of tape in the Special Collections department of Colorado College’s Tutt Library, in the hope that the materials would enhance, and be used in, our Southwest Studies program. The collection includes more than 2,000 separate entries, about 950 of which are songs or performances of instrumental music.

By the time I arrived at Colorado College, the recordings had been
gathering dust for fourteen years and our staff was eager to develop the collection. I began working with it in 1992, quickly realizing that the recordings could be useful in both music and Southwest Studies courses. I catalogued and indexed the musical entries in the collection, working intermittently for seven years in collaboration with students and staff, finally publishing a co-edited catalog (Levine and Chace 1999). As we prepared the catalog, Amanda Chace dubbed the musical performances from the reel-to-reel tapes onto cassettes to enhance preservation and accessibility. Our Archivist and Curator of Special Collections, Jessica Randall, later had the cassettes digitized.

The catalog, which is indexed by song title and genre, facilitates use of the Cobos Collection in teaching. In addition, it makes the collection’s music entries accessible to other patrons, including scholars, community members, and perhaps most importantly, descendants of the performers Cobos recorded.

I use the Cobos Collection in two courses. One is an upper-division course on comparative music theory, which explores concepts of musical thought, process, and musicianship in various cultures. It includes aural skills practica focused on formal analysis of recorded performances and transcription of songs from the Cobos Collection. Musical transcription, or music dictation, involves writing out actual musical sounds in staff notation while listening to a piece of music as it is being performed. Learning to transcribe music strengthens students’ aural and analytical skills and their understanding of staff notation. It challenges them to think about differences in aural perception and interpretation among various listeners, decision-making processes that effect visual representations of musical sound, and the role of transcription in the analysis of musical form and design. Finally, it introduces students to related methods in music scholarship, including the use of primary sources and concordance searches. Songs in the Cobos Collection are ideal for teaching transcription because they feature stylistic components that are familiar to the students while still offering enough ambiguities in meter, rhythm, pitch, melodic contour, and phrasing to present sufficient challenge. The assignment sheet in Appendix 1.1 provides details on the transcription projects.

I also use the Cobos Collection in an interdisciplinary Southwest Studies course, which introduces students to methods of analyzing and interpreting Southwestern expressive media (music, written and oral literature, drama, visual arts, and material culture) and addresses theoretical issues in Southwest
Studies (collecting, intellectual property rights, repatriation, decolonization, consumerism, tourism, authenticity, representation, and appropriation). In order to apply interdisciplinary analytical methods and theoretical concepts in an original case study, each student researches an archive in Tutt Library’s Special Collections. Students may use any of the college’s archives, so long as it involves expressive media and is relevant to Colorado or the Southwest. The most successful projects have featured the letters, sermons, and diaries of late eighteenth-century religious leaders in Colorado Springs; the diaries of early residents of Colorado Springs, including memoirs of the westward journey; the scrapbooks of Colorado College students from the first decade of the twentieth century; and the collections relevant to Helen Hunt Jackson, William Jackson Palmer, and the Sand Creek massacre. Students who work with the Cobos Collection transcribe and translate the lyrics of particular songs and analyze them within their cultural and historical contexts. The assignment sheet in Appendix 1.2 provides details on the interdisciplinary archival research projects.

Using the Cobos Collection in undergraduate courses accomplishes several educational goals. It familiarizes students with archival materials that are unique to Colorado College, highlighting the special resources that define the character of our institution. It engages students with materials that represent an important ethnic group of the Southwestern United States, the geographic region we celebrate through our flagship interdisciplinary program. Most importantly, it teaches students basic skills that provide a foundation for more advanced research. Initially, some students are uncertain as to what they can accomplish with these materials or are uncomfortable using them because the format, procedures, and technology are unfamiliar. But by the end of the course, virtually every student feels a sense of achievement and many derive pleasure in working with archival materials. Each year a few students become inspired to continue working with archival materials through independent or senior capstone projects. Some—as undergraduates—present papers based on their research at professional conferences. Others decide to pursue graduate degrees in musicology, library science, or translation on the basis of this work. It may seem remarkable that archival sound recordings could play such a defining role, at least for certain students, in undergraduate education. Yet these materials give students in the humanities and fine arts the opportunity to experience what draws many of us to academic life: the fascination of scholarly detective work, the friendships that develop through collaborative
research, and the satisfaction of contributing to the production of knowledge.

**BIBLIOGRAPHY**


---

**APPENDIX 1.1: Transcription Project**

Each student will complete at least three transcriptions of Spanish New Mexican songs from the Rubén Cobos Collection, an archive of recorded sound housed at Colorado College. Copies of the cassette tapes are on reserve in the Albert Seay Library of Music and Art. Expect to spend at least one hour per day on transcriptions. Your transcriptions should include one song from each of the following genres, completed in the order given:
1. *Indita* or *Corrido*
2. *Romance*
3. *Alabado* or *Alabanza*

Search for concordances in published sources (such as Robb 1980) and attach copies of published transcriptions to your transcription; describe the differences between your representation of the song and transcriptions by other scholars.

In selecting a song to transcribe, use the index of the catalogue to find multiple versions of the song; then listen to several different versions before deciding which one to transcribe (some are more audible than others). If you do not know Spanish, do not attempt to transcribe the song text at this time; focus on melody, meter, rhythm, and form. If you do know Spanish, you may provide a text underlay. You need only transcribe one verse (or verse and chorus pair) of the song, but provide a written description indicating how subsequent verses differ from what you have transcribed. For the transcription workshop that concludes each week of class, bring a photocopy of your transcription for each member of the class to enable collaborative editing. Your final version of each transcription should incorporate the results of collaborative editing and should be neatly copied in ink (or prepared using Finale software). Transcription will be easy for some of you, more difficult for others. If you find it easy, increase your level of individual challenge by completing additional transcriptions in each genre. Hint: the *alabados* are the most difficult for many students because of highly melismatic text settings and ambiguities in meter and rhythm.

Transcriptions will be assessed on the basis of clarity, aural skill, difficulty of the song chosen, effort, and completeness. For the project to be considered complete, you must include a final, corrected copy of the transcription, written in ink; a brief description of the process you used to choose the recording; and a copy of published concordances with a brief description of how your transcription differs.

APPENDIX 1.2: Interdisciplinary Archival Research Project
Working individually, each student will conduct original research on a piece of expressive culture using archival materials found in Colorado College’s Special Collections. The purpose of this project is to enhance research, analysis, and interpretation skills, to improve academic writing through editing and revising multiple drafts of a substantial research paper, and to prepare students to undertake major research projects, such as senior theses. On the second day of class, we will meet in Tutt Library for an introduction to the Colorado College archives provided by Jessica Randall, Archivist and Curator of Special Collections. Each student will choose a topic and begin archival research during this session. The project as a whole is carried out in four phases.

**PHASE 1: ARCHIVAL COLLECTIONS**

Prepare a report on one of the archives in Tutt Library’s Special Collections that contains materials relevant to Colorado or the Southwest. First, choose the archive you wish to study. Next, obtain biographical information on the collector/s including his or her motivations, goals, and approaches in assembling the archive. Then discuss the history of the archive; its size, scope, focus, and content; media included; how scholars gain access to the archive; how it is organized; and how to use it in research. Conclude with a discussion of the kinds of projects in which this archive would be useful. Include a bibliography of sources consulted for biographical information on the collector/s. Expect to spend about 8-10 hours on this phase of the project (not including writing time).

Write a paper about 5 pages in length based on your research. The paper must be typed (size 12 font), double spaced, paginated, and stapled prior to submission. Papers will be assessed on the basis of completeness and accuracy of information, writing style, organization, and effort. Do not use online internet sources, except for collection guides.

**PHASE 2: DETAILED STUDY**

Complete a detailed analysis of the archive you studied in Phase 1. First, choose the piece of expressive culture you wish to study in detail (song, story, letter, poem, diary, sermon, piece of visual art). Next, provide a detailed
description and analysis of the style, form, and content of the piece. Illustrate your description with visual representations of the piece. Conclude with a comparison of the piece you analyzed to other archival examples of the same medium. Include a bibliography of sources consulted for descriptive and analytical criteria. Expect to spend about 8-10 hours on this phase of the project (not including writing time).

**For a photograph or piece of visual art**

Include information on who made the piece; the materials used to make the piece; where these materials are found or how the artist acquired them; the cultural tradition from which the materials derived; how the materials were worked; special techniques or processes used to produce the piece; the age of the piece; its shape and size; the relation of shape to function; the use or function of the item among the people who produced it; color symbolism; surface designs or patterns; the use of repetition or complementarity as design elements; texture; and other visual features.

**For a piece of music**

Include information on who composed and/or performed the piece; the instrumental and vocal resources used in performance; where the genre originated; the cultural tradition from which the instruments derived; special vocal timbres and/or instrumental techniques used in the performance; the age of the piece; the length of the piece; the relationship between length and function; the use or function of the piece among the people who produced it; stylistic characteristics such as timbre, melodic contour, time elements (tempo, meter, and rhythm), melodic texture, form and design; the language, content, structure, and meaning of song lyrics; the use of repetition or complementarity as design elements; and other aural features.

**For a verbal performance, written or audio**

Include information on who wrote or performed the piece; the literary or oral resources used in creating the piece; where the genre originated; the cultural tradition from which the genre derived; special literary or performance
techniques used in the piece; the age of the piece; the length of the piece; the relationship between length and function; the use or function of the piece among the people who produced it; stylistic characteristics such as narrative voice, meter, rhyme scheme, form and design; the language, content, structure, and meaning of the text; the use of repetition or complementarity as design elements; and other literary or oral features.

Write a paper about 5 pages in length based on your description and analysis. Follow the same guidelines provided for the first paper.

**PHASE 3: EXPRESSIVE CULTURE IN CONTEXT**

Write a paper that incorporates your first two projects into a complete case study of one particular piece of expressive culture, as found in an archive collection, placed within a broader cultural and historical context. Interpret the significance and meaning of the piece as it relates to one of the issues we have discussed this block (collection, ownership, representation, appropriation, decolonization, tourism, hobbyism, authenticity, tradition). Conclude with suggestions for further research. Provide a bibliography of all sources consulted. Expect to spend about 8-10 hours on the interpretive phase of the project (background reading and research, not including writing time).

Write a paper about 15 pages in length based on your research (about 10 pages of the paper will come from your first two papers). Follow the same guidelines provided for the first two papers.

**PHASE 4: FINAL PAPER AND PRESENTATION**

Incorporate all of the editorial revisions I provided on the first three drafts of your paper into this final copy. This paper will form the basis of your class presentation. Practice your presentation and provide handouts as well as audio or visual aids as appropriate. Time your presentation so that it lasts no more than 15 minutes (you will not be able to read your entire paper).
NOTES

1. I am grateful to Jessica Randall, Colorado College Archivist and Curator of Special Collections, for her foresight and initiative in digitizing the Cobos Collection. I thank Jessica Randall and Amy Brooks of Tutt Library Special Collections, along with Daryll Stevens, David Dymek, and Anette Megneys of the Albert Seay Library of Music and Art, for their generous guidance of our students as they work with the Cobos Collection and other archives. I thank the staff of the Hulbert Center for Southwestern Studies—Judith Pickle, Jim Diers, Kathy Kaylan, and Suzi Nishida—along with former students Amanda Chace, Tamara Roberts, and Rudy Sánchez for their tireless assistance with this project. I appreciate the funding I have received to support this project from the Colorado College Faculty/Student Collaborative Research Grants, Humanities Division Research and Development Grants, and Hulbert Center Jackson Fellowships.

2. The status of archival recordings under federal copyright law, and the legality of preserving them and making them accessible through digitization, is a major concern for archivists, scholars, students, and community members alike. The Historical Recording Coalition for Access and Preservation, with the support of the American Library Association and eight other national professional organizations, is seeking an amendment in copyright law that will clarify this situation (Averill 2011:10).


4. These collections, along with the copious print sources and commercial recordings of Spanish New Mexican music that are available, have been thoroughly described by John Koegel (1997) and Enrique Lamadrid (2000).

5. Detailed information on Rubén Cobos and the history, structure and content of his collection appears in Levine 1993 and Levine and Chace 1999.

6. The Penitentes are members of a lay Catholic organization for Hispanic men in northern New Mexico and southern Colorado; the organization is properly known as La Fraternidad Piadosa de Nuestro Padre Jesús Nazareno (The Pious Fraternity of Our Father Jesus the Nazarite). For additional information, see Weigle 1976.

7. Cobos also deposited 61 reels of tape in the John Donald Robb Archive of
Southwestern Music at the University of New Mexico, but these recordings were removed from the collection in 2002 and are no longer available.

8. See http://www.coloradocollege.edu/library/SpecialCollections/Cobos.html.
CONNECTICUT COLLEGE
Building a New Model: Faculty-Archivist Collaboration in Architectural Studies

Nova M. Seals

Many special collections and archives departments encourage use of their materials to illustrate a lesson or lessons in course curricula in various subject areas. The access that most professors usually seek for their students amounts to a special collections and archives visit for one discrete assignment. This type of assignment developed by faculty to simply expose students to primary sources is not unusual but it offers no opportunity to develop any user expertise with, or understanding of, how primary sources, particularly archival materials, are organized and how one conducts archival research in a strategic way. While it is common for students to receive rudimentary assignments to interact with primary sources, it is rare to have an entire course planned around primary sources found in a special collections and archives department, particularly with faculty members and special collections librarians and archivists working in close collaboration. Arguably, archival education is best practiced and learned when faculty members and archivists can successfully work together as partners to develop courses utilizing primary sources as the primary texts. This allows undergraduate students an opportunity to gain unfettered exposure to primary sources, to strategically conduct original research, and to understand how their experiences using primary sources relates to their greater depth of knowledge.

In an effort to offer undergraduate students at Connecticut College studying architectural history a richer experience in learning about the development of their campus and its architecture, a faculty member and the college archivist collaborated in planning and developing a seminar course using materials from the college archives as the primary texts. Planning an
entire course around these primary source materials offered the students an opportunity to take ownership of their learning experience in a unique way. Students also gained a deeper appreciation for the institutional history of their college.

ARCHIVES OVERVIEW

The college archives at Connecticut College was established in 1989 in a seminar room in the Charles E. Shain Library, the main library on the Connecticut College campus. Although the college archives and special collections are part of the same unit the two entities were separated physically until fall 2008, when a renovation allowed special collections and archives to be joined in one space, now referred to as the Linda Lear Center for Special Collections and Archives. The archives portion houses approximately 1,130 linear feet of archival material, primarily primary sources. The mission of the archives is to collect and preserve the permanent record of the college. While the archives is charged with encouraging use of the materials by administrative offices, faculty and scholarly researchers, it is also committed to “encouraging the use of the archives by Connecticut College students, thereby providing them with research experience involving primary source materials.” As the repository for documentation of the college’s history, the archive’s strongest institutional collections are the documents of the Connecticut College Arboretum and the records and photographs documenting the evolution of campus architecture. In addition to preserving the institutional history of Connecticut College, the archives also manages the documents of the American Dance Festival from 1947 to 1977, when the Festival called the campus home. There is one archivist who also provides oversight of the college’s records management program and assists with special collections as needed.

ARCHIVAL INSTRUCTION

Information about Connecticut College’s archives and its holdings is distributed through library literature, the college website and library instruction sessions. When course listings are released, the college archivist contacts professors whose classes may benefit from materials found in the college archives and proposes collections that may be of interest. Professors
who desire to pursue projects with an archival component for the classes work with the archivist to select materials for the class and schedule a time to bring the class in. When the class comes to the archives, the archivist provides an overview of the institutional archival collections as well as the materials pre-selected by the professor (and in some cases the archivist). This type of visit involves some level of collaboration and thoughtful discussion between the faculty member and archivist. If particular pieces of a collection have been selected, the archivist discusses the collection from which materials have been pulled as well as other collections that could complement or supplement the students’ research. This model has been used successfully for classes in architectural studies, landscape architecture, theater studies, gender and women’s studies, and sociological methods.

DEVELOPING A DIFFERENT MODEL

During the summer of 2007 an architectural studies professor, Professor Abigail Van Slyck, asked the college archivist about the possibility of teaching a course using materials from the college archives to highlight the college’s institutional history. The class was scheduled for the spring of 2008. During the initial planning stages of course development, Professor Van Slyck refined the goals of the course during repeated visits to the archives and after many conversations with the college archivist. In these early discussions, the archivist acted as a consultant, offering information about the content of collections that might be of possible interest for the course while leaving the selection of collections and materials for class use to the professor. The end result was a seminar course on the architectural history of the college for nine students (primarily juniors and seniors) using archival materials found in the college archives as the primary texts for the course.

As the professor planned her syllabus for the course, she discussed the themes and topics for each class and the archivist worked with her to select archival materials that fit within the theme. For each class, secondary reading materials were assigned to provide the students with a framework for assessing and evaluating the primary sources that they would be studying in class. Because the archivist did not have a subject specialization in architecture, the archivist read the secondary course readings for the course to attain subject knowledge, to better inform supplemental selection of materials for the classes, and to prepare to meet the research needs of the students in the
The archivist provided an overview during the first meeting of the seminar class. During the meeting, the class was given an introduction to archives in general, common practices and procedures for use, the types of information (and their formats) found in archives, archives etiquette and an introduction of the materials in the Connecticut College Archives that would be of primary interest to the students over the course of the semester. The initial class meeting in the archives offered the students an opportunity to experience the archival setting informally. It also allowed the archivist to meet new researchers who would be spending a great deal of time in the archives.

The seminar class met once a week. In addition to the normal class meeting time, each student was required to sign up for a weekly time (one hour) to conduct their own research in the college archives. In order to accommodate each student and his or her research needs, the archivist scheduled these appointments so that none overlapped. Each appointment was, essentially, one-on-one. These individualized sessions were driven by the students, with each student making decisions about materials that they wanted pulled (the archivist would offer options in tangential collections as appropriate). With the onus upon the students to make their own selections for further study, they were more engaged with the entire process of primary source discovery and research.\(^5\) During the beginning of the semester these individual study appointments required prior preparation and planning by the archivist because each appointment served as a workshop with the archivist giving some amount of instruction (archival, bibliographic, etcetera) during each visit.\(^6\) The planning and preparation for all of the student appointments took approximately four hours each week.

Because the course was taught prior to the special collections and archives renovation, there was insufficient space in the original archives facility to accommodate an entire class. The architectural seminar class met in a classroom in the library. Prior to each class meeting, the archivist pulled pre-selected materials and delivered them to the classroom, and returned to retrieve the materials from the room at the end of the class meeting. Procedures for handling materials were discussed with the faculty member before each class. Class preparation amounted to approximately one hour each week.

Prior to each class, students were required to post a journal entry on the course website. The students were expected to comment on the secondary readings in a thoughtful way and discuss how the readings related to the course.
primary sources from the college archives. The students’ journal entries not only drove their discussion during their regular class meetings, but the journal assignments gave the archivist a starting point for working with the students upon their weekly visits to the college archives. Reading the students’ journals required an additional one hour each week.

COURSE ASSIGNMENTS

In addition to the journal entries, the students were given three major assignments. Each student was assigned two essays on the architectural and social history of individual buildings on the Connecticut College campus and a final narrative essay or thematic project exploring the campus history in a creative way. Similar to the course itself, the assignments for the course were heavily dependent upon primary sources in the college archives.

In order to complete their assignments, the students needed to have access to current working architectural records (primarily architectural plans) as well as archival records. Providing access to current records, housed in a small room which serves as a technical library, involved making arrangements with the college’s facilities management personnel. Each student was required to be supervised by either the professor or archivist, during two individual appointments. These appointments were scheduled in addition to the students’ self-scheduled individual study hour in the archives, which obligated an additional eight hours of the archivist’s time to the seminar course.

All assignments produced by the students in the seminar course were deposited in the college archives. Through the students’ efforts, the archives was able to build a subject file of campus architecture by building. Each file contains a history of a particular building as well as photocopies of primary sources used to write the history; while redundant in many cases, the photocopies have proven quite useful for information students found outside of the institutional archives at Connecticut College.

The work products produced by the seminar students have aided the efforts of other researchers, particularly administrators and architects interested in building renovations on campus. In an effort to showcase student work in the archives, the archivist has used the student essays and projects to develop lectures and presentations. Other students have built upon the work of the architectural seminar students as well.

Aside from developing a course that enriched student learning, there were
other accomplishments. This course allowed the archivist to build relationships with other administrative offices on campus, particularly facilities management, in regard to communication and transfer of materials to the archives. Also, the new model of faculty-archivist collaboration was repeated, with success, when the architectural studies seminar class was taught the following term. The faculty-archivist collaborative model was again used, successfully, for a long term oral history project which was a major component for a seminar course in gender and women’s studies.

If success is measured by numbers, the development and implementation of this collaborative model has proven successful for the archives at Connecticut College. The number of scholarly visitors to the archives during the following academic year increased 78%, while use of archival services (measured by number of archival reference requests) increased 115% from the period before the seminar course occurred. Additionally, the course and its use of primary sources served as a catalyst for driving discussions about the archives, its role, and the importance of the college’s primary sources on campus. These discussions continue to garner program support, attention, and use, which is critical for any archives program.8

FINAL THOUGHTS

Collaborative projects such as a faculty-archives partnership of this scale are not to be entered into blindly. The level of responsibility accepted by the archivist made necessary additional effort that fell outside of the archivist’s job description; but, taking on the responsibility of archival education is important, particularly when relating it to academic curricula.9 The additional class and appointment preparation time was considerable, and the hours spent reading secondary materials to acquire knowledge of an unfamiliar area of study was not miniscule. The archivist’s other professional duties still had to be fulfilled which required working more hours. But the overall success of the course justified the effort.

Every program or institution may not think the commitment worth the effort (especially when staff is limited), each program must assess its priorities. At Connecticut College, the goal was to, ultimately, get archival materials into the hands of the students and generate interest in exploring the knowledge available through the research and use of primary sources. By
creatively and thoughtfully collaborating with a faculty member who had a common objective, this humble goal of enriching student learning with primary sources was attained.

**BIBLIOGRAPHY**


Matyn, Marian J. “Getting Undergraduates to Seek Primary Sources in Archives,” The History Teacher vol. 33, no. 3 (May 2000): 349-355.

Meo, Susan Leighow. “‘In Their Own Eyes’: Using Journals with Primary Sources with College Students,” The History Teacher vol. 33, no. 3 (May 2000): 335-341.


Yakel, Elizabeth, and Deborah A. Torres. “AI: Archival Intelligence and User Expertise” American Archivist 66 (Spring/Summer 2003): 51-78

**NOTES**


2. Falbo, Bianca, “Teaching from the Archives,” RBM: A Journal of Rare


7. Meo, Susan Leighow, “‘In Their Own Eyes’: Using Journals with Primary Sources with College Students,” *The History Teacher* 33, no. 3 (May 2000): 336.


A Novel Approach: Teaching Research through Narrative

Stephanie Boone and Jay Satterfield

INTRODUCTION

For many first-year students the prospect of writing a 15- to 20-page research paper is daunting. They have written few if any documented essays in high school. Those who have written a research paper think that they must see how many sources can dance on the head of a pin: stacks of quotations and engorged bibliographies equal a research paper. Often they are either unschooled or unpracticed in evaluating the academic credibility of their sources and in judging their suitability. Even fewer students have used primary sources in original research. While most students bring some research experience and knowledge of citation conventions to college, they have yet to become part of the scholarly conversation.

Helping students to enter that conversation is one of the goals in the first-year writing courses at Dartmouth College. Besides learning effective strategies for generating ideas, structuring papers, and revising their work for their audience, students must understand how research as process and product informs their writing, deepens their understanding of their topics, and hones their critical thinking. Assignments and exercises that reveal research as a way to unravel a mystery help de-mystify (and valorize) the research process and make the student the primary investigator in search of a story: two outcomes that have extraordinary power in shaping their habits of mind.

In a writing course that features a novel that defies students’ expectations of the genre (it is not linear and incorporates primary sources), such outcomes pose two challenges for the instructor: helping students to not only decode the novel, but also to appreciate the virtuosity of its narrative structure, one reliant on primary sources; and helping them understand how to address and work
Those challenges arise when teaching Michael Ondaatje’s *The English Patient*, a novel that relies on primary sources (historical and geographical records) to plot the multi-layered narrative, create characters, and color and historicize its settings. The novel incorporates such disparate texts as records from the Royal Geographical Society, passages from texts on desert exploration written by several early-twentieth-century explorers, including Hussein Bey and Count Laszlo de Almásy, and quotations from Herodotus’ *Histories*. The novel is a nexus of many histories including, but not limited to, geography, exploration, politics, archaeology, art and music, and the personal mnemonic records of the characters and real persons, that collide and reside in the planes of the text and in the memories of the characters.

Moreover, *The English Patient* does not offer the reader the whole narrative: it is neither continuous nor laid bare. The reader has to fill in the gaps and pay close attention to the multiple histories at play. The novel’s play is mimetic in that it imitates the real gaps and holes left by betrayals in love and war, which are but two of the novel’s themes. These gaps arise from shifts in time to perform as narrative sandstorms: each narrative break reveals and conceals other narratives at work. Dealing with the gaps becomes rather like Pelmanism, a reference in Ondaatje’s novel, where the reader comes across a scene or a line that matches a previous scene or some future scene. Think of the old television game show *Concentration*, which is rather like the experience of reading this novel. The time shifts, gaps, and discontinuities attenuate, frustrate, and challenge the reader’s understanding (or immediate comprehension) of the historical and personal events in the story. For some students, the properties of Ondaatje’s narrative disorient and confuse. The shifts between present and past, the random musings of the characters, the interjections of histories seemingly unrelated to the plot, leave many students drowning in mysteries. Unable to navigate the shifting sands of the narrative, at first some students dismiss the novel as *just a love story*. Like most primary source research, the novel does not dispense all the answers, or plug all the gaps, and it leaves a raft of questions at the end. Rather it bestirs the imagination to consider what is not resolved.

To help students appreciate the novel and inoculate them against frustration with the structure, it is useful to have them perform the kind of investigatory work central to the production of *The English Patient*: examine primary sources in order to find (construct) a history, or narrative, and to
autopsy the body narrative. Actively constructing a narrative from un-bundled, un-ordered documents parallels in many ways the Ondaatje project. Even more, such an exercise approximates the original research the students will be expected to conduct in their academic careers.

To achieve those ends, we created for students an experience wrapped around an exercise wrapped around an enigma that we hoped would inspire them to consider a new paradigm for writing and research. We wanted them to experience reading, writing, and research as an exploration that requires them to act—specifically, to observe, to interrogate, to decode, to analyze, to synthesize, to hypothesize, to theorize. We wanted them to experience research as narrative, and narrative as research, or, as Ondaatje would have it: “The Sand Sea.”

**PREPARATION**

We began by selecting a compelling story from the College Archives about a Dartmouth student who had served in the Second World War (the setting for Ondaatje’s novel): Charles “Stubbie” Pearson, valedictorian of the class of 1942, captain of the football and basketball teams, poet, scholar, and social leader on campus. Along with dozens of his classmates, he joined the U.S. Navy upon graduation to become a pilot. In 1944, he was killed in action in the Pacific while dive-bombing a Japanese ship.

Because Pearson was an accomplished student and athlete, we have solid documentation of his college years and his life in the Navy, but the collections yield almost nothing about his childhood. We embraced this incomplete record: we used documents from Pearson’s adult life to show the value of primary sources while still exposing the gaps that nearly always frustrate users of archival materials. From a wealth of information, we selected eight small groupings of key documents that marked signal moments in Pearson’s academic and military careers. To maximize the pedagogical potential, we chose documents representing different types of sources: published/unpublished, official documents/informal letters, images/texts. In addition, it was essential for the assignment that none of the groupings told too much of the story. Each grouping documented some fragment of Pearson’s life, but no more.

Figure 3.1. Charles Pearson, valedictorian of the class of 1942, captain of the football and basketball teams, poet, scholar, and social leader on campus
MATERIALS

1. 1942 Dartmouth yearbook, the *Aegis*; an undated Dartmouth College Press release about Pearson as first captain of both the football and basketball teams; a glossy photo of Pearson in letter sweater from 1942 (see figure 3.1).

2. Pearson Valedictory Address, *The Dartmouth*, May 10, 1942; the cover to August 1942 *Dartmouth Alumni Magazine* showing photos of all of the Dartmouth members of the Class of 1942 who joined the Naval flight unit together.

3. Letter from Dartmouth President Ernest Hopkins to Pearson, May 5, 1943; letter from Pearson to Hopkins, [April 1943].

4. Two letters from Pearson to Sally Neidlinger, February 8, 1943 (see figure 3.2), and March 10, 1943.


6. Dartmouth College, “Dartmouth Alumni Who have Died in the Service,”
1946 (see figure 3.3).

7. Letter from Dartmouth President Ernest Hopkins to Ernest H. Giusti, May 1, 1944; letter from Ernest H. Giusti to Ernest Hopkins, April 8, 1944. Giusti was a member of the Dartmouth class of 1942 who witnessed Pearson’s death.


**Figure 3.2.** Two letters from Pearson to Sally Neidlinger, February 8, 1943

The materials came from several collections: Pearson’s alumni file contained many of the pieces, but the Neidlinger letters were part of a manuscript collection given to Dartmouth by Sally Neidlinger; the
correspondence with President Hopkins came from the President’s Papers; *Poetry* from the general stacks; and the yearbook and student newspaper from the Archival serials collections.

**CLASS SESSION**

The class began with a brief introduction to the concept of research and writing as narrative, and to the idea of telling a story through fragmentary documentation: this provided a clear link to Ondaatje’s text (so, made it of immediate interest to the students) and tied it to the overall course goals.

Once the students had paired up, we asked them to think about their sources and examine them for fifteen minutes. Because we arranged the materials chronologically, a story of “Stubbie” emerged as each group reported their findings. The first group saw the charismatic and highly successful student athlete, and the second group told of his articulate and patriotic valedictory speech. A little eye rolling accompanied those first few images and documents from Pearson’s college years: he seemed the “big man on campus”—more stereotype than individual. But, as the next two groups witnessed both his struggles and doubts in flight school, the class came to appreciate that they were no longer dealing with an abstraction, but rather a real person. As the next three groups revealed the details of his death, the students’ perceptions of their subject shifted dramatically. Pearson finally became one of them, particularly at the moment when they read James Idema’s poem, “To Pearson,” published in the prestigious *Poetry*. This and other documents in the second half of the exercise told a different story than the students had imagined at the beginning of the exercise: Pearson became a tragic figure, a sensitive poet, seemingly at odds with the gung-ho, patriotic athlete the first group saw.

**Figure 3.3.** Dartmouth College, “Dartmouth Alumni Who have Died in the Service,” 1946
As the groups reported, the students made connections among the documents: they created new meaning from their materials as fresh information explained and contextualized other fragments. After hearing the reports, we asked for a volunteer to “tell the whole story.” Even though it was based on real research in primary sources, the students saw that the narrative was replete with gaps and assumptions. The holes in the narrative, and some of the assumptions the volunteer made to tell the story, opened the discussion. How does the process of archival research (how we go about it and what we can and cannot find) shape the narratives we tell? Further, how do researchers cope with gaps that may arise and imperil the reading of complex narratives? The students made the assumption that “Sally” was Pearson’s girlfriend. Nothing in the selected materials indicated her age or that she was the daughter of the dean of the College. All that the students could see was Pearson’s flirtatious letters, thanking her for sending cookies and chiding her for going to a dance: “You are not cheating on me are you?” What the documents did not

---

**Dartmouth Alumni Who Have Died in the Service**

Name in full: **Charles Milton Pearson**... Class '42.
Date and place of entry into active service: **June 1, 1942, Squantum Field, Mass**.
Branch of service: **Navy, Air Corps**... Rank on enrollment: **Cadet**.
Overseas service: Please give inclusive dates, and places: **Left Seattle on Oct. 31, 1943, on Aircraft Carrier Enterprise. Was reported missing March 28, 1944, over the Palau Islands**.
Decorations, citations, etc. Include dates, and wording of citations: **Distinguished Flying Cross on Oct. 24, 1944**.

Date, place, and circumstances of death. Please give complete details: **He is still listed as Missing in Action**.

Rank at time of death: **Lt. (j.g.)**

Name and address of next of kin:
- Parents: **Mrs. Alfred C. Pearson**
- Widow: **Not married**

Date and place of marriage:

Maiden name of wife:
show was that Sally was only 13 years old. Further research after the class revealed that Sally was an adolescent with a terrible crush on this good-looking college boy, a frequent guest in her father’s house. So the question arises: Do the letters have to be read differently depending on the relationship of writer and audience? Yes, because people pitch their rhetorical strategies based on their relationship to their audiences. Dartmouth President Hopkins maintained a close connection with many students and his correspondence reflects his friendship with Pearson. When we asked the students to imagine carrying on a correspondence with a College administrator, they quickly understood that they could not rely on their own experiences to evaluate documents from the past or interpret all relationships.

THE OUTCOMES

The close collaboration between an instructor and a librarian combined with some very compelling archival materials generated a productive dialogue. Neither of us had a preconceived notion of how to conduct the session. We discussed the book’s challenges and then worked through several different strategies before settling on our method, rejecting any sort of “show and tell.” We wanted to create an active learning environment where the students would enact the very thing we sought to teach. It worked because we framed every aspect of the exercise to support the course’s goals by expanding the students’ range of intellectual inquiry. Unexpectedly, we created a teaching strategy that translates well into other settings. All archives have a trove of rich stories for this kind of exercise: we mined the collections for materials on a 1778 smallpox outbreak on Dartmouth campus that we used similarly in a biology course on epidemiology.

In retrospect, we need to adjust our methodology in two ways. Initially, in order to make sure the students grasped the core objectives, we arranged the materials in chronological order. We now realize the students could have handled a non-linear approach, more closely related to the structure of the novel. In subsequent sessions, we will have the pairs report in a random order. More problematic, we tried to create each document grouping so it offered the students a substantial and interesting fragment of Pearson’s life. But, while each grouping offered roughly equal evidentiary value, the students did not experience them as equally difficult to read and interpret. While some pairs were unsettled by what appeared to be cryptic documents, others breezed
through documents that seemed easy to decode. We understand now that we need to help students overcome their tendency to read only at a literal level, to really interrogate their sources. For example, a seemingly simple document from 1946 is headed “Dartmouth Alumni Who have Died in the Service” (see figure 3.3) yet states Pearson was “still listed as ‘Missing in action.’” None of the students questioned the disparity or wondered what that may have meant in 1946 after the war?

We achieved our two main objectives: a better understanding of the novel and a guided foray into the process of primary source research. The exercise mirrored the novel in structure and mystery and set the students up to pose new, more sophisticated questions about the novel and the characters. Further, Pearson’s identity as a Dartmouth student made him a character the students could relate to more immediately than the characters in the novel. This increased their interest, and, consequently, their willingness to engage in and learn from the exercise. They really wanted to know what happened to him. The collaborative nature of the exercise (first working in pairs, then as a class) created a safe environment to interrogate primary sources. Beyond the session, the exercise gave the class a “special” shared experience that helped them bond as a group, thus fostering better discussions in class sessions that followed.

Just as Ondaatje asserts his novel is “a mirror walking down a road,” the class session signified a critical marker on the students’ academic paths. The exercise primed them to engage actively, rather than sit passively, in a broader scholarly conversation. We did not set out to teach them to do research or evaluate primary sources, rather we wanted them to understand the research process as the construction of narrative and that varying sources have very different effects on that “story.” They emerged from the class with a new notion of how history is constructed as an assemblage, a clearer notion of how to frame research questions and how to interrogate their sources. Despite the cultural and temporal distance between the students and the documents, they could still personally relate to the story—at its base, it was the story of a Dartmouth student. That familiarity combined with the aura of the original (for most students, their first encounter with “real stuff”) helped to transform their notions about research and its constitutive power. The students shed some of their jaded “just-look-it-up” mentality toward research and became actively engaged in a dialogue with the object of study. The exercise transformed them from consumers of known information to producers of new knowledge. It
elided the distance between the student and the texts, and consequently, invited them into the scholarly conversation.

NOTES

2. Ibid. 5
3. Ibid. 91
EMORY UNIVERSITY
In “Excavating the Imagination,” Ronald Schuchard calls for “a revolution in special collections … that says special collections libraries have a vital teaching mission in the university.” He encourages archives to reach out to both graduate and advanced undergraduate students, and many special collections have done so, extending their teaching programs and opening their reading rooms to student researchers. However, few programs focus explicitly on beginning students. First-year students comprise a significant potential user group for archival instruction programs; while these students require structured assignments that differ from those presented to advanced undergraduate majors, they stand to gain significant skills that will benefit them as advanced students. This chapter specifically explores the pedagogy of teaching first-year composition students at Emory University, using the literature collections housed in the Manuscript, Archives, and Rare Book Library (MARBL). By putting first-year composition students quite literally in touch with the materials of literary creation, instructors open new avenues for students to engage with and understand the writing process.

Based on my experience as a graduate student instructor in Emory University’s Department of English, and as Coordinator for Research Services managing MARBL’s instruction program, I designed the syllabus for a course fulfilling Emory’s first-year writing requirement. The course description reads:

ENG181: Writing about Literature—Writers on Writing
What can we learn about writing from writers? How does our
understanding of the relationship between reader and writer, reading and writing, or writer and writing change when we look at what authors themselves have to say about their craft? This class focuses on writing about literature by looking at writing as work: a process of thought, imagination, dead-ends, and fresh starts, even for the most gifted of poets or novelists. In order to see the work that goes into writing, we will focus on authors whose collections are found in Emory’s Manuscripts, Archives, and Rare Books Library. A significant portion of our classes will take place in MARBL so that we can closely examine manuscripts of poems or short stories, as well as the essays, notes, letters, and other materials that provide insights into each author’s relationship to his or her work. Throughout the course, we will also devote attention to students’ own writing. In order to develop the ability to think analytically about literature and to construct persuasive and well-written arguments based on that analysis, we will develop a vocabulary of literary terms, and all students will be required to participate in a number of in-class writing workshops.

The syllabus I created is for a course based wholly in MARBL utilizing numerous collections, including the Flannery O’Connor-Betty Hester letters, Langston Hughes materials, the Seamus Heaney collection, the Alice Walker collection, and others. These collections were selected to highlight writers who talk about the writing process in their work, while also providing rich material for literary analysis. After selecting relevant collections, I created the assignments described below, using the guidelines suggested in “Utilizing [MARBL] for Class Assignments.” An instructor working with a smaller special collections repository could focus on a single author or modify the number of visits to the archive accordingly. It is the structure and sequence of assignments in a first-year archives-based course that is vital, while the subject area, number, or range of collections used could be easily varied.

SYLLABUS PLANNING

Prior to planning assignments, however, an important first step in designing any archives-based course is to meet with the archivist(s) who will assist your class. Ideally, the archivist should be a part of the syllabus and assignment
planning process, as he or she will be familiar with those collections best-suited to undergraduate research. The archivist will also know when the reading room may be busiest and can suggest scheduling due dates for periods when Research Services staff will have more time to work with beginning researchers. Ultimately, taking the time to work with staff prior to finalizing your syllabus or assignments will help to ensure a productive experience for your students. Last but not least, be sure to keep the archivist informed of your students’ research experience and their projected needs.

SHAPING STUDENTS’ FIRST IMPRESSIONS

Prior to distributing any archival assignments, I advocate scheduling an introductory visit for your students; this allows them to enjoy the discovery of rare and significant materials and to experience the archive without the distraction of specific assignments or due dates. During the introductory visit, ask the archivist to show items related to the course topic as well as his or her favorite items and to highlight the archives’ collecting strengths. Showing a mix of artifacts gives students a sense not only of the materials they will use during the semester, but also allows them to see the archivist’s excitement about the collections and to understand the wide range of materials and topics represented in the archive. In these initial sessions, students are often excited, engaged, and in some cases, in awe of the materials presented. They gain a sense of the unique materials on offer in the archive and this prepares them, and hopefully instills them with excitement when they return for their first assignment.

In drafting my syllabus, I provided students with an opportunity to talk about what they saw and ask any questions they may have during the class meeting immediately following their first archives visit. For the same class, students read a handout on MARBL’s policies and rules for researchers, as well as Lynne Lewis Gaillet’s “Archival Survival: Navigating Historical Research”; class discussion centers on the unique challenges and opportunities of archival research and how it can shape our view of literary texts. Gaillet’s is one of numerous articles published in recent years that can help to prepare students to undertake archival research. She provides researchers with a detailed list of eleven questions they should ask about archival data, including:
• “When approaching the archive, what do you think or hope you will find? Remember, you may have to refine, redefine, and sometimes abandon hypotheses … depending on the content of the archive.”
• “Ask yourself how best to corroborate your assumptions and claims.”
• “Ascertain the motives inherent in the materials studied. What is their nature, and who commissioned their creation?”

Her tips and methodological considerations assist the new researcher in better understanding the requirements, limitations, and possibilities of archival material. Used as a precursor to assignments that build students’ research skills, her article enables students to understand the special challenges, considerations, and fun of working in the archives.

“SCAFFOLDING” ASSIGNMENTS

After reading about archival research, and then reading two short texts by authors whose collections they will use in their first assignment, students return to MARBL for the first in a series of progressively intensive research experiences. These assignments are based on the concept of scaffolded student learning. In “Fostering Historical Thinking with Digitized Primary Sources,” Bill Tally and Lauren B. Golden-berg suggest that “when students have structured opportunities to construct meaning from primary materials, and critically examine those meanings, they feel more invested in the results.” The authors advocate breaking down students’ approach to documents into steps that instructors can tie to specific critical thinking skills. This scaffolded approach urges teachers to view “historical thinking” as a six step process, including:

Observation: Scanning and parsing the document, observing details
Sourcing: Considering who made the document and what their motives are
Inferencing: Making inferences, speculating, guessing about meaning
Evidence: Citing evidence when making inferences or drawing conclusions
Question posing: Cultivating puzzlement,
Assignments, Tally and Goldenberg argue, should focus on progressively building students’ skills through manageable tasks, to make primary document research approachable, interesting, and comprehensible. For my syllabus, I translated this approach into a series of five assignments, described below.

**Assignment 1: MARBL Blog**

After each visit to MARBL during the semester, students are required to write a blog post reflecting on what they’ve seen and observed. The first blog assignment is due in response to the general, introductory visit to the archive. Here, students are asked to write about what they saw, what surprised them, and what they hope to learn over the course of the semester. After reading Gaillet’s article, the class then returns for a show-and-tell related to a specific author on the syllabus. Following this second visit, students are asked to more detailed observations about a few of the items on display. This second reflection asks students to begin the process of observation: thinking about both the intellectual and physical contents of archival documents. Over the course of the semester, students are asked to be increasingly detailed and critical in their observations as their research skills grow. The blog thus gives students a place to practice the skills used in their papers and final project in a less formal setting.

**Assignment 2: MARBL Lab**

After completing and receiving feedback on two blog posts, students return to MARBL for a lab day, building on the observations skills practiced in their posts through interaction with a specific document. This assignment requires research on the instructor’s part to select specific documents to assign to each student in the course. While archivists can often provide instructors with a list of appropriate collections, instructors must be prepared to visit the archive and conduct item selection themselves. Documents selected should have:

- Legible handwriting
• Significant revisions or significant contextual information
• A direct relationship to a published item on the students’ reading list
• Multiple points of entry for analysis
• A few points that clearly suggest to avenues for secondary research or leaves unanswered questions

These requirements are challenging, but documents that meet these criteria will be approachable while still preparing students for later, extended work with archival material.

For the lab itself, students are provided with a document analysis sheet that asks them to answer the following:
1. What type of document is it? (Diary, draft, letter, etc.)
2. Who created or wrote it?
3. When was it created?
4. Why was it created? Who is its intended audience?
5. What do you notice about its physical format and condition? Be as detailed as possible in documenting its appearance: note any tears, tape, crossed out lines, or other information that might be a clue as to the context under which it was created. For instance, if your item is a letter, is it on letter head that tells you where the person was when it was written?
6. What is its relationship to the other documents around it in the folder and/or box? In other words, is your item one of multiple drafts? Is it one of a number of letters to the same individual, and if so, what does this tell you about their relationship?
7. What can you learn from it that you wouldn’t learn from a published text? If you are working with a draft, what differences do you see between the draft and the published work?
8. What questions does it raise for you? What can’t you learn from this document, that you would need other sources to answer?

Through the lab, students learn the critical questions and observations to bring to each document they analyze. Directed questions focus their attention on learning observation, sourcing, and inferencing. I then suggest to students that they keep a notebook or file documenting each item they view while conducting research for use in their next assignment, a short paper.

Assignments 3 and 4: Short Paper and
**Presentation**

A short, directed research paper and presentation form the next step in building students’ archival research skills. This assignment is described in MARBL’s guide to student instruction:

*Paper assignment based on poem drafts (English)* For this assignment, students are asked to sign up for a particular poem by a poet being read as part of the course syllabus, and preselected materials are put on hold in MARBL under the instructor’s name. Their paper is based in part on the discoveries made from their examination of the draft material. In the instruction session to prepare students for this assignment, MARBL staff will discuss what to look for in a draft and how seeing a poem-in-process changes how we view or understand the poet’s finished work.6

The short paper focuses on developing evidence gathering, question posing, and corroboration skills. Students are asked to write 4-5 pages on a topic provided by the instructor. In addition, they present their findings to their classmates in a 10 minute oral presentation. Sharing their work with the class helps students to begin thinking about how best to convey conclusions to an audience, in preparation for their final project: a mock exhibit.

**Assignment 5: Mock Exhibit**

One advantage to a composition course is that writing takes many forms; depending upon your departmental guidelines, students may not have to write a traditional research paper as a final project. Emory’s Department of English requires that an overall amount of writing be completed over the course of the semester. The form and type of that writing is at the discretion of the individual instructor. My final assignment, therefore, asks students to select items and create the text for a small exhibit. Depending on the space, staffing, and other parameters of a specific special collections, instructors may be able to have the students’ exhibit placed on display for a period of time, giving students a real audience for whom to write.
Exhibits require multiple levels of argumentation: an overall narrative suitable to a brochure or introductory panel that gives viewers a broad overview of the content and thrust of the exhibit; panels that explain the focus of smaller subdivisions of items within an exhibit; and individual item captions that convey the significance of a specific artifact and its relationship to the exhibit’s overarching theme. Asking students to create this text requires them to think about the language, documentation, and levels of evidence appropriate to each type of caption. Furthermore, it requires that students think explicitly about audience and consider the difference between the depth of an argument laid out on paper and that made in the span of an item caption or brochure.

For instructors who choose to have students complete a mock or actual exhibit, Jennifer Brannock’s article, “Creating an Exhibit in Special Collections and Using it to Promote Collections and Educate Users” provides a thorough introduction to the steps involved in exhibit design. Brannock walks readers through: determining a topic, researching the topic, selecting materials, arranging the items, and writing labels and explanatory text, discussing each step briefly. Thus, this reading is included in the English 181 syllabus as an introduction to students’ final assignment.

In addition, as they begin working on their exhibits, students are assigned to read Linda Bergmann’s “The Guilty Pleasure of Working with Archives.” In her article, Bergmann notes that “the potential to identify closely and uncritically with selves represented in an archive can be greater than the temptation to identify with authors of published sources.” She discusses her own emotional response to collection, and reminds readers that archives often contain items never intended for a public audience. Thus, her article asks students to think about the critical and ethical implications of their research. By placing this reading at the start of the final project, students are asked to consider their own critical stance regarding the materials with which they are working. For instance, how does that stance affect the way he or she has chosen to present materials in an exhibit? How might someone else approach the same documents from a different perspective? Are there questions he or she has not asked about a document, because he or she accepted the author’s own perspective? Once student have learned how to make critical observations about a document and support those observations with secondary research, then we can begin asking them to interrogate their own assumptions and those of the authors with whose papers they work. Thus, this final project asks students to bring together the six “habits of mind” described by Tally and
Goldenberg, in order to present a coherent argument about their chosen documents.

CONCLUSION

Ultimately, a student should leave this course—or a similar course—with a specific set of research skills they have built incrementally over the semester. But in addition, the class strives to teach students to inhabit the role of critical thinker and observer, skills that translate beyond archival research. While my goals for a MARBL-centered, archives-driven course are ambitious, using the rich literary materials available in archival collections enables students to expand their understanding of argumentation and composition. Archives provide students with a rich opportunity to learn fully what it means to be a researcher: one who is skilled at both searching for information, bringing his or her critical thinking skills to bear on that information, and synthesizing the results into a coherent argument. However, perhaps what is most important is the excitement and energy such hands-on work can bring to the composition classroom and its students and instructors.

BIBLIOGRAPHY


http://marbl.library.emory.edu/sites/marbl.library.emory.edu/files/2009_Gi


NOTES

Common Ground: A Collaboration between the Harvard University Archives and the Harvard Yard Archaeology Project

Barbara S. Meloni

“No smoking, drinking, or glass-breaking—what?” This reference to 17th-century Harvard College laws leads the catalog description for Archaeology of Harvard Yard (Anthro 1130/31), a course that makes extensive use of the Harvard University Archives services and collections as students literally uncover Harvard history. The course is offered by the Department of Anthropology and taught by faculty who are strong advocates for the value of merging archaeological research with archival research. It is the central component of the Harvard Yard Archaeology Project (HYAP), an ongoing, multi-faceted research program run collaboratively by the Department of Anthropology, the Peabody Museum of Archaeology and Ethnology, and the Harvard University Native American Program, which examines “Harvard as a changing multicultural space, the relationship between archaeology and the historical record, and the nature of public archaeology.”

Offered every other year since 2005, Archaeology of Harvard Yard is a year-long course that typically enrolls about 25 students. The fall semester is devoted to a full-scale archaeological excavation in Harvard Yard on the site of the earliest College buildings. The spring semester focuses on artifact analysis and public presentation of fall discoveries. While each year’s dig has turned up an array of items representing four centuries of Harvard and New England history, a goal of the archaeological work has been to locate physical evidence of the Indian College, which was built in 1655 to house Native American students at Harvard. The Indian College also served as the location
of the College printing press, on which was produced the first Bible printed in North America, an Algonquian translation by John Eliot. The most recent (2009) excavation team was elated to discover a building trench filled with bricks and other construction material likely connected to the Indian College, along with pieces of 17th century metal printing type.

The Harvard University Archives collections and staff have served as an integral course resource from the start. The Archives involvement is twofold: we offer instruction and ongoing support for archival research and we provide an Archives presence beyond the reading room at course-related events. The course has had an impact on our archival methods as well, prompting us to change our collection description practices to enhance the discovery of historical content relating to 17th and 18th century Harvard/Cambridge/New England history and material culture.

RESEARCH SUPPORT

Archaeology of Harvard Yard students are primarily interested in our 17th and 18th century collections, including University administrative and financial records (especially records documenting foodways and building construction), maps, plans, rules and regulations, personal papers of presidents and faculty, student diaries, expense books, and other accounts of daily campus life. Students use these resources to develop strategies for the excavation, identify and analyze discoveries, and fulfill course assignments. The direct connection between the artifacts that students uncover and the research they conduct to provide an historical context for those artifacts makes for a dynamic archival experience. The discovery of pipe stems leads to a look at College laws, disciplinary records, and personal expense accounts; the discovery of part of a name etched on a glass shard leads to lists of dormitory residents, class records, and biographical accounts. Students in the course experience the complementary nature of archaeological and archival research—they use archives as an archaeological tool, and incorporate their archeological results into the historical narrative.

Our initial meeting with the class is a one-hour orientation session in the Archives that includes a brief introduction to archival research methodology and the logistics of using the reading room, as well as a demonstration of the care and handling of material. (With students often arriving in the reading room
directly from the dig, “wash your hands” is our mantra.) This is the first visit to an archives for many of the students, and it’s obvious that they are both overwhelmed and excited by the resources available to them.

The introduction is followed by a “show, tell, and touch” display of items from our collections, selected with input from course instructors both for the “wow” factor (old and/or related to the Indian College) and to demonstrate archival research methods. The nature of the course allows us to use a “digging through layers” metaphor as we introduce the students to a variety of records and provide examples of how to connect an archaeological discovery to an historical document. The hands-on opportunity helps to demystify the archival experience by promoting the document as another artifact to investigate. For example, students are encouraged to turn the pages of 18th century president Benjamin Wadsworth’s original diary to read entries describing the construction of a building in Harvard Yard, evidence of which they may encounter in their fieldwork. Although the published transcription is more legible and a digital facsimile of the diary is available online, the original has the immediacy of President Wadsworth’s touch. We use items on display to demonstrate how to build accounts of 17th and 18th century daily life from a variety of sources—College laws, lists of kitchen utensils, or even a plot plan that delineates a privy trench. One of the most significant display items is Harvard’s Charter of 1650, under which the University is still governed. The Charter, which includes acknowledgement of the donations of “many devoted persons” to support the “education of the English and Indian youth of this country, in knowledge and godliness,” has been espoused by the Harvard Yard Archaeology Project as Harvard’s early commitment to Native American education. The words of the Charter paired with the archaeological traces of the Indian College form a striking example of the complementary roles of artifacts and documents as historical evidence.

The perspective of course participants has led us to new insights about our collections as well. We typically display College Book I, the earliest volume of University records, at many Archives events because it contains the first (1642) drawing of Harvard’s Veritas seal. Archaeology of Harvard Yard instructors and students, on the other hand, were amazed when they browsed a few pages further to discover that the volume also contains a list of early graduates that includes the name of Caleb Cheeshahteaumuck, an Indian College student.

While this introductory session is certainly not long enough for students to
learn all they need to know about archival research, our goal is to familiarize
the students with our resources and our reading room and to fervently emphasize “ask for help and don’t procrastinate.” Students are provided with a
checklist of items on display, along with subject and methodology guides produced by Archives staff. These include an extensive online research guide
to early Native American resources at Harvard.2

At the orientation session we begin to address student expectations about
the amount of time needed for archival research, the scarcity of online
resources, and the creativity needed to find material. Follow-up one-on-one
reference meetings with students centered on their specific interests are time-
consuming for public services staff, but are more productive in guiding
research, especially for course assignments. Students have commented that the
breadth of resources is sometimes too much of a good thing—and that they
welcome help in narrowing topics and identifying relevant sources. In order
for students to fully utilize archival resources without getting “lost” in the
Archives, research paper assignments have evolved since the course was first
offered. Students were originally asked to construct research protocols and
develop exhibit themes with open-ended topic choices, such as dress,
economics, education, environment, ethnicity, foodways, gender, government,
landscape/geography, or trades/industry. In contrast, recent assignments
emphasize student biography and daily life. For example, the mid-term
assignment asks students to interpret the archaeology of the Yard in a new way,
from the perspective of a student of the time:

Research the life of a Harvard student who lived during the 17th or
18th century. Conduct primary and secondary document research and
write a description or creative narrative in the form of a letter, diary
entry, or whatever else communicates your student’s experiences
effectively. Write a detailed description of the material life of this
student based on excavations, readings, and your knowledge of
material culture. “Outfit” this student’s life with appropriate objects
(at least three of which would be something we might excavate in the
Yard) and include reasoning as to how/why these objects would be
owned and/or used by the student during his life at Harvard.

It was clear that students made better use of available sources, and
seemed more comfortable following trails to related sources, with this assignment. As one student remarked: “I loved looking through the Faculty Records and tracing my student as he was made a ‘waiter to the lower table’ or as he was cited for staying out at night and ‘drinking prohibited liquor’. These brief notes helped me to imagine, however incompletely, who he was and how my experience at Harvard would compare to his.”

**BEYOND THE READING ROOM**

While the most substantive part of the Archives collaboration with *Archaeology of Harvard Yard* is assisting students with research, Archives staff members also travel outside the reading room to attend course-related events. These include the opening and closing ceremonies that bracket each excavation, and “results days” when students present their findings to an enthralled public at the dig site.

We also participate in a seminar during the spring semester for Harvard Yard Archaeology Project partners, including Harvard faculty, students, program directors, and representatives from Native American tribes and state and local historical organizations. During the half-day seminar, *Archaeology of Harvard Yard* students engage participants in lively discussion about the context and public presentation of their fall discoveries. The 2007/08 seminar provided guidance for a student-curated exhibition documenting the technical and historical aspects of the students’ work. *Digging Veritas: the Archaeology and History of the Indian College and Student Life at Colonial Harvard* was installed at the Peabody Museum and is available as an online exhibition. The 2009/10 seminar focused on opportunities for long-term public commemoration of the Indian College.

Interacting with students at the excavation site and in the seminar room is a definite advantage when it comes to working with them in the Archives reading room. Students (and faculty) recognize Archives staff as genuinely interested partners and we’re better prepared to guide the archival research based on our first-hand look (and on-site conversations) about their work.

**ENHANCED DESCRIPTION AND DISCOVERY**
The Archives holdings are a great match for the course, but until recently, the brevity or lack of bibliographic records for many of the early collections hindered the discovery of useful documents. The effort to identify historical documentation to satisfy new research interests relating to the material culture of New England, like the topics of this course, has changed the Archives descriptive practices to accommodate a broader perspective, bringing previously hidden content to light through careful examination and ensuing enhanced description of 17th and 18th century material.

Where a perceptive researcher previously may have noticed an entry in the Archives print shelflist that read simply “Journal of Eliphalet Pearson,” there is now a description in Harvard’s online library catalog that reveals a wealth of discoverable information for Archeology of Harvard Yard students relying on keyword searches: “Daily entries [in Pearson’s journal] describe a wide range of students’ rebellious conduct, which included … breaking windows, intoxication, moving and breaking furniture, stealing firewood, firing pistols, building bonfires… filling door locks with stones, drawing on lecture room walls with gravel, and silencing the morning chapel bell by filling it with molten pewter plates stolen from the kitchen.”

GOING FORWARD/CONCLUSION

Future plans for the ongoing collaboration between the Harvard University Archives and Archeology of Harvard Yard include making more resources available online, continuing to refine research guides and course assignments, and investigating the use of mobile devices to “ask an archivist” or access Archives resources from the field. The Archives staff greatly appreciates the in-depth opportunity afforded by this partnership to engage with students and the curriculum and to re-evaluate our approaches to access and discovery of our collections. We always look forward to the next excavation and to return visits from students inspired to continue their archival experience.

NOTES

1. For more information on HYAP, see John D. Stubbs, Patricia Capone,


3. Rachel Bennett, e-mail message to author, August 20, 2010.

Engaging the Text

Carla Mary Rineer and Marilyn McKinley Parrish

Over the past seven years, we have developed an interdisciplinary teaching pedagogy that engages students with primary source texts. We began this collaboration hoping to open the doors of the Archives and to foster creativity and critical thinking in students taking English and Women’s Studies classes. We have been rewarded by the imagination our students employ and the interest expressed by other faculty members about our philosophy and practices. We share a philosophical framework that is informed by feminist and critical theory and rooted in constructivist pedagogical practice.

Carla Mary Rineer: Truth is very important to me, and in quest of it, I challenge students to upend the common practice of formulating a thesis statement and then finding evidence to support it. Too often, the familiar process resembles Cinderella’s stepsisters’ attempting to wear her shoes. Like the sisters in the Grimm version of the tale, force fitting information to prove an assumption requires amputation of toes, the facts that just don’t fit the narrow confines of a glass slipper. Instead, why not engage with a primary source, ask a question, read some secondary material, and construct a thesis that more accurately reflects the facts?

Marilyn McKinley Parrish: One of the great strengths of Archives & Special Collections at Millersville University is that the area serves as an excellent teaching archive. Engaging students from across the university with primary source materials creates an opportunity to depict the archives as a laboratory for learning. It is very important to me to create a welcoming environment where students interact with potentially disruptive perspectives from other times and in which they are encouraged to reflect on their own assumptions of what “normal” daily life can be. This case study explores the process of teaching students in English 110 (Composition) to develop creative
nonfiction essays based on primary sources.

THE PROBLEM

We were confronted by two perplexing problems born of our fondest professional hopes. Parrish, Special Collections Librarian & University Archivist at Millersville University, had a deep desire to open archival materials to all undergraduate and graduate students. Rineer, long time adjunct, now tenure track, in the English department, a.k.a. inveterate teacher of English Composition, had an equally intense desire to create a plagiarism-proof research paper assignment that would teach students the conventions of MLA citations and yet not bore them, or her, to death. They hoped for an answer that would meld together Parrish’s extensive and growing collection, Rineer’s long-standing passion for archival research, their shared philosophy of teaching and learning, and the students’ perennial longing to write “creatively.” Of course, the solution had to, at the same time, be pedagogically sound.

Like all new approaches, the assignment required a hard look at reality. We brainstormed a fresh assessment of who our students are—often first generation college students with varying degrees of preparation and narrow conceptions about how to write that invariably led them to exclude the “self” from the writing process. We embarked on extensive pedagogical soul-searching about how students really learn to write research papers. We wondered if working with primary sources could meet the most profound aspects of substantive learning: to develop critical thinking skills and to foster creative expression. Our shared philosophical aims to expose students to uncommon narratives, leading students to challenge assumptions about the past and the present had to be part of the mix.

For her part, Rineer came up with an assignment that summoned students to “chase rabbits,” that is to read a primary document and ferret out the ideas mentioned within and to research them. The assignment’s major premise was to create a space in which to wonder, to encourage deep reading and thinking, and to base research on each student’s own notion of what is interesting. Preparation for the class visit to the archives is minimal so as not to limit each student’s approach to primary sources to “what the professor ‘wants.’”

LEARNING IN ARCHIVES & SPECIAL
COLLECTIONS (MMP)

To envision the scene English 110 students encounter as they enter the Archives & Special Collections reading room at Millersville University, consider that the area is located on the 4th floor of an ugly 1960s brick building currently preparing for a much needed and extensive renovation. This location houses the university archives, as well as rare books, manuscripts, and other primary source materials. Students enter the reading room, pick places to sit and chat with each other. Some examine texts set before them. Sources are distributed on tables by topics and include early Millersville photographs, catalogs, yearbooks, issues of the student newspaper; trial and confession documents recounting local murder trials; home health guides from the late 19th and early 20th centuries; civil war letters and diaries; pro and anti suffrage tracts; 19th century text books in history, math, English; and examples of early American children’s literature.

Figure 6.1. Photo of Millersville students engaging with primary sources
When the class begins, Dr. Rineer provides an overview of the primary source assignment. I welcome the students and offer a brief introduction to Archives & Special Collections. We then begin a discussion of primary and secondary sources, the types of resources students can find in our area and online, as well as the care and handling of rare materials, and other information that will make their return research trips more effective.

In our discussion of primary source materials, I ask the students to imagine that it is 30 years in the future and they are asked to write a comprehensive account of Hurricane Katrina or the BP Oil spill. What types of sources, created at the time, are available for them to use for this study? Students generally mention newspaper accounts, diaries, and letters (sometimes they start out thinking traditionally). Yet when I ask who writes letters home on a regular basis, few students raise their hands. Eventually students say they would use local and national TV coverage, interviews with people affected by the disaster (at the time or later through oral histories), websites or blogs. A student suggests that 911 recordings could be a good source of information about the event as it is happening. We talk about the wide variety of sources available and the important, though partial, perspective that each brings. We discuss the differences between memoirs or oral histories in which participants reflect back on events in their lives, and archival documents that are created for a very different purpose, right at the time (such as 911 recordings).

As a way to begin the experience of interacting with texts, I hand out a photocopy of a primary source, along with a list of questions to consider. On this day, students are examining a handwritten letter from the 1860s. Working in groups, they decipher the handwriting while noticing unique features of the letter. They jot down notes relating to date/time period, author, location, and content.

They consider gender, class, and race issues related to the source. They also note what doesn’t make sense to them, the issues that they wonder about. A class discussion follows. We begin by discussing basic descriptive elements of the source. Where was the letter written? When? What can we tell about the author of the letter? Was the person well or poorly educated? How do we know? What can we tell about the gender, race, or class of the letter writer? One student insists that the letter was penned by a woman because it was so poorly written, based on her assumption that women were less well educated
than men. Does everyone think so?

Some students disagree, noting the remarks within the letter and the date, which indicate that a Civil War soldier wrote this text. Most students conclude that the letter was written by a Confederate soldier, based on remarks about “Old Abe” and “Jeff Davis.” In fact, it was written by Joseph Mathews, a Union soldier from Brickerville, Pennsylvania, about 20 miles north of Millersville, in Lancaster County. The facts open up a discussion about the assumptions we can make about texts from other times. Why might Joseph be frustrated with Old Abe? Why does he propose lobbing cannon balls over to the White House, which he can see from his camp, if Old Abe refuses to make “piece” with Jeff Davis? What do his words say about the daily morale and desires of soldiers?

After we discuss the letter, students select one of the sources on their tables to examine in more detail, considering similar questions about context and content. Later students report back to the class, particularly highlighting sections of sources that surprised them. This process provides a template for students to use to examine their own document following the class session and their wonder and surprise becomes the basis for their creative nonfiction essays. The more comfortable students feel, the more they speculate, wonder aloud, and understand perspectives that seem foreign to contemporary sensibilities. Home health guides that describe the importance of sleeping with the head of a bed outside a window (sheltered by an umbrella!), or the value of a dry “friction” bath, or descriptions of typical daily activities for mothers or servants in 19th or early 20th century households disrupt what students consider “normal.” Yearbook photographs or listings of student height, weight, and matrimonial prospects from 1915 cause students to laugh out loud and ask questions why this information would be included. Conversely, students are stunned by oral history transcripts of interviews with African American alumni who attended Millersville in the late 1950s and early 1960s which describe professors openly declaring that they will never to give anything above a C to African American English majors or wondering why these students don’t go to school with their own kind. Such accounts help students to ask questions about the prevalence and impact of cultural and institutional racism—exactly what we hope they will do.

SELECTING THE SOURCE AND
FRAMING THE QUESTION (CMR)

At the end of our day in Archives and Special Collections, I invite students to think of something that interests them, something they would like to know more about. I tell them that anything can be investigated in a scholarly way and urge them to brainstorm about possible areas to investigate. Often, students have great interest in war. If the American Civil War tantalizes them, Parrish may suggest diaries from Andersonville prison or the wartime correspondence among the Mathews family. Or students may make use of family correspondence. For example, one student used letters that passed between his grandparents when an ocean separated them during World War II.

Figure 6.2. MS. Letter from Joseph Mathews to brother John, date. Courtesy of Millersville University Archives & Special Collections.

Once the source is chosen, students develop their own research questions,
which is the most important and daunting step in the process. Framing questions is largely a matter of concretizing the flutter of internal thought into the stability of language. To assist students to focus and express thought, I confer with them individually, asking a series of questions to discover precisely what they find fascinating. The final question may be based on the content of the primary source—How did the North and the South treat POW’s, the same or differently? Or, on something tangential to it—since the spelling and syntax in the Mathews letters is often incorrect by our standards, when, how, and by whom were the rules of American grammar codified? Or, what was the general education level in Pennsylvania just before the Civil War? In every case, students frame a question—*not a thesis*—based on their own curiosity and proceed to find an answer using additional primary sources and/or appropriate secondary ones.

**INCORPORATING SECONDARY SOURCES (MMP)**

Secondary sources provide the essential context to allow students to write creatively about their research questions. If they are wondering about the authors of anti-suffrage publications from the early 20th century, secondary works by scholars in the field can assist their explorations. If they are concerned with issues of creating a healthy home in the late 19th century, journal articles or books that address health and class within North American society can provide valuable clues.

In our second session together, I introduce students to appropriate secondary sources that can help provide background information for their project (math pedagogy in the 1880s, a mob hit as reported in the New York Times during the 1930s, higher education for women in the mid 19th century, etc.). We discuss the process of finding reliable and authoritative secondary works and students spend the remainder of the class session doing their own searching of the literature, with assistance from both of us.

**CREATIVE NONFICTION ESSAYS (CMR)**
After reading, absorbing, and doing profound thinking about their sources and their research questions, students formulate a response. Rather than using the standard research paper format, I encourage students to engage in writing creative non-fiction in an inventive format. To whet their imaginations, students read a variety of creative non-fiction essays in periodicals and in textbooks like The Fourth Genre (Root & Steinberg, 2006). To draw them out of their stagnant comfort zone and to free them from grade anxiety, I promise to reward risk taking. The results are generally astounding, especially for students who have not excelled in writing the traditional research paper.

In our experience, student responses take many forms. One student chose to write about how math was taught in the nineteenth-century within a dream framework. This soon-to-be secondary math teacher wrote a narrative about falling asleep in an MU math class and dreaming of being a student in a nineteenth-century classroom. Using old math texts from our special collections, she discovered that learning before calculators and “math manipulatives” called for practice, practice, practice, and rote memorization. Another first year student used the letters nineteenth-century MU student Sally Bolton wrote home to construct her own epistolary history of learning across the centuries at our institution.

REFLECTIONS

Ultimately, our work together satisfies both our professional and private consciences: we believe we have constructed a sound pedagogical process that addresses our own, personal philosophy of education: that learning is personal; that choice and creativity are essential; that primary sources provide connections to real people, helping students to honor the times, life situations, and everyday concerns of others; that examining narratives helps students look more deeply to explore the story behind “the story.”

We believe that a particular strength of our collaboration is that learners drive the process. Because students are more accustomed to faculty-driven assignments, our approach can at first be frustrating, but as they become comfortable with the role of “makers of meaning,” they generally delight in being part of the scholarly conversation. As our collaboration has unfolded, we find that social constructivist perspectives of teaching and learning (Elmborg 2006, Vygotsky, 1962) resonate with and continue to inform our approach.
Each Special Collections area or Archives has fascinating and unique local content that can be made available to first year undergraduate students for their research. What photographs, texts, or objects are unique to your institution? How can you supplement available online primary sources with archival documents specific to your area and institution? What faculty members on your campus might be open to collaboration in the development of creative assignments using primary sources? The collaborations you begin will shape the lives of your students, your colleagues, your collections, and to a great extent your own philosophy and practice.

BIBLIOGRAPHY

Elmborg, J. Libraries in the Contact Zone: On the Creation of Educational Space. Reference and User Services Quarterly, 2006, 46 (1) 56-64.


NEW YORK UNIVERSITY
INTRODUCTION

New York University Libraries hosts a welcome reception each September for freshman Presidential Scholars. The Dean of NYU’s College of Arts & Sciences [CAS] and the Dean of Libraries make short presentations at these receptions, each relating their own library experiences as undergraduates and their belief in the primacy of the library as key to academic success. We highlight NYU Libraries’ special collections as containing rich and unique raw materials for original research and encourage students to consider them as a resource for their senior theses.

As follow up to this event, each section of scholars (7 sections total) comes to the library with a faculty preceptor for a hands-on introduction to the Libraries’ resources and services. The undergraduate librarian tailors each session to the section’s specific needs and offers to facilitate connections with any library service. One of the faculty preceptors recognized the opportunity this presented for a humanities computing class she was teaching and contacted the undergraduate librarian to explore ways to integrate the Libraries’ special collections into her curriculum.

CLASS DESCRIPTION

Students enrolled in Computing in the Humanities have taken at least one semester of web design and implementation as well as at least one semester of computer programming in a high level language. The course is open to students majoring or minoring in Computer Science.
PROJECT REQUIREMENTS

The final project in this course requires students to build a digital archive that centers on a collection of artifacts, documents, pictures and/or other primary source materials. Each student designs his/her site to be accessible both to scholars who are researching source materials and to the general public; in other words, the sites contain both a digital collection (a “catalogue”) and an electronic exhibit (a “narrative”).

The project is broken down into six assignments. This strategy is designed to meet two pedagogical goals. First, for undergraduate students, breaking down a large project into smaller, more manageable tasks models the process of project management so that students learn to appropriately group, prioritize, and integrate the computing and research tasks. Second, this breakdown follows the steps of a typical software application project in this field. Following are the six assignments:

1. Design Phase: In the first assignment, students prepare project proposals and post them to their websites. The proposals include the subject of the sites along with brief descriptions of the primary source materials; some sources for secondary research on these materials such as books, scholarly journals and other sources; the goals for the sites; and the scholarly criteria they will use for evaluating the sites.

2. Defining and Working with Primary and Secondary Source Materials: Students identify samples of their selected primary and secondary source materials. They scan, transcribe (where appropriate) and post to their sites at least three examples of the primary source materials. They also create web pages with at least two correctly cited secondary materials. The goals of this assignment are for students to experience working with their source materials before building the sites so they can anticipate and resolve any hardware and/or software problems ahead of time and to identify secondary sources which can be used while they work on the projects.

3. Online Digital Catalogue: Students complete the scanning and photographing of their primary source materials and use XML, XSLT and related technologies to build the catalogues. Students design their own standardized structures for capturing the data on the items in the collections. Both thumbnails and large versions of all images are made
available to users, and scans of text documents include links to transcriptions where appropriate. Students meet with the instructor or the Teaching Assistant during this phase in order to assess their progress.

4. Podcast: With the digital catalogue complete, students are ready to create and/or prepare appropriate multi-media objects for their online archives. For example, all students are required to prepare podcasts. Other multimedia objects (e.g. sound files) are optional, depending on the subjects of the projects.

5. Narrative: Students write and post narratives to contextualize their catalogues. They also finish implementing the navigation and other aspects of the websites using xHTML, CSS, PHP and JavaScript. This assignment is the draft of their complete websites, and it is this version that students present to the class.

6. Final Project: The final project is due at the end of the semester in lieu of a final exam.

Figure 7.1. Sample digital archive project.
SPECIAL COLLECTIONS INTEGRATION

The assistant University archivist, undergraduate librarian, and instructor met prior to the beginning of the semester to discuss how to integrate archival and research instruction into the course. The librarian and archivist agreed to co-lecture to the students for one class session, explaining how to find and read archival finding aids, how the University Archives encodes finding aids, and how to locate relevant secondary sources for their projects.

FACTORS FOR SUCCESS

We believe several operational factors contributed to the course’s success. First, the archivist oriented Archives staff and maintained thorough records for each student, so that staff serving rotating shifts on the front desk were aware of the students’ projects. Second, students scheduled meetings with the archivist and the professor to ensure the feasibility of students’ projects. Third, it was important to have a librarian who was familiar with the project goals and requirements available to field students’ contextual questions, provide assistance with secondary sources, and make referrals to subject librarians.

There were also two significant contextual factors that facilitated and strengthened this collaboration: the Libraries’ sustained outreach effort with faculty in the scholars programs; and the close alignment between the instructor’s course objectives and ACRL’s Information Literacy Competency Standards.¹

NYU librarians promote their instructional services to teaching faculty in a variety of campus venues, emphasizing their keen interest in collaborations that move beyond the “one-shot” library instruction session. The personal connections that strengthened this project developed as a result of conversations following a library workshop and at a reception attended by faculty and librarians.

Librarians at NYU not only participate in interdisciplinary and inter-institution projects but also discuss their roles in these projects in classroom settings. The instructor invited the classics librarian to talk about NYU Libraries’ participation in the Advanced Papyrological Information System
(APIS), a virtual library of ancient papyri begun in 1996. Other guest speakers included a professor who serves as the director and editor of the Margaret Sanger Papers Project (http://www.nyu.edu/projects/sanger/) and the digital conversion specialist who is responsible for the Afghanistan Digital Library (http://afghanistandl.nyu.edu/). These and other presentations served as real-world examples of solutions to the challenges of managing information on a large scale, introduced the broader context of current ongoing humanities computing initiatives, and demonstrated the roles played by academic librarians and related professionals.

This project required students to demonstrate more than a dozen outcomes prescribed by the Association of College and Research Libraries’ Information Literacy Competency Standards. Most of the performance indicators and outcomes for Standard One, “[T]he information literate student determines the nature and extent of the information needed,” were demonstrated in the design phase when students described their primary source materials and identified secondary sources. They worked closely with the instructor and “modify(d) the information need to achieve a manageable focus,” and in asking their own research questions, they arrived at the recognition that “existing information can be combined with original thought, experimentation, and/or analysis to produce new information.” Via presentations by librarians and digital publishers, they became familiar with “how information is formally and informally produced, organized and disseminated,” “identify[d] the value and differences of potential resources in a variety of formats,” and realized that “information may need to be constructed with raw data from primary sources.”

Students demonstrated outcomes delineated in Standards Two, “accesses needed information effectively and efficiently,” and Three, “evaluates information and its sources critically and incorporates selected information into his or her knowledge base and value system,” when they developed research plans; scanned, transcribed and posted examples of their selected primary sources to their web sites; and cited their secondary sources after evaluating them carefully. Several of the students went beyond NYU Libraries resources by utilizing interlibrary loan, making appointments at other libraries and archives in New York City, or using letters and interviews to retrieve primary information.

Standard Four calls for students to “use information effectively to
accomplish a specific purpose.” Students in Computing in the Humanities created their own systems for organizing their information when they produced an on-line catalogue of the primary source materials they used. They also prepared podcasts, wrote narratives, and presented their projects to the class.

Finally, the project introduced students to the economic, legal and social issues surrounding the use of information and information technology that are encompassed by Standard Five. It became clear that students needed more guidance when it came to fair use, privacy, and institutional policies.

AREAS FOR IMPROVEMENT

This course is scheduled to be taught again in Spring 2011, and based on issues raised by student projects from the first two semesters of the course, we plan to change the syllabus in the following ways. The archivist and librarian will emphasize the importance of citing sources when including images or documents from repositories or websites other than the University Archives. Clear citations will allow archives staff to perform rights analyses if the projects are published on the University Archives website. The archivist will discuss privacy issues relating to the publication of University records that mention students. For students who wish to create or include audiovisual interviews or other materials, we will provide release forms for the participants so that these projects may be published online.

Figure 7.2. Sample digital archive project.
NYU and the Civil War

For my final project for the course Computing in the Humanities, I set out to find a picture of life at New York University during the Civil War. During my research at the NYU archives, however, I discovered very little information on the subject.

What I did find were documents relating to NYU graduates who served as physicians and surgeons during the war. In my research I used two main sources: the J.J. Stevenson Collection and the Memories of Dr. P.L. Schenck. This site serves as both a catalogue of the documents from those sources and biographical sketches of the individuals contained therein. I have also included relevant information on the Civil War to put the material from the documents in context.

Figure 7.3. Sample digital archive project.
HOW THIS PROJECT MAY BE ADAPTED BY OTHERS

We have distilled the following six recommendations for archivists, librarians and teaching faculty who propose courses that involve a significant archival research project. These recommendations may seem obvious, but adhering to them led to the course’s success.

First, convene all faculty and staff participants before the course begins to let each person know what will be required of them throughout the semester. To encourage participation and create a space for collaboration, this meeting should include archives and library staff, faculty, and IT staff (if applicable).

Second, maintain clear channels of communication between the instructor and library and archives staff throughout the semester. If the course has a Blackboard page or other resource, the archivist and librarians should be included as instructors to facilitate students’ contact with them.

Third, allow students access to archival materials, even if you need to alter standard repository procedures to do so. You might need to extend hours for students who work or take classes during the day. We allowed students to digitize archival materials themselves; in fact, this was a core portion of the final assignment. Proper handling procedures were easily taught, and staff could correct any practices they witnessed that were not appropriate.

Fourth, if student projects will be published, online or in printed form, be aware of copyright and privacy issues that the materials may raise (both for archival materials and those supplied by the students).

Fifth, recognize that novice researchers may take a longer time to adapt to the nuances of archival research than your normal user clientele and build time for instruction and adaptation into the syllabus. Some undergraduates are unfamiliar with the procedures required to conduct even a research project that is narrow in scope. Beginning with online resources helps you to meet students halfway by introducing your resources in a medium that they understand and use frequently.

And sixth, for courses with technological components, it is important to provide adequate T.A. and instructor support from the Computer Science Department to help students avoid frustration in de-bugging their websites during the programming and implementation process.
ADDED BENEFITS

It should be noted that students in the Computing in the Humanities course were not required to draw their materials from the University Archives and several students compiled their own primary sources. One student who used her own family photos engaged extensively with librarians in her hunt for secondary materials that would tell her more about the Lithuanian towns in which her relatives had lived. The undergraduate librarian referred her to NYU’s Slavic studies librarian who referred her to a colleague at New York Public Library who referred her to a librarian/photo archivist at YIVO, the Institute for Jewish Research. At each one of these meetings, the student found another clue or reference that got her closer to eventually locating a Yourtzeit, or memorial book, for Lithuania; she discovered that all three of her family towns had been destroyed on the same day during World War II. In conversation at the Dean’s Undergraduate Research Conference where she won an award for her project, the student attributed her excitement about the course to the shared curiosity and sense of partnership she experienced working with librarians who persisted with her in her search. Rather than being frustrated by the difficulty, she was energized to find that there was a network of librarians and researchers available to help her. This student, and five other students in the Computing in the Humanities class, have expressed interest in careers in librarianship as a direct result of their projects. This course also yielded an unexpected benefit for the undergraduate librarian. The instructor recommended her to serve on a panel for the competitive research conference that several students in this class entered with their projects. Since then, the College of Arts & Sciences has invited the librarian back as a jury panelist for the annual conference, a valuable opportunity for understanding and celebrating undergraduate research at NYU.

BIBLIOGRAPHY

NOTES

2. Ibid
5. Ibid., Standard One. Performance Indicator 2. Outcomes a, c, and f.
6. Ibid., Standard Two.
7. Ibid., Standard Three.
9. Ibid., Standard Four.
10. Ibid., Standard Five.
11. The students’ abstracts were included in an annual New York University College of Arts and Sciences publication called “Inquiry: A Journal of Undergraduate Research” Volume XII, 2008.
“Pulling on the White Gloves… is Really Sort of Magic:” Report on Engaging History Undergraduates with Primary Sources

Doris Malkmus

New active learning techniques that utilize primary sources to engage students and develop critical thinking skills have become widespread in K-12 classrooms. To determine the degree to which these techniques had infiltrated college teaching and what impact these new methods would have on librarianship was the objective of an online survey of 627 historians (2007-2008) and 25 hour long interviews (2009). This report discusses the advantages and barriers faculty encounter when using primary sources, the differences between support for them in baccalaureate and research institutions, and three distinct ways that primary sources are used in the history —documents analysis in lower division courses, archival search skills in historical methods courses, and one-to-one reference services in upper division courses. This study, while specifically about the field of history, offers insights into how primary sources can be integrated into reference services across the humanities.

REVIEW OF RELATED LITERATURE

Until recently, relevant theory and discussion about active learning techniques using primary sources was found in the literature of educational psychology and history. Library literature included almost none, and what was reported showed that Special Collections materials were underused and poorly
integrated into library instruction sessions. In the last five or ten years this has changed and librarians have published case studies of how they include primary sources in outreach and reference services.

The turn toward active learning methods in history began in earnest in the 1990s, when educational psychologists like Samuel Wineburg re-conceptualized how history is taught. He emphasized that teaching students to “think historically” meant teaching them to use the tools of the discipline (criticizing sources, corroborating evidence, interrogating the context of creation). “Learning” required active engagement, rather than passive memorization. Roused by these theories, academic historians developed a variety of new, active, teaching methods, which often began with a thought-provoking set of primary sources—photographs, letters, graphics, etc. Teachers then guided students in the use of the tools of the discipline to uncover connections and meaning. Historians coined the phrase, “scholarship of teaching and learning” (SOTL), to signify scholarly attention to teaching. Lendal Calder, a seminal figure in SOTL, exemplified this approach when he reconfigured his U.S. history survey, omitting the textbook and instead asking students to discuss original documents and later providing divergent scholarly interpretations of that evidence. He then guided students to question sources, make connections, and evaluate alternative perspectives.

Recent case studies in archival and library literature illustrate how these theories influenced user education sessions to focus on thinking as well as research skills. Archivists Jim Gerencser and Malinda Triller describe specific active teaching methods used in a history methods course. Peter Carini’s 2009 workshop on teaching with primary sources focused on the competencies and critical thinking skills that students should develop while learning with primary sources. In reference library literature, case studies about library instruction sessions demonstrate how instructors used documents to stimulate student questions and curiosity before showing them how to search in library resources for the answers to their questions.

**METHODOLOGY**

This study was based on an online survey sent to 4,002 historians listed as teaching American history on the Web sites of history departments,
complemented by 25 hour-long interviews with volunteers from the survey. The 627 respondents to the online survey represented a statistically valid sample for the broad swath of historians teaching undergraduate history. All respondents were invited to contribute open-ended comments. One hundred and ninety-one left comments and will be referred to as “responders” in this paper. In addition, 25 randomly-selected volunteers from the survey were interviewed. Each participant was asked to give details about his or her teaching load and practices, as well as an assessment of student reactions to using primary sources. Survey findings provide broad quantitative data (see published survey results), while comments and interviews provide the rich contextual details that shed light on the context and significance of the survey statistics.

FINDINGS

The vast majority of history faculty consider primary sources an essential part of teaching history. Responders noted that “using primary sources...helps develop analytical and critical thinking skills,” and “enables students to learn what professional historians do and teaches them to think historically.” Faculty also agreed that teaching with primary sources is more rewarding for faculty and students. Another responder noted, “Well-structured assignments incorporating substantial use of primary sources stimulate greater student interest, greater intellectual involvement in the work, better understanding and retention of the subject matter of the course.” Only three out of 25 interviewees did not consider primary sources essential to teaching history.

Primary sources, however, also present a greater challenge to students. Almost all interviewees mentioned the difficulty of teaching students to think independently. One responder wrote that students had “enormous resistance” to drawing their own conclusions. Others called undergraduates “daunted,” and one wrote, ”even history majors are very intimidated.” While educational psychologists consider the ability to form independent opinions in the face of conflicting evidence a distinct phase of cognitive development, some faculty interpreted student resistance as evidence that students were underprepared or apathetic. This convinced a small proportion of responders to rely on lectures, textbooks, and standardized tests. The range of opinions suggests
that librarians and archivists should assess faculty attitudes and ambivalence and begin outreach with faculty members already inclined to teach with primary sources.

BARRIERS AND SUPPORT

All faculty indicated that the highest hurdle for them in teaching with primary sources was the difficulty of striking a balance between conveying subject content and teaching critical thinking skills. One interviewee noted that lectures are “still considered the gold standard” and another remarked, “When I’m teaching a broad survey course, I feel responsible to cover certain topics.” Despite this constraint, an interviewee stated, “I don’t think [lecturing is] the best pedagogy. …You get much more engagement from students and much more critical thinking if they are reading.” Teaching faculty who have already created many “gold standard” lectures have to retool to implement new methods.

Class size, course load, and departmental support also had an impact on the use of primary sources with new active learning methods. Liberal arts institutions were significantly more supportive than research universities. Liberal arts colleges often have small classes as well a cultures that reinforce the values of a critical and independent thinking. Faculty at these colleges tend to weigh teaching skills at least as highly as publication in tenure review. Research universities, on the other hand, place a premium on research and training graduate students. In both institutions, heavy course loads make it difficult for faculty to teach with primary sources and active learning techniques. One faculty member with less than 10 years of experience noted, “If you have 200 students a semester, can you even once ask all 200 of them to write a six- to 10-page paper?” Lecture hall seating also inhibits student discussion—faculty responded by modelling how a historian interrogates a primary source, leading discussions of the whole class in the lecture hall (“Never quite as interactive as one would like”), or assigning students to discuss primary sources as dyads. An area with some promise for expanding the use of primary sources is the discussion sections often taught by graduate students. This is a much needed area for outreach, study, innovation, and collaboration. All these factors—large classes, heavy teaching loads, discouraged faculty, and underprepared students—compound each other and
affect outcomes when teaching with primary sources.

**ONLINE PRIMARY SOURCES—CHANGING PRACTICES**

Ninety percent of faculty use published primary source materials to teach, with interviewees citing the high cost as a problem, and their convenience as the principle incentive. Thirty-five percent used online primary sources and 87 percent agreed they would benefit from knowing more about the online primary sources in their field. However, discovery of digital sources was a significant barrier; one interviewee reported, “I spend a lot of time; sometimes I’m still up at 2:00 in the morning, searching online for illustrative images that I can put [online] that will enhance a lecture.” Of 25 interviewees, 14 used Google to find primary sources, 11 checked the Library of Congress or National Archives Records Administration sites, and 11 found new information from colleagues. Not one of the interviewees searched the digital collections of universities or historical societies, and more faculty mentioned getting information about online primary sources from their students (7) and conferences (7) than from librarians (5). When asked if a gateway site or search platform for digitized primary source collections would be valuable to their students and themselves, their answers were an immediate and emphatic, “Absolutely,” Oh, absolutely,” “Absolutely. Yes! A big yes!,” Fabulous of course. Absolutely fabulous!” Numerous responders wrote that they had “a pressing need” for “a clearinghouse of online archives that registers updates and makes clear the extent of holdings.” Learning to navigate the abundant, but poorly structured, deluge of online primary sources presents challenges for faculty and opportunities for archivists and librarians to improve discovery systems.

**HANDS-ON LEARNING IN THE ARCHIVES**

Archival sources, by their very materiality, engage students in a way that complements the accessibility of “virtual” primary sources. A responder
commented, “Students are bowled over by the actual documents,” while interviewees were even more emphatic, saying “There is something kind of magical and phenomenological about being confronted with a document that’s 350 years old.” “My impression is that it’s energizing for them to actually put their hands on the physical documents.” One faculty member noted, “I have seen over the years all kinds of students from exceedingly good to very mediocre get turned on by actually picking up a letter written by a soldier in the Civil War or written by a frontier woman here in Illinois.”

Despite this advantage, only 39 percent of survey respondents assigned sources from an archives in half or more of classes—25 percentage points below faculty who agree their students have access to an archives with relevant materials. Faculty noted the limited hours, small reading rooms, and minimal staffing that make it difficult to take classes to archives or assign archival resources. One interviewee noted that the world class archives on her campus was not a resource for her classes since she “couldn’t haul 168 people over there, even in batches.” Constructing functional class spaces in or near archives would send a strong signal to faculty that Special Collections is serious about undergraduate use of materials.

Coordination of assignments by teachers and archivists is indispensable. One faculty asserted, “Instructors cannot send students to archives … without providing a lot of support, first in class, in precise assignment material, in samples and runthroughs, and in repeat trips… Archival visits must be built into the syllabus and structured with follow-up activities and discussion.” This voice of experience contrasts with familiar anecdotes about teachers who assign archival research to large classes without notifying the archivist, preparing students by explaining the nature of archival research, or checking to see if the archives has materials related to the course. These frustrating episodes probably contribute to the 6 percent of survey respondents who strongly disagreed that students enjoy or benefit from archival research. Another responder noted that a successful assignment “requires teamwork between the archivist and historian.” Archival assignments, like any new endeavor, requires [sic] significant time and effort, but faculty assert they are rewarded when students sense something “magical” or decide to become history majors.

TEACHING HISTORY WITH PRIMARY
The undergraduate history curriculum utilizes primary sources in distinct ways in the freshman survey course, historical methods course, and upper division sub-field courses. Freshmen need to learn to evaluate evidence, read closely, compare points of view, consider purpose and audience, and judge truth claims in the light of other evidence. Online primary sources are most convenient for in class use, while archival materials were reported to be more meaningful for students.

In an example from a Yale freshman seminar, the archivist and instructor pre-selected sets of documents illuminating the theme of the course, the faculty modelled close reading of primary source documents, and then had students analyze their pre-assigned set of documents in small groups. Assignments using this approach can be matched to the level of the students—from simple description of their documents, developing provisional narratives to connect the documents, or assigning secondary research and papers. Freshman seminars like this can lay a foundation for habits of critical thinking as well as build the student’s knowledge of history.

The second point in the history curriculum that introduces primary sources is the historical methods course for majors. Five of 25 interviewees reported that the methods class was the only class that they brought to the archives, and three of those brought them “just to show them what’s available” and “to get a sense of what earlier documents look like.” Three interviewees arranged class trips to other archives in the region. Eight of 25 interviewees never took classes to archives, which when extrapolated to education majors who minor in history, suggests that a quarter of K-12 history teachers will never visit an archives or do any research in primary sources before graduation.

Research papers for upper division classes constitute the most traditional use of primary sources in the undergraduate curriculum, and the one at which archivists were most appreciated. One responder spoke for many when he or she remarked “librarians and archivists are quite effective in one-on-one sessions with students after they have defined a topic.” Reference and outreach to classes, required a different skill set. Another responder reported “I am always disappointed in the presentations that the archivists make. I typically know far more about how to make [the material] accessible and meaningful to the students.” Another reported that some archivists “act as
gatekeepers and do not like students. As younger and more newly trained archivists take over, I have noticed a positive difference.” 59 These generalizations most likely reflect the transition in the archival profession from an emphasis on stewardship to an emphasis on access. In this transition, archivists must learn something of new teaching practices and collaborate with subject librarians.

CONCLUSION

Faculty in a wide variety of fields—rhetoric, communication, and English, as well as cultural, environmental, women’s, ethnic, gender, and religious studies have found primary sources effective in engaging students in the adventure of discovering and learning. Archival sources that engage students are complemented by ever-accessible online sources. Local records—documenting water quality to council minutes and local news—are particularly useful in helping students see the impact of national and international events in familiar contexts. Creative uses of primary sources in new teaching methods engage students, develop their critical thinking skills and increase subject retention. This study highlighted the “magic in pulling on the white gloves,” but also identified barriers such as the need to cover content, high faculty course loads, large class sizes, departmental culture, and inadequate archival facilities. Underuse of libraries online and in house primary resources present research libraries with the motivation to support active learning methods in undergraduate courses. Libraries committed to excellence should not only adapt their services to new teaching methods, but encourage their subject librarians to coordinate their outreach efforts with special collections librarians and archivists to actively promote the use of their unique resources.

NOTES

1. Interview 320025, p 21.
2. For a copy of the survey tool, and analysis of results, see appendices in Doris Malkmus, “Teaching History to Undergraduates with Primary Sources: Survey of Current Practices,” Archival Issues: Journal of the


5. For more a complete literature review see “Doris Malkmus, “‘Old Stuff ’ for New Teaching Methods: Outreach to History Faculty Teaching with Primary Sources,” (accepted for publication) portal: Libraries and the Academy(2010): . Information guiding K–12 teachers in the use of primary sources is well developed and often useful for teaching non-majors. The following are suggested readings: the Teacher page on the Library of Congress site for using primary sources. Library of Congress, “Teachers: Bringing the power of primary sources into the classroom,” Library of Congress, http://www.loc.gov/teachers (accessed July 19, 2010); the National Archives Records Administration Web page, Educators and Students, offers the greatest number of sources of information about teaching with primary sources, although they are focused on online primary sources. National Archives and Records Administration, “Educators and Students,” National Archives and Records Administration, http://www.archives.gov/education/ (accessed July 14, 2010). The best-
known site devoted to college-level teaching is located at the Center for History and New Media at George Mason University. This site organizes online primary sources by theme and offers teaching ideas related to the topic. Center for History and New Media, “About,” Department of History and Art History, George Mason University, http://chnm.gmu.edu/about (accessed July 15, 2009). These three sites were “first stops” for many of the interviewed faculty. The new California Digital Library, Calisphere, http://www.calisphere.universityofcalifornia.edu/ (accessed July 14, 2010) is the premier example of a search site for digital sources designed with teachers in mind and completely unknown to academic faculty at the time of the interviews.


8. Indiana University, Bloomington, Libraries, SOTL, Selected Library


14. The number of respondents included 415 tenured faculty, 100 tenure-track faculty, 66 instructor/adjunct, and 10 other. The category of instructor/adjunct included a wide variety of new Ph.D.’s and emeritus that did not constitute a coherent group. Associate degree institutions were so severely underrepresented that they are not included in this report. This article will use the term “faculty” to refer to all respondents, and the terms “tenure track” and “tenured” to refer to those groups specifically. The number of tenured faculty exceeded their proportion in the profession by 14 percent, while tenure–track faculty were underrepresented by 31 percent. Nationally, doctorate-granting institutions comprise 31 percent of the total;
in this survey they comprised 48 percent. “Instructor/adjunct/lecturers” and “Others” included a wide mix of emeritus professors, long-term adjuncts at community colleges, and new graduates that did not clearly represent any single group for purposes of analysis. In respect to institutional categories, universities were slightly overrepresented compared to national statistics; associate-level colleges comprise 30 percent of the national total, while in this survey they comprised only 1.2 percent—so severely underrepresented that they were not included in the analysis. Research about teaching with primary sources at community colleges is urgently needed.


16. Footnotes for comments also note the faculty status, type of institution, years of experience, and access to an archives. Footnotes for interviews do not include identifying information to protect the privacy of interviewees.

17. Comment 81, tenured, baccalaureate, 11–15 years, no archives.
18. Comment 34, instructor, university, 11–15 years, yes archives.
19. Comment 167, tenured, university, 15+ years, yes archives.
20. Comment 148, tenured, masters, 15+ years, yes archives.

24. One interviewee wrote that local high schools had crushed any budding historical curiosity through a regime of textbooks, fill-in-the-blank worksheets, and multiple choice tests. He felt they were underprepared for work with primary source work. Interview 320026, p. 8.

25. One responder from an institution with low admission standards wrote students “have never been taught how to [analyze a] document or find any primary source, let alone understand what is primary versus secondary” and “a 60 percent failure rate is typical in a survey course here.” Comment 174, tenured, masters, 11–15 years, yes archives.

27. Interview 320018, p. 31.
28. Interview 320014, p. 9; p. 8. For insight and an enjoyable read about the

29. A strong proponent of using primary sources counseled “younger faculty in...[his] institution to adopt [teaching with primary sources] with caution since it may draw substantial time away from publication, which is the primary consideration for tenure here.” Comment 167, tenured, university, 15+ years, yes archives.

30. Some faculty asked students to keep journals or portfolios documenting their reactions to assigned primary sources. Interview 320033, p. 11; 320007, p. 3.

31. Interview 320026, p. 6; interview 320013, p. 2
32. Interview 320011, p. 5.
33. Interview 320016, p. 13
34. This survey and interviews did not include graduate students; in light of the fact that they are learning to be teachers, more research into opportunities and barriers to using primary sources is indicated.

35. On responder reported, “I’ve stopped using a print document reader and am trying to use only primary sources available on the Web in my survey classes this semester. This is, in part, a reaction to the high cost of the readers.” Comment 130; tenured, masters, 6–10 years experience, yes archives.


37. The exception to this generalization is that several faculty mentioned the well-known Civil War website, “Valley of the Shadow,” at the University of Virginia, http://valley.lib.virginia.edu/. (accessed July 15, 2010.)

38. Interview 320016, p. 21.
41. Interview 320035, p. 28.

42. Comment 95, tenured, baccalaureate, 15+ years, yes archives.
43. Comment 178, tenured, university, 11–15 years, yes archives.

44. For example, one responder wrote, “It is very time consuming to explain to a large class how to interpret sources.” Comment 21, instructor, Master’s, 15+, yes archives.

45. Comment 45, tenure track, university, 6–10 years, no archives.
46. Interview 320030, p. 30.
The percentage of those who strongly disagreed was highest for those with 0–5 years of experience, but those who moderately disagreed were evenly distributed among all years of experience.

Lighting Fires in Creative Minds: Teaching Creative Writing in Special Collections

David Pavelich

THE RISE OF CREATIVE WRITING

In his 2009 book *The Program Era: Fiction and the Rise of Creative Writing*, UCLA professor Mark McGurl argues that, “the rise of the creative writing program stands as the most important event in postwar American literary history.” McGurl’s claim is controversial, but the fact at its heart is well documented: the rise of creative writing as an academic discipline in the United States has been meteoric. The University of Iowa Writers’ Workshop, for instance, began only in 1936. Seminal and still influential, it was the first creative writing degree program in the United States. Other institutions such as Cornell University and the University of Houston quickly followed Iowa’s lead and developed well-known creative writing programs.

As testament to the growth of these programs, the Association of Writers and Writing Programs (AWP) currently reports nearly 500 member institutions, and there are many other post-secondary institutions that offer creative writing courses but are not members of the AWP.

Growth in the number of students earning creative writing degrees is, not surprisingly, proportionate to growth in programs. According to statistics provided by the National Center for Education Statistics, U.S. degree-granting institutions awarded 2,333 creative writing degrees in the 1997-98 academic year (1,013 bachelor’s degrees; 1,314 master’s degrees; and 6 PhD degrees). 10 years later, the total number of creative writing degrees granted annually had more than doubled to 4,895 in 2007-08 (2,265 bachelor’s degrees; 2,618 master’s degrees; and 12 PhD degrees). What’s more, many students not
majoring in creative writing often enroll in one or more creative writing class during their academic careers. Cornell University’s Chronicle Online reported in 2007 that, “[m]ore than 500 Cornell undergraduates enroll in campus creative writing courses annually.”

Creative writing programs offer special collections librarians unique outreach and instruction opportunities. It is commonly assumed that literature derives purely from inspiration—novels, poems, and creative essays flow effortlessly from their authors’ hands directly onto paper or screen. Because of this, creative writing students (as well as students in the visual and performing arts) rarely receive direct outreach from libraries. This assumption, however, is blind to the importance of research, craft, and publication in the creation of new literature. Special collections librarians are poised to provide important lessons in primary research, writing and editing processes, and modes of publication.

Special collections instruction for creative writing classes offers a fresh opportunity to merge traditional special collections instruction methods (such as the “show-and-tell”), the workshop approaches found in writing programs, and the bibliographic instruction goals of our general reference peers—to teach how to find, how to assess, and how to make use of information. Special collections instruction should be designed to provide the three types of participant in the room—faculty, student, and librarian—equal opportunities to participate in the activity. In order to meet a variety of learning styles, special collections librarians need to develop a student-centered approach to leading sessions, and should encourage active learning by integrating sessions into the goals and flow of the syllabus; stressing discussion over presentation; provoking critical thinking; and selecting the most provocative/evocative materials available to them.

What follows are five examples of creative writing sessions held in the Special Collections Research Center at the University of Chicago Library. Each suggests a different approach to instruction, but all are unified by their emphasis on collaborative teaching and class discussion. Such examples are always local and tied to the strengths of unique collections, but the approaches are extendable in many settings.

**HISTORICAL FICTION**

“[T]here is generally no substitute for knowing what you are talking about,”
quipped Wallace Stegner, novelist and founder of the Creative Writing Program at Stanford University. “Many fictions, whether they involve history or some aspect of contemporary life not in the common experience... represent more knowledge, both from experience and from research, than shows on the surface.” In other words, writing historical fiction requires advanced research skills, which libraries are prepared to provide. A tale set in the 1920s, for instance, elicits countless research questions: What clothes does my character wear? What cigarettes does she smoke? What buses or trains does she ride?

Teaching in the University of Chicago’s Graham School of General Studies Writer’s Studio, novelist Achy Obejas visits the Special Collections Research Center annually with her students to discuss research for fiction writing. These visits have demonstrated that, for creative writing classes, it is crucial for the instructor to participate in the discussion. As a living and published author, the instructor carries an important artistic authority. Obejas narrates her own experiences with research; she may stress the importance of food in fictional scenes and provide literary examples, while the librarian provides instruction on how to research food from different cultures or time periods.

In a presentation designed by librarians, Obejas’ students are guided through formats such as historical newspapers, magazines, maps, and printed ephemera. They are also instructed in searching for narrative elements like food, costume, and transportation. As always, instruction sessions for historical fiction stress “format agnosticism” and include introductions to searching and using manuscripts, printed books, and electronic resources.

**EDITORIAL INTERVENTIONS**

In 2008, University of Chicago poet Garin Cycholl asked his poetry students to read Michael O’Brien’s acclaimed *Sleeping and Waking*, a volume of poetry published by Chicago publisher Flood Editions. The Special Collections Research Center holds the editorial files for Flood Editions, and Cycholl and his students visited the library to investigate the development of *Sleeping and Waking* from manuscript to published book. As a group, we examined O’Brien’s original manuscript, read aloud from recommendations for changes found in the editor’s correspondence, discovered poems cut from the published version, and discussed whether we agreed or disagreed with the editor’s suggestions.
The session was an exercise in critical thinking. Differences of opinion were voiced, and the young poets assumed the role of editor and witnessed the value of the editorial process. “The students really enjoyed working with the poets’ papers,” commented Cycholl. “I tried to impress on them an understanding of poetry as a way of being in the world, not simply work carried on alone, but a conversation with other poets, editors, and readers. The poets’ letters and exchanges developed students’ sense of this conversation…. These exchanges also influenced the workshop’s larger dynamic in that writers began to see the influence of workshop conversations on their own work.”

**DRAFTS**

Poet Leila Wilson brought her students from the creative writing program at the School of the Art Institute in Chicago to the Special Collections Research Center to discuss the concept of revision. Wilson wanted her students to see poems by well-known poets in various drafts, which are found in the records of *Poetry: A Magazine of Verse*, and to discern the improvements made to poems over multiple iterations.

The session was designed around drafts of poems written by poets on the class’s syllabus. A sustained discussion, however, centered on two versions of Roethke’s poem “Reply to Censure,” which appeared in *Poetry* magazine in November 1937. Accompanying the two versions of the poem is a brief letter from Roethke to *Poetry* editor Morton Dauwen Zabel, in which Roethke says, “Thank you for… the suggestions, which I have tried to follow. I believe the piece is much stronger, for I have eliminated most of the abstract words.” The class discussed how the second version of the poem was possibly less “abstract,” adding to students’ understanding of both Roethke’s work and the more general concepts of concrete and abstract language.

The manuscripts served as evidence of the labor of craftsmanship. Successive drafts by eminent poets like Roethke make clear that the processes of writing—most specifically revision—apply not just to student writers, but to all poets, including canonical modernists.

**VERSIONS**

“Literature, and the making of literature, is usefully approached from the angle
of its material productions,” suggested University of Chicago poet Peter O’Leary after a class session in special collections. “I like bringing young poets to the archives to show them that even the greatest works of literature have undergone changes at the hands of printers, publishers, and even poets themselves, sometimes long after the works themselves have initially appeared.” O’Leary visited the Special Collections Research Center with his beginning poetry writing class to answer three stated questions: What is it like to publish poetry? Who publishes poetry? And when something is published, does that mean it can’t ever be changed?

To answer these questions, Walt Whitman’s idiosyncratic approach to composition was the session’s focus. Whitman famously changed the text of *Leaves of Grass* between 1855 and his death in 1892, revising and adding to his long poem, creating a poem by accretion. To demonstrate the changes, students, instructor, and librarian read aloud from, and discussed, several editions of the poem published during Whitman’s lifetime. The class also examined samples of Whitman’s manuscripts in both facsimile and holograph forms. The students were challenged to consider not just the “material production” of various editions, but the quality of the poem as it grew through the years.

**SELF-PUBLISHING AND ALTERNATIVE BOOK FORMS**

At many institutions, little magazines, artists’ books, and small press publications live in special collections. University of Chicago poet and assistant professor Jennifer Scappettone has drawn on the Special Collections Research Center for an assignment for her intermediate poetry students: “I want each of the students… to make a chapbook at quarter’s end,” Scappettone wrote. “[T]he idea is to expose them to small-press journal editions and chapbooks of differing proportions, materials, and scope.”

Scappettone has two stated goals, to get her students’ “imagination going,” and to “reacquaint their generation with the *book* as medium.” These sessions are broadly historical, with an emphasis on recent poetry and handmade books. One session with Scappettone and her students began with a discussion on the history of the pamphlet and chapbook as forms, beginning with German Reformation *flugschriften*, working through 17th century English
chapbooks, and ending with contemporary avant-garde publications. The group then talked about the tradition of self-publication, from Walt Whitman’s *Leaves of Grass* and Gertrude Stein’s Plain Editions to the present. In the end, students examined how chapbooks and pamphlets were made and identified ways for the students to make quick, handmade books of their own. Important literary works are often originally published modestly, so the session stressed inexpensive printing methods, such as photocopying, and easy hand-binding, like stapling or sewing. Students were empowered to present their own work in an expressive and DIY (do-it-yourself) medium.

**CONCLUSION**

While this chapter focuses on strategies for the use of manuscripts and rare books in creative writing instruction, it has a second, broader message. Within colleges and universities, academic departments and areas of emphasis are born, change, and occasionally disappear. For special collections libraries to remain vibrant and relevant presences on these dynamic campuses, librarians need to identify, reach out to, and evolve innovative ways to provide services to developing user groups; the creative writing phenomenon is only one example among many (African or African American Studies, Latin American Studies, and Middle Eastern Studies stand out among them).

And finally, there is at least one value to bringing young writers to our collections that cannot be easily described: inspiration. “Though it is always helpful to the young to be steered and guided toward what may catch their interest,” reflected Stegner, “I would be inclined, also, to throw open the library and let them find many things for themselves. The delight of discovery is a major pleasure of reading; and discovery is one of the best ways to light a fire in a creative mind.”

**NOTES**

1. The author is now at Duke University.
3. The Association of Writers & Writing Programs

4. U.S. Department of Education, National Center for Education Statistics. Integrated Postsecondary Education Data System (IPEDS), “Table 275. Bachelor’s, master’s, and doctor’s degrees conferred by degree-granting institutions, by sex of student and discipline division: 2007-08.” (This table was prepared July 2009.)


7. Email with Cycholl, July 16, 2009.


Special Collections Instruction in the Sciences: A Collaborative Model

Barbara Losoff, Caroline Sinkinson, and Elizabeth Newsom

Science undergraduates seldom have the opportunity to interact with historical primary sources that are the foundation of scientific thought and scholarship. At the University of Colorado, Boulder (CU), collaboration between librarians and faculty resulted in the development of an active learning model for undergraduate biology students and other science classes. This project arose in response to a request for hands-on, experiential learning to engage students on the history and the relevancy of science through books, manuscripts, and realia. This chapter presents a model for using special collections to augment student learning in the life sciences, tracing the steps from the initial collaboration, to the hands-on session, and finally to the design of an active learning module.

The richness of CU’s Special Collections Department spans numerous disciplines and includes literary manuscripts and realia. Two prominent donations, the Sam Tour Collection and the Charles DePuy Collection, provide the basis for the department’s scientific materials. These collections include first editions of Franklin’s *New Experiments*, Hooke’s *Micrographia*, and Beilstein’s *Handbuch*. Sadly, many students may not uncover these treasures because approximately 45 percent of the department’s holdings are accessible only via card catalog. As a result, class visits are a primary source of student exposure to the collections. Since its inception in 1963, special collections instruction was handled by a mix of librarians and/or paraprofessionals all of whom had other duties (cataloging, acquisitions, exhibit construction, etc.) limiting the ability to offer classes. From 2000-2004, and following the hire of an instruction librarian in 2001, the department saw a 75 percent increase in the number of CU classes receiving instruction in Special Collections.
Although arts and humanities students have been the primary users of special collections, the department does have a history of teaching science classes and actively encourages the science faculty to take advantage of instruction opportunities.

Several libraries have recognized the potential for special collections to inspire students’ learning and have provided various models of class integration. Schmiesing and Hollis (2002) describe a humanities-based model for enhancing undergraduate and graduate learning through a collaborative effort between a special collections librarian and a German professor.2 Visser (2003) presents a hands-on undergraduate session for a microbiology course with an accompanying bibliography.3 Alvarez (2006) describes an undergraduate History of Science class where students address “censorship in the first two-centuries of printing.”4 In each experience the authors note positive outcomes including students’ awareness of historical context and the humanizing of course content through physical objects. In Alvarez’s model students learn the historical context of censorship by physically interacting with Copernicus’ *De Revolutionibus* of 1566. Gardner and Pavelich (2006) ask students to relate materials to themselves and their lives which connects students to course content and “provides an important humanizing perspective.”5 The central theme of each of these models is the collaboration between librarians and faculty. Through collaboration, the potential of transforming special collections departments into “learning laboratories where students work hands-on with primary documents, and incorporate them into original research projects” may be realized.6

COLLABORATION

In 2002, a CU science librarian and a biochemistry faculty member, Professor Shelley Copley, began discussions which provided the impetus for extended collaboration with the Special Collections department. Professor Copley expressed an interest in exploring ways to engage both biology majors and non-majors in a course on infectious diseases. The science librarian suggested introducing the undergraduates to related primary materials in special collections as a means for enhancing the course content and collaborated with the special collections librarian to identify materials that would engage the students. With the assistance of the special collections staff, the science
librarian created an annotated bibliography which included an account of the plague at Aleppo in 1756, illustrations of rat-catchers and corpse bearers from 1839 (see figure 10.2), Redi’s work from 1668 that disproved the theory of spontaneous generation, and a working Culpepper-type microscope from 1770 (See Appendix 10.1). All participants considered this collaboration a success, but several years went by before Professor Copley taught the class again and could make time for visiting special collections.

Figure 10.1. Image from Micrographia: Or, some physiological descriptions of minute bodies made by magnifying glasses (London: J. Martyn, 1665), showing drawing of a flea.

Figure 10.2. Image from The cries of London (London: John Bowyer Nichols and Son, 1839) showing a rat catcher during the plague years.

In the winter of 2009, Professor Copley informed the science librarian that she was teaching a course in the spring on the history of microbiology,
including infectious diseases. The two began preparations for another special collections visit. For this session, the science librarian wanted to incorporate teaching methods to enhance student learning and contacted the instruction librarian as well as the special collections librarian. Once this team was established, the librarians began identifying potential primary materials and were assisted by Professor Copley, who provided the content knowledge for the class session. The librarians drafted an annotated bibliography and developed an enhanced website for the course, which included color photographs, a slide show of materials, and secondary source databases. In spring 2010, students attended a session in the Special Collections Reading Room where the librarians provided historical context and physical description of each piece, while answering student questions. Feedback was uniformly positive, with several students indicating an eagerness to further investigate the collections and to explore the mysteries therein. Professor Copley, impressed by the level of student engagement, invited the special collections librarian to attend a biochemistry department meeting to present on the class experience of visiting the library and to display the associated website. The librarian answered questions about the materials held in special collections and explained the procedure for class visits. The faculty response was enthusiastic with many questions and positive comments.

With this positive feedback, the librarians were poised to continue outreach and to promote the incorporation of special collections into the science curriculum. However, the librarians also realized that the awe stimulated by special collections materials could be channeled to encourage self-directed student-researchers. The lecture based format of the initial session appeared necessary given time constraints; however, the design restricted the cooperative and active learning potential inherent in special collections instruction. With that in mind, the librarians planned an assignment and class to reposition students and librarians as co-investigators, working collaboratively to inspire learning. The librarians intend to test the assignment in 2012.

**FUTURE GOALS AND ASSIGNMENT**

The assignment, as the librarians conceptualized it, is founded on cooperative instructional strategies that encourage active student participation. According to the *Encyclopedia of Educational Psychology*, cooperative learning
processes “significantly restructure classrooms from passive learning environments, with the teacher dominating instructional conversation, into engaging environments where students actively participate.” As in previous sessions, the librarians and teaching faculty will compile a bibliography of special collection materials related to class content. The materials will be available in the reading room for close examination, but the students, rather than librarians, will be responsible for describing and researching the materials. Students will pair with a classmate and will select a resource from the bibliography to examine, research, and evaluate. Student pairs will share their findings in a summary and presentation given to the entire class in the Special Collections Department at a later date. Librarians will provide support for inquiry through consultations as well as a list of library reference sources, historical databases, and related resources.

<table>
<thead>
<tr>
<th>Table 10.1. evaluation Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Title/ Description:</td>
</tr>
<tr>
<td>2. Creation date:</td>
</tr>
<tr>
<td>3. Printer or Scriptorium:</td>
</tr>
<tr>
<td>4. Who created or authored the source? Provide information about them.</td>
</tr>
<tr>
<td>5. Who was the intended audience? Who would have used this? Describe user characteristics.</td>
</tr>
<tr>
<td>6. What was the intended function of the source? Describe.</td>
</tr>
<tr>
<td>7. Describe the format, physical material, and typography or handwriting. What does the physical appearance tell you?</td>
</tr>
<tr>
<td>8. Does the piece remind you of any modern information source? Why or why not?</td>
</tr>
<tr>
<td>9. Why or why isn’t the source relevant today?</td>
</tr>
<tr>
<td>10. Is it considered canon in the sciences? Why or why not?</td>
</tr>
<tr>
<td>11. Why did you choose this source?</td>
</tr>
<tr>
<td>12. What other questions do you have about the source?</td>
</tr>
</tbody>
</table>

In order to guide the evaluation, students will respond to a series of questions which prompt investigation of the source’s historical context, relatedness to current information sources, physicality, and creator. Students will also be asked to reflect on their motivation for choosing the source and continued curiosity about the source. Similar questions were used in the special collections assignments designed by Gardner and Pavelich and by
Gerencser and Triller.9 (See table 10.1).

These questions and assignment aim to meet four main objectives: (1) Provide exposure to the rich materials available in special collections, (2) Provide an active and collaborative learning environment, (3) Facilitate critical evaluation of information sources, (4) Introduce students to additional library information sources.

The librarians identified ‘exposure to the rich materials available in Special Collections’ as a core objective because of the potential for these materials to inspire students. Students are given an authentic learning experience with physical objects in order to interact with course content, in which, as Gardner and Pavelich identify; students acquire “information about historical context and gain a broader understanding of the topic under discussion.”10 Furthermore, special collection libraries are an ideal setting for active learning instructional design where tactile representations of the subject are available.11

Cooperative and active learning were essential to the assignment design. Student-centeredness and the recognition of students’ prior knowledge are two core aspects of active learning environments, which the assignment meets by allowing student self-selection of the studied material. Students’ interest and curiosity drive the research and presentation, creating ownership of their own learning. Librarians and teaching faculty may contribute and join in the dialog, but they do not monopolize the session. By presenting findings and impressions, students share their knowledge with peers and in so doing increase their learning.

The third assignment objective, critical evaluation of information sources, is united with the information literacy goals of the Library’s mission. The assignment asks students to investigate and pose questions about sources, in order to evaluate information critically and to reflect on the process of information creation, distribution, and scholarly discourse. In terms of content, students may explore scientific theories and beliefs which have since been disproven, perhaps theories about disease contraction or apothecary remedies that were once commonly accepted (See figure 10.3). By comparing historical texts with modern scientific thought, students will uncover stark contrasts which reveal the importance of being critical consumers of information.12 Students will also observe how knowledge and information evolve through discourse and communication. While these goals are further reaching than special collections, the intriguing nature of rare materials offers an engaging
lesson in critical evaluation.

The final objective of the assignment was to expose students to additional library resources by asking them to consult secondary sources. Librarians will provide a digital course guide to assist students in these efforts including significant reference sources in the sciences, biography, and history. The guide responds to the students’ desire to explore awe-inspiring materials while simultaneously widening their resource awareness. The librarians themselves are another library resource highlighted by the assignment. Students are invited to meet librarians for individual consultations and coaching, which may help them with the assignment but are services available for future information needs as well.

The structure of this assignment may be easily revised to meet the needs of other disciplines or courses. Librarians and faculty could tailor the bibliography and sources to match the course focus or subject matter; students could also contribute to this stage of the assignment. Similarly, the evaluation questions, to which students respond, could be readily revised to meet class objectives whether those are critical evaluation, contrast of primary and secondary sources, disciplinary history, production history, or physicality of the source. And finally, the outcome of the assignment need not be a presentation. Other possibilities are a multimedia project, a collaborative online wiki or bibliography, or even a traditional research paper.

Figure 10.3. Image from Cheap and good husbandry (London: W. Wilson, 1648) showing title page.
Drawing on the expertise of all the collaborators, this active learning model was designed to engage undergraduates in both the history and relevance of science through the use of realia. Special collections’ have the ability to humanize science, to inspire awe, and to bring history to life. By exploring the connections from past to present, the librarians are poised to continue collaboration in the sciences and to encourage the incorporation of special collections into the science curriculum.

**APPENDIX 10.1**

*Bibliography—MCDB 1030 Plagues and People*

*Barbara Losoff*

*Science Library*  
*4/7/2003*

**PLAGUE**

- Kredel’s 1620 English translation; detailed description of the plague and conditions in the streets.

- Contains account of the plague at Aleppo.

- Shows Job covered with boils and lying on a dung heap

- Fictional account of the plague in London told first hand; contains statistical information.

- Illustrations of rat catchers and corpse bearers.

Chamberlayne, John. “Remarks upon the Plague at Copenhagen in the Year 1711.” *Philosophical Transactions of the Royal Society*, v. 28 (1713), pgs. 279-281.

- Provides theories as to why the poor are more likely to die of plague (i.e. their “nasty manner of Living.”)


- Illustrations of physical abnormalities and death.

**Microscope**

Hooke, Robert. Micrographia: or, Some physiological descriptions of minute bodies made by magnifying glasses. With observations and inquiries thereupon, 1665.


- Provides descriptions and preventative measures for a variety of ailments: influenza, plague, and consumption

Wall, J. “A Letter…concerning the Use of the Peruvian Bark in the Small Pox.” *Philosophical Transactions of the Royal Society* v. 44 (1747), pgs. 583-595.

- Case studies of particular persons struck with small pox and treated with Peruvian Bark

• contains drawings of people dying of small pox.

**CONSUMPTION, INOCULATION AND SMALL POX:**

Willich, A.F.M. *The Domestic Encyclopedia: or a Dictionary of Facts & Useful Knowledge.* Philadelphia:

Abraham Small, 1821. v. 1 & 2
  • Includes entries for consumption and inoculation

  • Information on consumption.

*Cheap and Good Husbandry*, 1648.

Cullen, William. *First Lines of the Practice of Physic for the Use of Students in the University of Edinburgh.* Philadelphia: Steiner and Cist, 1781.
  • Accounts of plague and small pox, their prevention and cure.

Allen, John. *Synopsis Medicine, or, a Summary View of the Whole Practice of Physick.* 1749.
  • Inoculation of small pox.

  • Describes small pox inoculation practices in Turkey which Montagu later helped introduce in England.

French, John. *The Art of Distillation or a Treatise of the Choicest*
- Describes distillation of plants, animals in an effort to combat plague, consumption.

- Symptoms, diagnosis, and care of patients with small-pox and pulmonary consumption. Early medical illustrations.


Schizomycetes/Pasteur and anthrax
Term proposed by Nageli in 1857 to include all those minute organisms know as Bacteria, microbes, etc. Robert Koch 1870 proves that microorganisms cause infectious diseases by injecting anthrax spores into mice. Pasteur and Anthrax—1882 develops the first successful vaccine to prevent anthrax in animals.

Malaria
Marsh miasma or paludal poison, hill fever, jungle fever. The term malaria was introduced into English medical literature in 1827 by Macculloch. Deadly fevers have been recorded since the beginning of the written word. Quinine made from the bark of Cinohona tree in S. Am. Used more than 350 years ago to treat malaria.

Anthrax
Records of anthrax go back to ancient times, supposedly the murrain of Exodus. Virgil mentions it, but alludes to anthrax as only a disease of cattle. Murrain is a term applied to extensive outbreaks of disease in cattle. One of the symptoms is boils, also known as woolsorter’s disease.

• Redi disproves the theory of spontaneous generation and introduces the scientific method.

NOTES

7. See http://ucblibraries.colorado.edu/services/instruction/courses/mcdb.htm for more information.
8. Robert J. Stevens, “Cooperative Learning,” in Encyclopedia of


11. Schmiesing and Hollis, p. 466.


More than Gold Leaf: Teaching Undergraduates in Capstone Courses about the Scholarly Use of Medieval Manuscripts

Julie Grob

As the University of Houston has embraced a more research-based curriculum in recent years, the needs of undergraduate students in upper level history courses have changed. Rather than viewing medieval manuscripts solely as examples of material culture that contextualize their study of the Middle Ages, our history students need to understand how scholars actively use medieval manuscripts in their research. However, in a field where primary sources are both fragile and extremely valuable, how does a special collections librarian convey to students the unique nature of research with original manuscripts? In this case study, I share the approach I used when redesigning the special collections visit for a medieval history capstone course, an approach which I believe would translate well to other research-oriented courses.

In 1998, the Boyer Commission on Educating Undergraduates in the Research University published the highly influential report “Reinventing Undergraduate Education: A Blueprint for America’s Research Universities.” One of its ten recommendations for undergraduate study is that “The final semester(s) should focus on a major project and utilize to the fullest the research and communication skills learned in the previous semesters…” in a course “that corresponds to the capstone of a building or the keystone of an arch.”¹ The capstone course, now a common feature at universities, is a culminating course for the student’s major and prepares her for graduate or professional work.

In 2007, the University of Houston History Department began requiring
that their majors complete such a course prior to graduation. The development of seminars that would introduce students to the skills used by professional historians reflected a broader movement that was occurring at the university. In 2008, UH unveiled a five-year campus-wide Quality Enhancement Plan (QEP) related to undergraduate research. The QEP is a required component of the reaffirmation of accreditation process for the Southern Association of Colleges and Schools.

The adoption of capstone courses and the QEP-driven focus on research has helped to increase the number of faculty who are interested in exposing their students to special collections materials. In courses such as the English Department’s “Introduction to Literary Studies” and “1771: Four Cities in One Year”, students visit the Evans Room (our dedicated classroom) and conduct hands-on research with literary manuscripts and eighteenth century books. Other classes require students to come to Special Collections and work with original documents in archival collections, using primary sources to develop their research papers. However, these approaches are not feasible for students studying medieval history, art, or literature, as the Library’s primary source materials are limited in number and too fragile to withstand extended handling.

Special Collections at the UH Libraries holds the largest collection of manuscripts in Houston—12 books and 8 individual leaves. Items in the Medieval and Renaissance Manuscripts Collection range from a 13th-century Paris Bible filled with historiated, zoomorphic, and decorated initials to a 15th-century Italian choral service book speculatively attributed to a seminary in Rome. Because the collection leans heavily towards devotional and theological works of the 14th and 15th centuries, Special Collections has supplemented these originals with high quality facsimiles that represent earlier centuries and secular topics. This collection is a popular teaching resource for faculty in the departments of Art, Art History, English, History, Modern and Classical Languages, and Music.

In 2007, Dr. Sally Vaughn, a scholar of medieval history, began redesigning several of her upper level courses as capstones. These courses included The Normans, The Crusades, and The Early Middle Ages. The latter course will be used as a representative example for this case study. Vaughn’s 2009 syllabus opens by stating, “This class is a Capstone Seminar, which seeks to teach you both the substance of the class subject, The Early Middle Ages, and the professional methodology of historical research and writing.” The major project for the course is the preparation and presentation to fellow
students of a 10 page paper during a mock conference at the end of the semester. In addition to reading and discussing monographs about the early middle ages, students also read and discuss a book on performing research. They visit the Library twice for instruction sessions, one with the History Librarian on finding and evaluating database and web resources, and one with the Digital Projects and Instruction Librarian for Special Collections on original primary sources.

Dr. Vaughn had previously contacted me by e-mail in the spring of 2009 and asked if I would give a presentation to students in her Crusades course on “manuscript sources and their uses.” In my prior teaching with manuscripts, I had focused almost exclusively on showing students the physical aspects of the books in our collection and explaining how the books were produced. However, for a capstone course I needed to better align the special collections visit with her pedagogical goal of training students about the research methodologies of the professional historian. I decided to provide an abbreviated version of the traditional manuscript book “tour,” while adding a discussion about where original manuscripts can be found, how print and digital facsimiles can supplement original manuscripts, and what a manuscript book can reveal about its origin and use to the scholar. The focus of the capstone course encouraged me to adapt my typical medieval manuscript class session to one that introduced information literacy skills for using manuscript sources.

By the time Vaughn brought her Early Middle Ages class to Special Collections in the fall of 2010, a new structure for the Special Collections class visit was fully established. Each three-hour visit now comprises three parts: a “tour” in which students view original medieval manuscripts and learn how they were produced, an unstructured period during which students can independently explore relevant facsimiles, and a group discussion about how scholars conduct research with manuscripts. An assessment quiz at the end of class helps to gauge how much the students learned about manuscript book production and the research methodology of the medieval studies scholar.

For the “tour” part of the class, I invite students to gather around two tables, one of which displays manuscripts and materials related to parchment and writing (e.g., animal skins, quills), and the other which displays manuscripts and materials related to illumination, decoration, and binding (gold leaf, a burnisher). As I go over the basics of manuscript production with the students, I point out as many marks of production as I can—prickings, guide
letters, and the missed passage of a psalm that has been added in by the corrector. I make sure that every student has a chance to see the marks up close because they so powerfully convey not only the techniques used, but the human reality of manuscript production. I pepper my talk with questions such as “Who knows what parchment is made from?” and “Do you think that if you were a scribe you would ever make a mistake?” in order to engage students and encourage interactive discussion. I emphasize several over-arching themes—that manuscript production happened in both monastic and secular environments, and that manuscripts were designed according to a set of conventions rather than created as imaginative works as art.

Following the “tour”, students spend some time looking at facsimiles spread out on other tables, divided into Early Medieval and High Medieval groups. The facsimiles provide access to one-of-a-kind books such as the Book of Kells and the Bury Bible, and books that cover secular themes such as the amusements depicted in Alfonso X’s Book of Chess, Dice, and Draughts. This unstructured time also gives students the chance to experience the books one on one as they were intended to be experienced. Additionally, I use this time to offer students a look at the decorations and miniatures in our Bible and Books of Hours, as only the professor and I handle the books directly during class. For most of my class visits in which students work with facsimiles of medieval books, I give them a worksheet to fill out that requires them to interact with and evaluate one particular facsimile. However, with the capstone courses, I prefer to give them a more unstructured time that segues into a short break, so they will be fresh for our discussion.

During the discussion, I lead students through five questions about how scholars use medieval manuscripts for research. I also encourage Dr. Vaughn to share tales of her own experiences doing research, which often involve trips to European libraries. These stories add a lively dimension to the discussion, and help students connect the rather generic research skills they are learning about to the reality of their professor’s experiences.

For the first question, “what kinds of scholars use medieval manuscripts for their research?” I ask students to identify various disciplines in which scholars may consult manuscripts for research, and they usually respond energetically by calling out fields like history, religion, science, art history, and music. For the second question, “where can scholars find medieval manuscripts?” we discuss the dispersal of manuscripts around the world. Students are usually quick to understand that they would be more likely to find
manuscripts in Europe than Texas! I also explain that some manuscripts are inaccessible because they remain in private hands. Because most manuscripts that would be referred to by undergraduate in their papers can be found through online search engines, I only touch briefly on the availability of printed bibliographies and union catalogs like WorldCat.

Following an explanation of how to find manuscripts in the UH Libraries catalog, we look at several catalogs of national libraries such as the British Library, Bibliothèque Nationale de France, and the Koninklijke Bibliotheek in the Netherlands. We also look at the websites of a few private libraries and museums, such as the Morgan Library, Getty Library, and Walters Art Gallery. Viewing these catalogs and websites with their specific access points teaches students how manuscripts are located and used by scholars. For example, the Manuscript search page on the British Library’s website uses homegrown manuscript numbers, leading to a discussion of shelfmarks and how manuscripts are often classified differently than other books in a library.

When the discussion moves to the next question, which asks about alternatives to original manuscripts, we talk about print facsimiles, like those they looked at during the unstructured part of the class, and microfilm libraries like the Vatican Film Library at St. Louis University and the Hill Museum and Manuscript Library at St. John’s University.

I read students a short excerpt from a 2000 article published in Chronica, the newsletter of the Medieval Association of the Pacific:

“Just a few years ago, medieval manuscripts, the most important source of our knowledge of the Middle Ages, were mostly inaccessible to the public and even to scholars. Fragile, unique, they were jealously kept protected by institutions and made available only to a few selected scholars. Today libraries around the world are working on complex digitization projects to make available their original manuscripts... expanding the breadth of scholarly research opportunities in what can only be called a revolution.”

This quote gives students a good understanding of what the digitization of manuscripts has meant for medieval scholars. I also show students several digital resources that are geared towards unadorned historical documents, rather than works like Books of Hours. The first is the Anglo-American Legal
Tradition website, and the second is the Domesday Book.

For the fourth question I ask students what qualities make manuscripts different from other resources. Students are usually quick to point out that they are one of a kind, and expensive. I also share with them stories about manuscripts that have been split up, and how some manuscripts exist only as fragments or bindings for other books.

The final question of the discussion considers how researchers approach manuscripts for scholarly use. I open this up by asking students what skills scholars might need in order to study manuscripts. This leads them to do some critical analysis of manuscripts as sources. They invariably mention the need to read Latin or Western European languages, which gives me the opportunity to explain that medieval Latin is different from classical Latin, and that many words in medieval texts were abbreviated to save space. We also talk about the need for scholars to know paleography, codicology, and iconography in order to interpret medieval books. Familiarity with the standard parts of a book such as a Book of Hours or the history of transmission of texts may also be important for medievalists. Finally we discuss provenance, or the history of ownership, and its importance in studying medieval manuscripts.

Because the Early Middle Ages capstone course contains an information literacy component, I felt that it was especially important to measure student learning after the class visit. Otherwise how could I know if students were really taking away an understanding of how scholars conduct research with medieval sources? To measure comprehension I developed an assessment quiz that I handed out at the end of class. (See Appendix 11.1). I have experimented with creating and refining assessment tools for several years, using SurveyMonkey surveys either delivered online or printed off and filled out at the end of class.

The Early Middle Ages assessment quiz includes a mix of multiple choice questions about manuscript production and open-ended questions about the resources and skills that scholars might need to study medieval manuscripts. Students’ answers to the former demonstrated to me that not all were clear that both monks and secular scribes made manuscripts. Answers to the latter highlighted the points that students remembered most clearly, such as that scholars might need to know medieval Latin. As the class continues to be taught and assessed over multiple semesters, this data will become more useful.

The redesigned History capstone class visits with medieval manuscripts
have led to more lively class sessions in which students engaged critically with the idea of not just enjoying the beauty of these objects, but using them as resources for understanding the Middle Ages. I believe the third part of the class visit, in particular—the discussion about where scholars find rare materials and how they work with them—could be adapted successfully for other capstone or research-intensive courses. Students studying the American women’s movement might consider the fugitive nature of sources that were not collected by institutions focused on traditional male-dominated politics and history. Students studying a country like Cuba might learn about the difficulties scholars encounter attempting to travel there to conduct research in the National Archives, and how university libraries, particularly in Florida, are making digital collections available.

The medieval history instruction sessions were redesigned partly to address the limitations of teaching with fragile manuscripts. However, the new structure helps students think through the types of issues that researchers encounter in a way that could easily transfer to primary sources in other formats. By encouraging students to put themselves in the places of scholars working with rare and archival materials, special collections librarians can successfully introduce them to the skills employed by professional historians and academics across a variety of disciplines.6

1. Manuscript books were made out of which of the following? (Choose one correct answer).
   - Paper
   - Papyrus
   - Parchment

2. Manuscript books from the early middle ages (before 1000 A.D.) would have been made by which of the following? (Select all that apply).
   - Monks
   - Secular scribes

---

APPENDIX 11.1
HIST 4395 Assessment

1. Manuscript books were made out of which of the following? (Choose one correct answer).
   - Paper
   - Papyrus
   - Parchment

2. Manuscript books from the early middle ages (before 1000 A.D.) would have been made by which of the following? (Select all that apply).
   - Monks
   - Secular scribes
3. Scholars from which of the following disciplines would be likely to study medieval manuscripts? (Select all that apply).
- History
- Art history
- History of science
- Religious studies
- Music
- Other (please specify)

1. What other resources might a scholar use to study medieval manuscripts, other than the original manuscripts?

2. What skill(s) might a scholar need in order to successfully conduct research with medieval manuscripts?

3. Is there anything related to manuscripts that you would have liked to learn more about during the class visit?

NOTES


3. University of Houston. *Discovery-Based Learning: Transforming the*
4. Sally Vaughn, e-mail message to author, January 9, 2009.
6. The author would like to thank her colleague Valerie Prilop and former colleague Rebecca Russell for their invaluable reading of an earlier draft of this chapter.
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
National higher education associations in recent years have emphasized the value of “original research” in undergraduate pedagogy, which in turn has positioned university archives’ efforts to promote the use of primary sources in the classroom. At the University of Illinois at Urbana-Champaign (UIUC), this focus on undergraduates and primary sources has translated into rich and imaginative research using materials at the University Archives’ Student Life and Culture Archival Program (SLC Archives). By partnering with two campus initiatives, the Ethnography of the University Initiative (EUI) and the undergraduate rhetoric E-book project, the SLC Archives has introduced Illinois students to archival research in powerful ways.

A primary goal of any academic archives is to support the teaching mission of the university. Anna Allison, in her 2005 study of undergraduate instruction at ARL member special collections departments, found that ninety-six per cent of her survey participants were involved in some form of archival instruction. The SLC Archives too has worked to position itself as a relevant and useful resource for undergraduate education on campus. It has not been easy. Staff vacancies, the absence of a target user group, and the remote location of the SLC Archives were initial barriers to use in the late 1990s. With the advent of a unique, investigative initiative on “the University” and new opportunities to work creatively with the undergraduate rhetoric program, the SLC Archives has become a valued partner in teaching. This essay will discuss its role in these campus projects and outline some of its struggles, solutions and successes in inspiring and enabling students to conduct primary research in meaningful ways.

THE STUDENT LIFE AND CULTURE
ARCHIVAL PROGRAM (SLC ARCHIVES)

Established in 1989 with an endowment from the Stewart S. Howe Foundation, the SLC Archives is a nationally unique program, administered under the University Archives, with a two-fold mission: to document fraternity and sorority life in the United States and student life and experience with a particular emphasis on Illinois. Stewart S. Howe, UI alumnus ’28 and founder of a national fraternity public relations service, not only provided the endowment which supports a full-time archivist, two graduate assistants, and all programming activities, but also donated his massive collection of fraternity histories, journals, publication files and other student life historical materials, now at the center of what has become a renowned repository for the study of national fraternity and sorority umbrella organizations, publishers’ personal papers, and social and honor societies.

Of equal importance is the SLC Archives’ mandate to document student experience at Illinois, including activities of individual students and alumni, student organizations, student related campus departments, and administrators. Diaries, scrapbooks, letters home, oral histories, photographs, ephemera, course work, publications, as well as official reports, correspondence and files from administrative and academic departments bring student culture to life from the early years of the university in the 1860s to the digital culture of the 2010s.

These rich and diverse resources had a limited campus audience in the 1990s. For two years prior to the author’s arrival in 1999, the SLC archivist position was vacant or was filled by temporary staff and the Program had lost contact with campus units, faculty and student organizations. Through word of mouth and networking efforts, the SLC Archives slowly began to rebuild a campus user base. Two programs were most responsible for this resurgence in use: the Ethnography of the University Initiative (EUI) and the undergraduate rhetoric program.

ETHNOGRAPHY OF THE UNIVERSITY INITIATIVE (EUI)
Most university archives document student life and culture as part of their mission. The fact that the SLC Archives is a one-of-a-kind research center devoted specifically to the study of student experience made it a perfect collaborator with a newly established campus initiative called the EUI. Founded in 2002 by UIUC Anthropology professors Nancy Abelmann and William Kelleher as a year-long study initiative through the University’s Center for Advanced Study, the EUI has developed into an interdisciplinary, multi-campus endeavor in which classes from a wide array of disciplines use ethnographic methodology to explore and question issues relating to the local University community and environment.

Each semester (starting in 2003), six to eight EUI affiliated courses offer students the opportunity to explore the university in disciplines as diverse as anthropology, English, kinesiology, and urban planning.” At its foundation is the idea that students ought to be both learners and producers of knowledge and that, regardless of major or discipline, undergraduates can and should take an active role in the research mission of the university. EUI student projects reflect a wide array of student inquiry which investigates student culture, the institutional impact of the university on the local community, and the university’s social structure in terms of race, ethnicity, class and gender.

Utilizing qualitative methods, students in EUI-affiliated courses also create web-based ethnographic inquiry pages with links to their field notes, interviews, maps and other critical documents which, with the student’s permission, are deposited in the University’s digital repository IDEALS (Illinois Digital Environment for Access to Learning and Scholarship) for future students, and others, to build upon or contest. Because “IDEALS preserves student created documents related to the process of their research, the EUI IDEALS archive serves as a unique and publically accessible documentation of student learning.” This “online archives” is a critical component of EUI and an exciting resource for the SLC Archives researchers.

ARCHIVES WORK WITH EUI

The SLC Archives has had an early role in EUI. The author served on the initial study group for the project and currently serves on the internal advisory board. She works closely with EUI faculty to map out resources for individual classes, provide instruction on archival use and research, and assist with
planning class assignments and papers. In addition, she hosts instruction sessions with classes (both in the Archives and in the classroom) and works one on one with individual students. Each spring, she gives a presentation at the annual EUI faculty development seminar about Archives’ holdings and suggests possible archival sources for each individual EUI class proposal.

Some inquiries are well suited for archives holdings. For example, using archival sources, students in an EUI anthropology class chose a past student with whom the EUI student had something in common (similar background or interests) and compared and contrasted his/her student experience with that of the alumnus/a. Other examples include an EUI English class studying current students’ extracurricular writing practices that examined past student diaries and correspondence, and EUI Natural Resources students investigated student use of the Quad over time.

THE UNDERGRADUATE RHETORIC PROGRAM AND E-BOOK PROJECT

The undergraduate rhetoric program and EUI have a close relationship. Two directors of undergraduate rhetoric have served as EUI directors and English and rhetoric courses heavily participate in the EUI program. The SLC Archives’ involvement with rhetoric began shortly before EUI’s establishment in 2002. The program invited the author to present at its instructor workshops, and through word of mouth and some networking, the SLC Archives soon became a popular resource and class destination. Archives use statistics began to climb and by 2003 undergraduate use had tripled in only three years. By the end of the decade, use statistics had broken all records as part of a general trend strongly supported by rhetoric and EUI class instruction sessions and student research visits.

As with EUI classes, the author meets with instructors who contact her to identify sources for the specific assignment and tailors the instruction session accordingly. Sessions include logistical information, instruction on search strategies using the archives’ online database and digital resources, and on primary source research methods. All instruction sessions, whether in the SLC Archives or the classroom, include time for students to ask questions and examine an array of primary sources related to the assignment. Course assignments include traditional research papers, short essays analyzing
primary sources, and onsite exercises in which students evaluate a primary source during the class visit. One instructor routinely asks students to create a time capsule composed of items that best represent their college experiences. Her classes explore materials that past students have saved and later students deposit their essays in the SLC Archives.8

In 2008-2009, inspired by her experiences with EUI as both co-director and participating faculty member, undergraduate rhetoric director Catherine Prendergast revolutionized the rhetoric curriculum by authoring and instituting an electronic textbook which, like EUI, focuses on the UI as student laboratory and subject of investigation. Prendergast explains that the rhetoric program needed a book “sculpted” to its particular student body; one that assumed students had a high degree of formal knowledge about writing but little research and analytical skills.9 Instituted in fall semester 2009, Ebook writing assignments focus on students’ experience and exploration of their surrounding environment. Features include embedded video clips of faculty speaking on writing from a number of perspectives which are integrated into chapters on writing, critical analysis and research, primary sources, and citation methods.

Prendergast believes that EUI started her “interest in mining the archives as a treasure trove.” The Ebook chapter on primary sources includes writing exercises which draw on several SLC Archives items embedded in the text and assignments requiring students to conduct research in the archives. Since all newly hired instructors are required to use the Ebook in their first year of teaching and nearly 1,000 students use the book each fall, the SLC Archives has been overwhelmed with use—a good problem to have but a problem no less.10

SUCCESES, STRUGGLES AND SOLUTIONS

Both EUI and the freshman rhetoric program have provided the Archives with wonderful opportunities to connect with students from a wide range of majors and disciplines and to engage first year students in archival research early in their college careers. Certainly, there have been struggles. Students can be intimidated by archival research which requires a different set of skills than other types of inquiry. Staff members try to relieve student reservations by explaining procedures in detail and describing how the search room operates.
A less flexible issue is the remote location of the Archives Research Center (ARC), where the SLC Archives is housed, and the fact that ARC and the University Archives are in separate locations and have limited hours.

However, two of the biggest obstacles facing the Archives’ instruction efforts have been managing the large number of students that visit the Archives and working with unprepared students who have had little instruction on using archives. Issues associated with heavy use are well-documented by others, including wear and tear on archival materials, misplacement of materials, and high demands on limited staff time. Students whose classes did not attend an instruction session and are clueless about primary source research are another problem. The SLC Archives has addressed these issues by creating resources to assist instructors with primary source instruction prior to class visits or in some cases in place of them. In addition, the Archives’ primary source tutorial, created using materials from its holdings, defines a primary source, provides information about using the Archives’ online database, and walks the student through an exercise on analyzing a primary source. Instructors are encouraged to assign the tutorial to students before their class visit or in place of it if necessary. The SLC Archives also continues to digitize heavily used resources including oral histories and has created an elaborate set of research guides on UIUC in the Cold War era in response to strong interest in subjects during this period such as Illinois’ pioneering 1968 affirmative action program.

Communication among archives and rhetoric program and EUI staff has been key to serving the needs of all involved. For instance, in a spring 2010 meeting with rhetoric program, library, and archives staff, archivists expressed concerns that students were not coming to the archives prepared with “researchable” questions and weren’t knowledgeable about how to search for materials. Rhetoric staff listened and two substantial discoveries came from this meeting. Rhetoric and archives staff discovered that inquiries that archives staff considered answerable (sources existed that supported the question) were not necessarily the questions rhetoric instructors wanted students to ask. Rhetoric staff wanted students to run into dead-ends, reformulate questions, and think about how to find new answers. Secondly, many instructors were not preparing students effectively to use the archives. They needed to spend more time in class working on search strategies and primary source instruction with their students.

Impressively, rhetoric staff has crafted solutions to these problems by
“building in” an information literacy component to the Ebook’s primary source chapter that provides information about primary sources and the archives and requires all instructors to dedicate class time to doing practice searches on the archives online database. The quality of instructors’ engagement with students will determine in large part how well students understand and feel comfortable with archival research. In addition, the rhetoric program successfully requested funding from campus to outfit four rhetoric classrooms with multiple LCD screens, projectors, and computers that will enable students as a class and individually to do multiple searches on the archives’ database simultaneously. Prendergast says that the need to partner with librarians and archivists drove the development of this information literacy component of their teaching. This adaption has meant that students are more prepared when they come to the archives and feel comfortable using our sources.

Through our partnerships with the EUI and the rhetoric program, the SLC Archives has connected students to the history of their university in personal and meaningful ways. We look forward to continuing and building on these important collaborations which are enabling students to critically analyze their surroundings through past and present lens.

NOTES


3. EUI website, “EUI Story,“: [http://www.eui.illinois.edu/](http://www.eui.illinois.edu/)

paper given at the International Council on Archives, Section on University and Research Institution Archives Conference 2007: 1317 August, Dundee Scotland.; Students also present their research at a bi-annual EUI student research conference which includes poster sessions and panel presentations and discussion.


7. For classroom instruction sessions, the author uses copies or duplicates of primary sources as examples.

8. Another instructor, whose EUI rhetoric class explored 1960s student protests on campus, re-enacted a protest march to the UI president’s house (which is next door to the archives) as part of the class visit to the archives to examine materials concerning the topic.

9. The Ebook was attractive also because the technology was available and the text could be easily changed from year to year and students’ writing assignments and space can be shared and discussed, similar to a social network setting. Furthermore, using local source material was not only more meaningful but permissions for use were much cheaper than other materials. Interview with Catherine L. Prendergast, March 8, 2011.

10. 965 students used the book in fall 2010. Interview with Catherine L. Prendergast, March 8, 2011.

11. See Anna Elise Allison, Connecting Undergraduates with Primary Sources, 42.


The Archives and Special Collections (ASC) department of the University of Minnesota Libraries uses primary sources to teach research skills and learning strategies for finding, evaluating, and using information. The department’s collective experience teaching college students about archives and research over the years reveals a key lesson on what resonates with them: experiencing history and historical research “up close” through working with actual primary sources, letting the documents speak for themselves, is much more effective than listening to staff presentations about archival materials. Increasing demand for class sessions posed the challenge of continuing to create a meaningful educational experience with primary sources that was based on this strategy but worked for much larger groups of students. ASC leveraged the opportunity created by developments in instructional and information literacy goals at the university to revise existing teaching methods and develop new tools, while maintaining an authentic and engaging experience with primary sources. Staff collaborated to develop three class modules in which students engage in a hands-on exploration and analysis of a set of primary sources, take part in demonstration/discussion sessions with curators, and attend an orientation. These are designed to make history immediate and personal, spark students’ interest in primary sources and build critical thinking skills that they can apply to all sources. The modules are flexible enough to work for a variety of disciplines and skill levels and can be used alone or in combination with each other to form a “tool kit” for teaching with primary sources.

Between 2005-2008, campus-wide, University Libraries and departmental initiatives emphasized information literacy, student learning outcomes, instructional support, interdisciplinary projects, and awareness of learning styles. This created an ideal environment for promoting the use of
primary sources for instruction and fulfilling a long-standing departmental goal to better integrate collections into the curriculum. In addition, these initiatives made available training and resources that helped ASC identify the need to more consistently and intentionally deliver key messages and develop skills and to think more deliberately about pedagogy and outcomes.

Concurrently, a rapid rise in the enrollment of a core undergraduate history course, “How to do History,” created increased demand for teaching with primary sources. ASC had been using archival material to prepare small sessions of the class to write their required senior paper by developing archival research skills and exposing the students to primary sources. When the course became a requirement for all undergraduate history majors, enrollment more than doubled. This challenged ASC to revise existing instructional methods for the class and to be more systematic about teaching, while at the same time maintaining the ability to expose students to primary sources in a meaningful way. It was also viewed as a chance to fill a long-recognized need for reusable tools to make teaching and working with faculty more effective and efficient. Staff analyzed and refined existing teaching methods, with learning styles, learning outcomes and information literacy in mind. They also sought input from faculty teaching the course and incorporated ideas gathered from staff training and other resources. The result was a program of three related instructional modules designed to attract interest, convey key ideas about primary sources, introduce archival theory and practice, and develop learning and research skills.

**MODULE ONE, ARCHIVAL CASE STUDY**

The Archival Case Study is a short discussion and demonstration session with a curator. The two most common topics are acquisition and the physical characteristics of primary sources. These prepare students to think critically about primary sources and to understand how the perspectives and resources of record creators and collectors influence the form and content of sources.

Conversations about acquisition demystify a topic that most students had not previously considered. A curator shares stories of how collections are donated, purchased, discovered, and even rescued or hidden. He or she describes efforts to secure donations by working with individuals,
organizations, and communities to earn their trust (particularly when working with historically disenfranchised groups) and to become the caretaker of their heritage. Through these stories of how primary sources come to the archives, students discover how personal, political, social, and economic issues affect collecting and learn that a collection may provide just one perspective on a topic or may not contain all the information they need. The session also introduces the issues of how collecting and the availability of documentation affect research.

The other topic used for the Archival Case Study is the physical characteristics of primary sources. Students look beyond the information on the page to uncover meaning in the materials and processes used to create a document, its condition, and its annotations or markings. The learning objective of this session is the importance of understanding the historical context of primary sources and how that can be revealed through their physical characteristics as well as their informational content.

In one version of the case study, students explore a variety of document formats and are encouraged to speculate about the meaning of physical characteristics. Discussion includes such topics as: why a particular paper was chosen for printing a poster, the design of letterhead or printed forms, deciphering annotations and marginalia, comparing communication technologies, and the implications of obsolete formats. Another physical characteristics case study focuses on forgeries, forgers, and their affect on the historical narrative. In this session, a curator shares stories about forgeries and students learn about the printing process, make sample prints, and then examine the difference between their forgeries and originals under a digital microscope or loupe.

Module one uses experimentation, visual analysis, and an informal, conversational style to introduce concepts and issues about primary sources. If understanding the nature of archives is the teaching goal, it is able to stand on its own. It also introduces many of the concepts that are addressed in modules two and three creating familiarity with the variety of terms, concepts, and procedures found when doing archival research. Both case studies are designed to get students to realize that primary sources have meaning beyond their informational content. They also learn that that research involves understanding the historical context of a source and that evaluation and authentication are part of the research process.
MODULE TWO, ARCHIVES ORIENTATION

Module two is an orientation that uses a building tour combined with a question and answer session to introduce students to a number of key points about the ASC department, archival practices, and primary source research. They find out about procedures that are often very different from what they are used to in a regular library setting or when doing research online. The walking tour helps to break down some of the barriers students may experience when navigating the facility and using unfamiliar procedures. Presenting policies and procedures through a tour also engages the students so that they ask more questions and acquire more information.

By viewing everything from loading docks, to processing workrooms, and storage areas, they also learn that preserving primary sources takes resources, effort, and specialized knowledge. This tempers expectations and builds understanding concerning policies and procedures. When the students go eight stories underground and walk through the climate-controlled storage facility, lovingly called “the caverns,” which is two football fields in length, they see the large volume of primary sources in ASC available for research. The tour visually teaches students that using primary sources can be time-intensive and that making an appointment with an archivist to discuss their project and doing some background research on their topic will save time and makes their research more manageable. It is also a visual reminder for 21st century college students that not all information is online.

Module two builds familiarity and logistical competencies needed to overcome a major barrier preventing students from using primary sources: namely, unease with and ignorance of archival policies and procedures, collections and facilities. The orientation enables students to begin to visualize themselves as researchers who will use primary sources.

MODULE THREE, HANDS-ON EXERCISE WITH PRIMARY SOURCE DOCUMENTS
Module three, a hands-on exploration of a set of primary source documents and small group discussion, is the core of the “How to do History” experience in the archives. This module is designed to develop critical thinking skills for analyzing, interpreting, and connecting information.

The presentation style, topics and documents used, discussion questions, and varied learning activities help to make the hands-on exercise interpersonal, relevant, and appealing. They also create enthusiasm about using primary sources for research. When developing the class, staff chose primary sources that reflect an accessible or timely topic, have a “hook” that will attract the attention of undergraduates, and form part of an interesting or unusual narrative. Using visual sources, such as posters and photographs, also helps attract the students’ attention. In addition, documents that are annotated, censored or edited or that reflect the perspectives and prejudices of their creators help get the message to students that they need to critically evaluate their sources.

To save time during class, ASC staff shares a list of topics and related secondary readings with the instructor prior to the visit. The students form groups of 6 to 8, based on interest in a particular topic. The reading—ideally, based on research using the same records that the students will use in class—creates a basic understanding and knowledge base for interpreting the material.

During the hands-on exercise, the students in each small group work in pairs with a pre-selected box. Each pair starts with a flagged item in their box, but browsing is encouraged. They complete a document analysis worksheet (Appendix 13.1) that asks a series of questions intended to promote careful reading and critical thinking. Staff also engages students with questions as needed. Examples of questions asked by the worksheet and staff are:

- Who created the documents and why?
- What do the sources tell you about their creator? (Look for evidence of document creator’s, priorities, corporate culture, personal biases, etc)
- What patterns, recurring themes or topics are present?
- Do the records tell the entire story?
- What information is missing and what else might you need to know?
- What research projects can you do with these sources?
- What research questions do they pose?

Next, led by staff, students share their responses from the worksheet and discuss how each item used in the exercise holds a piece of the story, creating a group “a-ha!” moment. This teaches them that the big picture is uncovered
through carefully reading and thinking critically about the sources, being open
to what they uncover, connecting disparate pieces of information, and even
asking what information might be missing. When the group members disagree
about which documents are significant or interesting or when they compare
their interpretation of the documents to the pre-class reading, it helps them
understand that primary sources may be subject to many different
interpretations. Staff members also encourage students to use their sometimes
strong reactions to documents that reveal a bias to think more deeply about the
context of the documents and to form possible research questions based on
them.

Modules One and Two are an effective lead-in for Module Three, but it is
also effective on its own. Though at least an hour is preferable for the hands-on
document exercise, it has been used for everything from a brief exploration and
discussion of document types to multi-day research projects. Some classes use
it as the launching point of a semester-long group or individual project that
culminates in a presentation, paper, or exhibit. It has frequently been used in
graduate classes, with documents tailored to the specific focus of the class or
research interests of the students and, with more time available, for exploration
and conversation with the curator. In addition, a single staff person can present
the concepts from the hands-on exercise to a large group by projecting scans of
documents that reflect various themes and issues and engaging the group in
discussion and analysis.

Module Three uses conversation to expose students to key elements of the
archival research process: evaluating and connecting primary sources and
developing good research questions. Using unfamiliar and varied resources
gets students out of their information “comfort zone” and encourages them to
think about sources in new ways. Questions posed by staff and the worksheet
encourage the students to dig deeper and ask questions of the sources they
encounter. Intellectually linking the items to each other and to the secondary
reading builds awareness the role of perspective, interpretation and narrative.
These elements of the hands-on exercise foster skills and knowledge to help
the students develop their own informed interpretations of history based on
evidence.

**SUMMARY**

The work done to develop the “How to do History” class has created an
adaptable model for using primary sources to teach groups that vary in terms of academic discipline, size, age, and skill level. It has also created a set of scalable and re-purposeable teaching modules. The orientation, discussion and demonstration session and hands-on exercise can be used on their own or in combination. The amount of time needed to complete them is flexible. Though an academic setting facilitates this kind of instruction with primary sources, the model also applies to archives at museums, historical societies, historic sites and other institutions. The three modules can also be adjusted (based on the topic, rarity of material, language of material, or forms of material available) for use by younger middle or high school age scholars. They have already been used for classes in a variety of disciplines including sociology, American studies, literature, social work, anthropology, design, the arts, and public history as well as for groups of adult learners. The success of the modules is due to a number of factors, including timely implementation and relevance to institutional goals, varied and engaging activities, adaptable and reusable modules, and skills and concepts that are relevant to what the students need to accomplish.

LESSONS LEARNED AND NEXT STEPS

ASC work with the “How to do History” course presents a model for using primary sources to teach research and learning strategies. Faculty and student responses, including positive, post-class student assessments, indicate the teaching modules’ ability to interest students, convey key concepts and develop skills. Over three years, we have consistently refined our approach learning valuable lessons along the way.

First, be responsive to the needs of different learning styles. By using varied and engaging activities we are able to accommodate all learning styles. This ensures that at some point all students have the opportunity to have a meaningful exposure to archival research which helps to demystify the process. Secondly, by taking cues from institutional initiatives, we were able to focus our approach and tap into a large amount of expert content. Furthermore, by tying many of our efforts to the revamped Student Learning Outcomes we were freed from having to justify using a particular approach. We identified that the three modules develop the student’s ability to “locate and critically evaluate information” and “master a body of knowledge and mode of inquiry” and “understand diverse philosophies and cultures.” Using this language can be a
tool when communicating the objectives of the modules to faculty.

The third lesson learned was the need to be flexible. The reality of accommodating 60 to 80 students while maintaining our standards in regards to content covered seemed nearly impossible. However, once we analyzed what we wanted to cover, and the limitations of time and space, the module idea became apparent. Now, ASC is better able to mix and match our content, honoring the goals of the instructor while not having to compromise on the content we felt was key to preparing the students to use archives.

The fourth lesson was to be intentional. This lesson encompasses all other lessons. We intentionally set out to discover a win-win situation where we could meet the goals of the faculty, students and archives staff. We were immersed in an environment emphasizing learning styles, student learning outcomes and information literacy. We intentionally sought to identify areas where our class addressed these themes. Then we incorporated this language both internally and externally as we planned and promoted the class. Additionally as we learned more about these areas, we reflected on the content and found ways to strengthen our teaching modules. For instance, the goal of promoting information literacy informed both the worksheet and the use of a variety of content types in module three.

We already have plans on how to expand our success with “How to do History.” We intend to create online versions of our instructional modules, in particular creating more content focusing on the logistical aspects of archival research. By creating this content, we hope to better use the limited amount of “face time” we have with the students as well as integrate the information into the instructor’s class web site and library course page for the class. One other area we are investing in is systematic assessment. We know anecdotally that the archives visit is a high point of the class, and that the students are better able to articulate both appropriate research topics and agendas. However, we do not have hard data on what the students gain from the modules. We want to assess students’ understanding of primary sources before and immediately after class, as well as long-term outcomes at the end of the senior paper course.

ACKNOWLEDGEMENTS

The authors wish to give thanks to David Klaassen, whose knowledge of and love for archives and special collections nurtured the How to do History course. His guidance and expertise have helped make the class into the
Part I: Thinking Questions

Use this general set of thinking questions to ground group overall discussions.
1. From whose viewpoint are we seeing or reading or hearing? From what angle or perspective?
2. How do we know when we know? What’s the evidence, and how reliable is it?
3. How are things, events or people connected to each other? What is the cause and what is the effect? How do they fit?
4. So what? What does it matter? What does it all mean?

-Habits of Mind, adapted from Deborah Meier

Part II: Questions for use with an individual item or items where appropriate. Complete with your Partner(s)
Part III: Questions for discussion with all table members and group leader.

1. **Item Information:**
   1. When and where were these items created? How do you know?
   2. For what audience or purpose do you think these items were created? Is there a bias?
   3. What evidence in the items helps you know why they were created?
   4. List three pieces of information you’ve learned from the items that you think are important.

2. **Unique physical characteristics of the item:** (e.g. Handwritten, typed, stamped, seals, notations, letterhead, material, etc)
3. Questions:

1. How do the items that you examined relate to selected reading?

2. What topics or questions might those items help answer?

3. Can you form a research question from this material? What is your question?

4. What, if any, information is missing?

5. Some questions that came up were .............

Teaching digital History through the University Archives: The Case of *Nebraska U: A Collaborative History*

Peterson Brink, Mary Ellen Ducey, Andrew Jewell, and Douglas Seefeldt

The idea for *Nebraska U: A Collaborative History* emerged in the Archives & Special Collections of the University of Nebraska-Lincoln Libraries (UNL) in response to a desire to expose our collections to a broader audience. We knew, as every archives staff knows, that we held innumerable treasures in our collections that were not fully appreciated by our audience. Simultaneously, we felt that our university’s student body was under-exposed to primary research in a professional archive, and we looked for an opportunity to bring more students into active engagement with the materials. A digital project that involved undergraduate students would potentially accomplish both of these goals: students would personally work with collections and learn more about the benefits of archival research through use of the materials in potentially compelling interpretative projects, and the online world would be able to discover our collections digitally.

**WHAT IS NEBRASKA U?**

*Nebraska U: A Collaborative History* ([http://unlhistory.unl.edu](http://unlhistory.unl.edu)) is an effort to help prioritize, digitize, and contextualize materials held within the University Archives in the UNL Libraries. The site is currently imagined as a combination of an access point for digitized University history materials (multimedia and texts) and a series of student-driven research projects with focused presentations on select subjects, which build upon and link to transcribed texts,
scanned images, and other digital derivatives of archival material. Such a site is a unique resource for the many researchers, scholars, and members of the public interested in the history of the University of Nebraska, and it provides excellent visibility for materials in the Archives.

An important part aspect of the project’s design is the way it serves as outreach to the campus and, specifically, its use as a pedagogical tool. Kenneth Price, Professor of English, and his students were the first collaborators on the project in his fall 2005 class “Electronic Texts: Theory and Practice.” As part of the course, students selected a topic from several suggested to them, did research in the Archives, selected materials for digitization, scanned images and/or encoded texts, and wrote essays contextualizing their material. In the years since this initial collaboration, many students have continued to contribute to the site, both via classrooms and the University’s Undergraduate Creative Activities and Research Experiences (UCARE) program. The most significant collaboration in the past few years has been with Douglas Seefeldt’s “Digital History” course. Undergraduate students in that course were assigned a Nebraska U project, which means they had to select a topic relevant to the history of the University of Nebraska, research that topic in the Archives, prepare or obtain digital surrogates of selected primary materials, and then construct a project analyzing and synthesizing those materials for web publication. At writing, there are 28 student projects from the spring 2008 and fall 2009 semesters published online as part of this program covering a wide range of topics, including the history of the marching band, the University’s response to the Ku Klux Klan in the 1920s, the emergence of the Chicano Studies program, and the scandal of the 1912 Yearbook recall.

STRATEGIES

Our experience building Nebraska U in the past few years has taught us much about the best way to efficiently and effectively work with student collaborators. One thing we’ve learned is that a general introduction to the Archives and how to use materials is essential to the success of the project, both for the students and the Archives staff. This initial training session leads to the opportunity for staff to get to know individual students, to become involved in the research, and to provide a wide variety of records and collections for use. It was very important that the right information is provided during this initial training. We shifted from providing a brief tour of the...
collections and resources we felt would elicit student interest to explaining to students how to use collections, what they would need to do to use the collections, how we run the department, and what kind of care and handling would be required for the use of the materials. This is what Elizabeth Yakel and Deborah A. Torres define as “archival intelligence: the researcher’s knowledge of archival principles, practices, and institutions, such as the reasons underlying archival rules and procedures.” This initial training session is followed up by several other interactions with the students once they have identified their topics, including one-on-one reference interviews, training sessions on digitization best practices, and classroom visits to discuss and troubleshoot issues the students have during the creation of their online projects.

Figure 14.1. A screenshot from Jessica Dussault’s Nebraska U project “The Pride of All Nebraska: A Band’s Growth from the Military Tradition” at http://unlhistory.unl.edu/exhibits/show/nebraskaband.

In the classroom, the students were prepared for building Nebraska U projects by studying relevant materials on the history of computing, digital
history theory and practice, and university history. Students were charged with
the task of exploring the methods of digital history by assessing the value of
digital media tools and environments to historical inquiry and communication.
Historians Daniel J. Cohen and Roy Rosenzweig identify seven potential
contributions of digital media and networks to the historian’s task: “capacity,
accessibility, flexibility, diversity, manipulability, interactivity, and
hypertextuality (nonlinearity).”

Students from a variety of majors including, advertising, anthropology, cultural studies, English, film studies, history, marketing, political science, and psychology took up the challenge and read,
thought, wrote, and discussed a wide range of new and old facets of the
historian’s craft to prepare them to design and implement a small thematic
digital archive.

On the technical side, our strategies for building Nebraska U have altered
over the years. Our first attempts at building content for the site were based on
experience we had at the Center for Digital Research in the Humanities at UNL
(http://cdrh.unl.edu) building thematic research collections (see, for example,
the Walt Whitman Archive at http://www.whitmanarchive.org or the Willa
Cather Archive at http://cather.unl.edu). Such digital scholarly publications
were designed to follow the established standards of the digital humanities
community. With a heavy emphasis on presentation of texts, our thematic
research collections had their foundations in Text Encoding Initiative (TEI)-
conformant XML files that were transformed for web presentation using
Extensible Stylesheet Language for Transformation (XSLT) files. Given our
success with this model in the past, and given its fit with best practices
established by the digital humanities and libraries communities, we thought it
made the most sense as the structure for Nebraska U.

In our first efforts at building content for the new site, the XML/XSLT
model seemed to work. We created a few marked-up texts locally, built a
stylesheet, and had a basic web design that we felt would work well with the
kinds of student projects we imagined. Our first classroom collaboration—
with Kenneth Price’s course in the UNL English Department—encouraged us
further. The students in that course selected largely text-based projects:
transcriptions of unique archival documents or essays accompanied by limited
illustrations. The students in Price’s course also had training in XML markup
as part of their curriculum, completing challenging transcriptions and markup
of poetry manuscripts. So, since their final project for Nebraska U was
completed after some markup training, the technology presented only limited
challenges to them. We certainly had to train and help individual students, and we had to revise the stylesheet to accommodate all the variations in their specific projects, but the XML/XSLT model seemed reasonably efficient and robust for the needs of the project.

Yet even while we were confidently moving ahead with more content-creation on this model, we detected cracks in the surface, limitations that would need to be addressed. A couple of the students in Price’s course clearly wanted to build their arguments around images, not texts. Their evidence for analysis was visual, and they hoped to build a website that would highlight the visual artifacts. Though we were able to include their images on the site, they were integrated into the design in a clumsy way: photographs stacked in a long-scrolling page, interrupted occasionally by analytical text.

When we entered into our next classroom collaboration, with Douglas Seefeldt’s “Digital History” course in the spring of 2008, we persisted with the existing XML/XSLT model, reasoning that most projects would be text-based and that we needed to adhere to—and teach—accepted markup standards. Though overall the experience with this class was successful and students created several interesting research projects, it became clear that the XML/XSLT model needed to be reconsidered. Too often, the projects imagined by the students were poorly represented by the text-heavy markup scheme. These students, unsurprisingly, imagined web-based articulations of their historical research that were rich in interactivity, distinctive page layouts, and heavy use of images. This desire to build unique web projects (rather than just write texts accompanied by illustrations) was absolutely appropriate to the readings and discussion of their course, which was focused on the ways historiography is re-imagined using the digital medium. Though we were trapped in our existing infrastructure for that semester, we noted and, frankly, empathized with the frustration of some students who wanted more control over layout and content.

Furthermore, in the context of this history course, which included instruction focused on editorial markup theory but not practice, the XML creation proved frustrating for both students and faculty. After Archives faculty provided the students with in-class training in XML, a template file, and markup guidelines, the students built their projects on multiple computers and various software. When the students delivered their XML for uploading to the project server, a range of mistakes and problems had to be addressed before the files could be transformed by the stylesheets and published online. Though
some of the problems were tried-and-true parsing errors (that is, markup that
didn’t follow the project schema), many of the problems were character
encoding issues. The students’ insistence on using Microsoft Word and other
software not designed for markup editing resulted in XML that was clogged
with “smart quotes,” control characters, and mysterious, invisible bits of code
that required tedious hours of work to find and eliminate. The use of improper
software meant that proprietary or incompatible characters migrated with the
students’ transcriptions as they cut-and-paste into the XML template that was
provided for them, and the presence of those characters prevented the XML
from being transformed by the XSLT processor; instead of a lovely webpage,
the transformation would spit out a list of character-encoding errors.

Ultimately, the students found the experience to be both challenging and
rewarding, as a sampling of their end-of-semester self evaluations reveals.
One student reflected, “I spent a lot of time sitting in front of my computer and
marking up text. This was really difficult at first, but the more encoding I did,
the more confident I felt working with XML.” Another confessed, “it took
many ‘self-pep-talks’ to spend the hours upon hours in the library and late
nights encoding material, but in the end, it’s all worth it.” Others found their
interaction with archival materials to be the most rewarding part of the project:
“the best part of this whole experience…was doing the research. Being able to
get my hands on original documents and handle the old yearbooks and look into
the past is what draws me to history.” Others found the tools and interactive
medium to be rewarding: “after multiple semesters of nothing but writing
papers the way others want, I was finally able to branch out and do what I
wished to do.” Overall, the student comments from this class did encourage us
that our goal of getting undergraduates to appreciate and be engaged with
unique historical materials was being achieved.

As we looked toward future classroom collaborations with the program,
however, we knew that we would prefer to find a new technological
infrastructure for supporting student projects. We lacked the resources to build
something natively, so we began investigating other software options. About
that time, Omeka was released by George Mason University’s Center for
History and New Media. Omeka (http://omeka.org), “a free, flexible, and open
source web-publishing platform for the display of library, museum, archives,
and scholarly collections and exhibitions,” is designed for our precise needs.
It is meant to empower institutions and individuals to build high-quality,
standards-compliant web-sites without requiring extensive technological
expertise or time investment. In the summer 2009, we began the process of switching from the XML/ XSLT model to the Omeka-driven site, and by the fall semester 2009, we were ready to collaborate for a second time with students in Seefeldt’s “Digital History” course using the Omeka platform.

In brief, Omeka requires users to create digital “items” and “collections,” which are typically digitized objects—texts, photographs, videos, etc.—from the Archives. Once the user has created the “items” and appropriate metadata for each item, the user can then create an “exhibition” from the items. It is this “exhibition” that is the opportunity for the students to provide analysis and synthesis on their topic. The exhibition combines text, selection and arrangement of items, and development of sections and subsections—in short, it provides students with a chance to do history using the highly visual and interlinked rhetorical methods of web publication.

After solving some problems with the Omeka preferences and settings related to linking in Exhibit pages, font size, navigation conventions, and default image size, the students were able to quickly master the interface and build their thematic research archives to present their annotations and interpretations. For some, the entire process was novel, as this student self-evaluation conveys: “Before this class I had not ever been in the archives, used a microfilm reader, scanned documents, or used interlibrary loan.” Most of these undergraduates developed a new relationship with the Library in general and the Archives in particular, as did this student: “Special Collections became my home on campus; little did I know that I was succumbing to the lure of pure research.” Another student confessed, “I am not afraid of computers the way I was at the beginning of the semester. I see how digitization, unlimited access and collaboration will enhance my work as a historian in the future.”

The experiences shared by librarians, archivists, and faculty working with the Nebraska U project have been challenging and rewarding. From simply introducing advanced undergraduates to the rich collections of the Archives and the possibilities of digital media to opening up those collections to the vast and varied audience interested in University history throughout the world, the endeavor is a model for interdisciplinary collaboration. For students, it can be a defining experience of their undergraduate career: “the final project of this semester proved to be one of the most challenging of my academic career… Working with Omeka forced me to be adaptive in my presentation of my research. This challenge to deviate from the typical term paper format might prove to be one of the greatest experiences of my final year
as an undergraduate.” Nebraska U gave them an opportunity to contribute to the University’s mission to create knowledge, as this student put it: “I think my biggest motivation in the class has been the idea that my work will actually be on the web. I’m leaving a project to the university that other students can build on, and hopefully, people (especially alumni) will turn to for information. That’s pretty cool!”

BIBLIOGRAPHY


NOTES

1. This program is an excellent endeavor of the University of Nebraska-Lincoln to give undergraduate students the opportunity to work with faculty mentors on distinctive research projects. For more information, please see http://www.unl.edu/ucare.


4. The limitations we’ve indicated above are not necessarily limitations of XML/XSLT, but rather limitations of our own understanding and mastery of those technologies at that time. The process made us consider how to apply these technologies to a capacious-themated project on University history rather than the exemplar digital humanities archive projects that are more
narrowly focused on an author or an event. No one intimately involved in the collaboration was a trained programmer or expert technologist. Instead, we were faculty and staff dedicated to use the tools and expertise we did possess to find ways to improve instruction and build innovative collaborations for Archives and Special Collections.

5. “Omeka: Serious Web Publishing”

6. We do not depend upon a sophisticated level of metadata in the Omeka system, as we concluded that the diverse group of people creating the metadata—particularly students—would be unlikely to create uniformly high-quality metadata. Instead, we inform the students (who are being graded on their projects) that part of the evaluation of their projects is the quality and extent of the metadata they create.
The key to integrating special collections into any course is to begin the faculty collaboration in the development stage of the course. When the focus of the class is student experience and student life, having students involved in the development and evolution of the course provides authenticity to course methods.²

STUDENT INVOLVEMENT—COMING OUT OF INFORMATION NEED

The development of the course “Reboot the past, Upload the future,” with its “Documenting Freshman Year Experience” project, evolved from an information need. An upper level student in a primary source based research class, Conor Ross, wanted to compare and contrast the experience of University of Oregon (UO) students over time. As the course instructor and university archivist, I explained to him that we had very few papers of students or about their experience beyond the student newspaper and the yearbook, save one 1915 diary of a student in her freshman year. While in the short term Conor had to modify his paper topic, he took on the challenge of solving the problem of students’ voices absent from the university archives.

Documenting student life was always a goal of university archives, but one where the records fell short. Students are the largest group on campus and
the reason the university exists, but in many archives their voice is proportionally underrepresented, save for official records like transcripts, and more formal records like yearbooks and student newspapers. Compared to campus administration and operations, their time on campus is fleeting; most of the records only document students when they officially come in contact with the university, rather than their personal experience.

**UO FRESHMAN INTEREST GROUP ENVIRONMENT**

At the University of Oregon, approximately two-thirds of incoming freshman have the opportunity to select from over 60 Freshman Interest Groups (FIGs). Students in these FIGS are co-enrolled in two large-enrollment courses on different but related topics and in College Connections, a small-enrollment, one credit seminar. The seminar, taught by a faculty member and an undergraduate teaching assistant, serves as a discussion section to bring out the common themes of the two larger courses and highlight the interdisciplinary aspects of the subjects, and provides some foundation for introduction and integration into the university community. The intellectual rigor of the classes goes beyond the traditional “study skills” course, and provides the opportunity for freshmen to grapple with discipline specific issues in a smaller environment.

**2007-2008: “LIVING AUTOBIOGRAPHY” AND “HIDDEN HISTORY”**

Conor’s idea was to capture the student experience by having all incoming students write journals about their freshman year and donate them to the university archives. While that suggestion was perhaps too ambitious, it sparked a project to get students involved in documenting their own history. Conor began meeting with an adjunct faculty member in the History department, who was interested in creating a new learning experience and helping students to engage with history in ways other than rote memorization. It
was at this point that our three-way collaboration began. The historian was involved in a FIG that combined a history course and a folklore course; Conor became the undergraduate teaching assistant for the FIG. One of the hallmarks of the FIG program is to integrate project-based learning into the College Connections course. Conor’s documentation idea became the project, later known as the “Documenting Freshman Year Experience” project.

Students in this FIG were given a summer reading assignment of the freshman year entries from the 1915 diary of Lucille Saunders. Throughout the term, analysis and discussions of the diary paralleled discussions of their own experience as freshmen. The historian used these examples to support a layered exploration of agency, bias, and primary sources, with the goal of helping the students to understand their role as both historians and as historical actors. To support this apprenticeship as historians, the class met in Special Collections and University Archives (SCUA) twice during the term. The first visit was an introduction to working with primary sources; students worked in groups with materials that dated from 1915. The group activity built connections between materials from the past and what today’s student creates. The class also visited at the end of the term, in order to donate the journal entries that comprise their projects, and to learn about preservation, the role of the donor through the deed of gift, and issues of privacy and copyright. A group photograph was taken to document their class.

Figure 15.2. “Hidden History,” 2009 class picture
Figure 15.1. “Living Autobiography,” 2007, preparing to make Lucile’s world of 1915 come alive
In that first group in 2007, all but two students participated in the project. Many included printouts of digital photos they had taken or ephemera they had collected like ticket stubs and fliers along with their typed and handwritten journal entries. As a part of the SCUA donor agreement, the students specified when the materials can be open for research; surprisingly, six students designated that their journals could be open immediately, and another one was open by the end of the academic year. The collection of student journals was arranged and described along current archival best practices, with a finding aid available in the Northwest Digital Archives, and a catalog record to improve access to those portions of the collection that were open to research. In its second year, the structure for the class went largely unchanged. There was a new undergraduate teaching assistant, a student who experienced the seminar the year before.

STUDENT INVOLVEMENT:
INTRODUCTION OF WEB 2.0 TOOLS

For a class with the student experience literally as its core, and one developed
in large part by a student, it is no surprise that the next incarnation of the course came at the instigation of the new undergraduate teaching assistant, Matt Villeneuve, who suggested integrating Web 2.0 tools into the course, providing opportunities for students to express themselves in the media with which they feel most comfortable. His idea was to include multiple new platforms—a wiki for summer reading discussions, introductions, and class discussions; a blog about the course; an assignment using Facebook as a primary source; and the opportunity for students to go beyond the bounds of the typed journal entries and have the option to document the term using a blog, videos, photo montage, or podcasts.

Figure 15.3. Working with the 2009 cohort on their donation day

These opportunities energized us all. They allowed the professor to bring out issues of the impact of technology on historical documentation and primary sources—the change in documented voices—and to explore technology’s effect on the teaching and learning of history. As archivist, I was able to expand the discussion of preservation into issues of born digital records, introduce the debate of a digital gap or digital abundance as the future of historical
documentation, and explore the issue of the digital divide in the documentation of history, all issues that come alive when students have their own history and their own work on the line. And it helped Matt, the teaching assistant, to start to build a community of students before the beginning of classes, and to promote new ways for us all to engage with the material.

COLLABORATION BETWEEN FACULTY, ARCHIVIST, AND UNDERGRADUATE TEACHING ASSISTANT

The course works, remains popular, and is evolving into its fifth year because of the dynamic collaboration among professor, archivist and, the most unusual element, undergraduate teaching assistants, who provide the prime ingredients for the evolution of the course and insure that the student perspective is addressed throughout. The faculty brings the academic rigor and the history pedagogy to the course. The archivist brings the knowledge of collections and primary source discovery, combined with insights from archives management. The students in the course are able to use this experience as a window into both the documentary process of history providing insight into their role as historical actors, observing, interpreting, and documenting their experience, as well as researchers of history exploring the experience of one of their predecessors. These activities take the students beyond class work that is just an exercise, to an authentic experience where they are contributing knowledge to the community that will have a lifespan beyond the class. At the same time the project serves a pragmatic role and the university archives is able to collect materials on a difficult to document group that is integral to the history of the institution.

One of the desired outcomes from the seminar and the documentation project is to debunk the notion by students that their experience is not “history,” and to reinforce that their experiences are as critical a part of the history of the university as the activities of the faculty and administration. Many of the students noted at the end of the term that they did have a better sense of what it meant to be both a historical actor and a student of history. “Yes, I never thought of myself as making history. I am no Cleopatra, but I still made
history.” The faculty member characterizes the seminar as an apprenticeship in the discipline of history and becoming a historian. They start small, working with one person, Lucille Saunders, and one period, 1915. This serves as a foundation through which “students develop a keen sense of historical concepts including causation, agency, memory, authenticity, bias, perspective, voice, context, and provenance.” While hands-on work of students with primary sources is not unusual, and increasingly students are involved in building collections in archives, the donor experience as the final step in this project brings an added dimension to the learning.

With the introduction of Web 2.0 tools into the class, not only were the options expanded, but the impact of technology on history became another dimension for the class to explore. Wiki participation allowed the students to develop a community even before they came to campus, introducing themselves and discussing the readings. The proportion of students to actually use new media for projects in this class was not large, but it did result in six blogs, three video journals, and one set of podcasts, all of which are being made available through our institutional repository when the students designate they can be opened to the public. In the review of the class, we noted that while students may have been consumers of Web 2.0 content, they had not been producers (beyond Facebook participation); students noted that they had not engaged new social media in a participatory mode previous to this class.

**ADAPTING THIS COURSE AND PROJECT TO OTHER UNIVERSITIES**

The University of Oregon is not the only university integrating primary sources into undergraduate education, while at the same time finding it challenging to document student life. Any way to regularize the documentation of the student experience is a valuable addition to the history of the university. Journaling and reflective essays are often assigned in introductory writing courses; collaboration with the archives could fulfill two requirements, and build a strong relationship between archives, faculty, and students, as well as model research behavior in special collections for students. For those universities or colleges that have special small enrollment courses for freshmen, the format of this course would be best supported in a seminar that was based in history. It
provides an infrastructure for approaching historical questions and unique materials, while at the same time making the process accessible for new students in the form of an apprenticeship. For many students, the class provides their first opportunity to look at history in a way different from memorization of names and dates.

**A PLAN FOR CONTINUED IMPROVEMENT OF COURSE**

All of those involved with the class are pleased by the student involvement evidenced by the final projects and their understanding of their role in contributing to university history. A challenge for the course is to help students understand the intersections of the two major courses, World History and Introduction to Folklore. This year the course will use the lens of university history to bring the two disciplines together: there is much folklore intermingled with university history, especially as it is found in the realm of student life. The 2010 version of the course will also add a group inquiry project that will involve students selecting a tradition or topic of student life and using as their sources the currently open student journals and selected materials from the university archives.

The “Reboot the past, Upload the future” course and “Documenting Freshman Year Experience” project support many goals for undergraduate teaching and learning. Together they provide a means for project based learning and apprenticeship for freshmen interested in history, and an avenue for their faculty to lead them through larger issues of historical documentation and analysis. They provide an opportunity for students to engage with primary sources early in their university careers, and to capture the voices of students in documents beyond their transcripts. For the archives, not only do they help to fulfill a mandate in an area difficult to document and collect, but they provide the opportunity to work with students helping them to understand the nature and purpose of archives.

**NOTES**
1. Heather Briston is now Head of Public Services for Library Special Collections at the UCLA Library.

2. The author wishes to thank Kevin Hatfield, adjunct history faculty, and assistant director for academic initiatives, residence life, faculty instructor of the course; Conor Ross, Betsy Selander, and Matt Villeneuve, student instructors of the course 2007-2010, for their ideas, innovation, collaboration, and hard work in creating and teaching the course, as well as the insights for this case study. The development and teaching of this course was previously presented in part at the Coalition for Networked Information (CNI) in April 2010, and the EDUCAUSE Learning Initiative Annual Meeting, January 2010.


6. Scholars’ Bank, University of Oregon institutional repository https://scholarsbank.uoregon.edu/xmlui/handle/1794/9984

The Special Collections Laboratory: Integrating Archival Research into Undergraduate Courses in Psychology and Music

Shan C. Sutton

INTRODUCTION

The traditional laboratory, full of beakers, microscopes, and assorted instruments, is one of the most time-honored elements of the undergraduate experience. In the sciences, the lab plays a vital role as a place where students have opportunities to conduct hands-on experiments. As the value of archival collections for undergraduate education becomes more widely recognized, the reading rooms of special collections and archives departments ought to be viewed as archival laboratories for students. These learning spaces offer raw materials (collections), research technicians (staff), and tools (finding aids) that students can use to conduct original research, make discoveries, and test hypotheses just as they do in scientific labs. Even with this combination of impressive resources, however, the special collections laboratory can only meet its full pedagogical potential through effective partnerships with the teaching faculty to ensure widespread use in undergraduate courses.

This approach has been embraced by the University of the Pacific Library’s Holt-Atherton Special Collections department in its efforts to integrate archival research into the undergraduate curriculum. Undergraduate research is highly valued at Pacific, and a commitment to information literacy is found within the university-wide student learning objectives. The Special Collections staff is proactive in supporting student research and information literacy through collaboration with faculty in a broad range of academic units.
to develop archival course assignments. From 2005 to 2010, an average of eleven courses involving 207 students per academic year have featured assignments using Special Collections. During this period undergraduates at Pacific used manuscript collections to conduct research in Sociology, Religion, Psychology, Music, General Education, and History classes.

Two primary methods for reaching instructors in pursuit of curricular collaborations involve hosting an orientation for new faculty members and making proposals for specific course assignments directly to professors. The case studies presented in this chapter, involving a Psychology course and a Music course, reflect the outcomes of these respective strategies for faculty engagement and student learning in Special Collections.

Each academic year, new faculty members tour the University Library as part of their campus orientation. When they visit the Special Collections department, the professors are informed that its holdings are used in a variety of undergraduate classes, and they are invited to schedule a follow-up meeting to discuss potential uses of Special Collections in their courses. Intriguing examples from the collections, such as letters, diaries, photographs, maps, and rare books are displayed in the reading room during the tour. As these materials are described, their uses in specific courses at Pacific are highlighted. One orientation session inspired a new psychology professor to contact Special Collections about creating new class assignments, which led to the diary analysis project described in this article.

In addition to hosting faculty tours, the Special Collections librarians regularly review the university’s course catalog in search of classes that are good candidates for an archival research assignment. Some preliminary ideas are developed based on a course’s focus and the holdings of Special Collections, and communicated to the instructor via email or in person. Professors have generally reacted positively to this approach, including the director of the jazz studies program, who adopted a Special Collections research component in the seminar that is the focus of this article’s second case study.

One of the keys to success in developing effective student engagement with Special Collections is giving them some degree of freedom within the structure of the assignment. Including an element of choice in the assignments can offer students a sense of ownership in their scholarship, and has led to positive student responses to the archival research projects in both of these case studies. In the Experimental Psychology course, the diaries available for
student use have been preselected by the librarian, but students choose the specific ones they want to study. Alternatively, in the Jazz Seminar and Perspectives course, students must research the same topic, jazz icon Dave Brubeck, but are free to select from a wide variety of material types (e.g., audio, video, clippings, and correspondence) in their use of the Dave Brubeck Collection.

**EXPERIMENTAL PSYCHOLOGY**

The Experimental Psychology course is taken mostly by sophomore and junior psychology majors. In this class students learn about research methods and design as well as data collection and analysis. One of their research projects involves analysis of diaries in Special Collections to study the mental and emotional states of the diaries’ authors. In designing this assignment with the instructor, the librarian selected four sets of diaries to capture variation in historical period, life stage, gender, content, and style. The diaries were written by Delia Locke, Jonathan Lyman, Paul Desmond, and Allan Lindsay-O’Neil.

Locke lived on a ranch in northern California from 1855 to 1922. Lyman was a student at the University of the Pacific from 1890 to 1892. Desmond was a world-renown jazz saxophonist from the 1940s to the 1970s. Lindsay-O’Neil was a student leader of the anti-Vietnam War movement at the University of the Pacific in 1970. Together, these diaries offer a variety of people and experiences to analyze, and they enable students to experience the process of discovery in investigating the writers’ personalities.

The first step in the assignment involves a class visit to Special Collections where students receive an orientation on how to handle and study the diaries. During this session students also have an opportunity to examine diaries in small groups. Initially, no information is given about the identity of the authors, and students are encouraged to play detective in developing a profile of the writer and evidence of his or her psychological state based on clues within the texts. After allowing the students twenty minutes to explore the diaries, each group presents their findings and the full identities of the respective authors are revealed.

Students offer a wide range of observations in this discussion, including information on the authors’ attitudes, beliefs, emotions, and relationships. For example, a group of students examining the diary of Delia Locke noted that she
drew connections between her mood and the state of the weather. This observation led to a class discussion of the broader impact of weather on people’s moods. At the end of the orientation students are given the diary analysis assignment. It requires each student to return to Special Collections on their own to locate and analyze two diary entries that contain information on the writer’s psychology. The entries can either be from the same diary at two points in time, or from two different authors’ diaries. Students then write a 1-2 page paper examining the excerpts from the perspective of psychological analysis.

When the assignment is handed in, there is also a class discussion of the students’ findings and the pros and cons of using diaries as sources for this kind of study. For example, one student noted that the author did not mean for these diaries to be viewed by the public, and, therefore, he may have been more forthcoming. Others commented on the inherent information gaps found in diaries, which leave the researcher to fill in the blanks. These observations serve as a reminder that in the process of learning course-specific content, archival research can also enable students to develop information literacy skills such as the ability to evaluate the strengths and weaknesses of different information sources. This student learning outcome is also evident in the second case study of this article.

**JAZZ SEMINAR AND PERSPECTIVES**

The Jazz Seminar and Perspectives course is taken by juniors and seniors in the Conservatory of Music’s jazz studies program. In this class students study the careers and styles of major jazz figures as a mechanism for understanding their own styles as musicians. Because the Special Collections department is home to the Dave Brubeck Collection, students have a unique opportunity to conduct in-depth research on his career through a variety of primary sources. Three inter-related assignments make up the archival research component of this course.

First, students select ten segments of videotaped oral history interviews with Brubeck, and write a one page paper on how the content of these interviews resonates with their own personal and musical development. There are thirty-five segments to choose from, and their focus ranges from Brubeck’s musical accomplishments to his well-known efforts in support of civil rights. The oral history videos can be streamed from the Special Collections web site,
so students can complete this assignment remotely at the time and location of their choosing.

The second and third assignments require students to use the Brubeck Collection in the reading room to research Brubeck’s performance and compositional styles, respectively. The librarian first teaches an orientation session that includes opportunities to examine and discuss the variety of materials found in the Collection. In this discussion students discover how different types of sources contain different kinds of information and provide context to each other in the research process. For example, understanding Brubeck’s performance style requires analysis of multiple sources such as reviews of his concerts, audio tapes and videos of his shows, and interviews that may be in print, audio, or video formats. Similarly, content on Brubeck’s compositional style is contained in his original musical scores, reviews of his albums and album notes, and concert programs from premieres of his orchestral works. Armed with a multi-format research strategy, students return to the reading room on their own to study the sources they select to develop a full picture of the Brubeck style.

Once the students have completed their research they submit two 4–6 page papers, one on Brubeck’s performance style and one on his compositional style. Submission of the papers is accompanied by class discussion of their findings and the kinds of archival sources they used. In 2010, the University Library provided the students with an opportunity to present their research at a panel discussion as part of Pacific’s annual Brubeck Festival. This event, entitled “Pacific Studies Brubeck,” was organized and moderated by the Head of Special Collections, and included presentations by four Pacific students and one professor on their research in the Brubeck Collection. It was attended by thirty people, including Brubeck’s daughter and his producer. The event offered a unique opportunity to highlight student use of the collection to representatives of the donor community, as well as the university community and general public.

The students welcomed the chance to publicly share their scholarship and vouch for the value of Special Collections as a resource for undergraduate learning. One student spoke of getting goose bumps as he held an original score of “Strange Meadowlark,” a favorite Brubeck tune from his childhood. Another related how seeing several drafts of a musical score with large red X’s through them indicated that even the greatest composers must work hard at their craft, an observation he found inspiring as a young musician just
beginning his career. These student presentations demonstrated how the “digital natives” that now fill the undergraduate ranks can benefit from encounters with new sources of knowledge in the form of original manuscript materials. This contribution to undergraduate research is an increasingly important role for Special Collections as students enter universities with an understanding of information that is overwhelmingly based on digital formats.

CONCLUSION

Student descriptions of Special Collections as a place of inspiration and goose bumps are surely the stuff librarians dream about. Although the growing importance of Special Collections to undergraduate education may seem self-evident, there remains an ongoing need to solicit student feedback and validation. This may be achieved through a variety of mechanisms, from public presentations in which students describe their experiences, to more quantitative assessment instruments. At the end of the Experimental Psychology course, for example, students rank what they learned from various class activities on a scale from 1 (next to nothing) to 5 (a lot). The average rating for the diary analysis assignment has been 4.0, making it one of the highest-rated activities in the course.

The case studies presented in this chapter can easily be emulated at other universities. Diaries are found in nearly every special collections and archives department, and the Experimental Psychology assignment illustrates how they can be utilized in innovative ways that transcend purely historical analysis. Although the Brubeck Collection exists only at Pacific, it serves as an example of how large, complex manuscript collections can support assignments that enable students to combine the use of different material formats in the research process. Another lesson from the Jazz Seminar and Perspectives course is the value of providing students with opportunities to present their research outside of the classroom. Special Collections staff should familiarize themselves with campus, regional, and national conferences that focus on undergraduate research and encourage participation by their students. This represents another area ripe for partnerships with professors in support of student learning and achievement.

Faculty collaboration is clearly the key to student engagement with Special Collections. Both of the case studies described here involved instructors who were open to exploring the roles that Special Collections
could play in fulfilling their students’ learning objectives. These kinds of professors can be found on any campus, but the Special Collections staff must be proactive in making the initial connections. Once faculty partnerships are established, they lay the groundwork for students to experience Special Collections as an archival laboratory where their own research discoveries occur as an important part of their undergraduate education.
Teaching Cultural Memory: Using and Producing digitized Archival Material in an Online Course

Robin M. Katz

BACKGROUND

The University of Vermont Libraries’ Center for Digital Initiatives\(^2\) is a digital library of unique research collections situated under Special Collections. The forthcoming collection *Kake Walk at UVM* will be the CDI’s first from the University Archives, its first to include streaming audio and object photography, and its most controversial collection to date.

*Kake Walk* was an 80-year university tradition based, in part, on minstrel theatre and the turn-of-the-century cakewalk dance craze. The annual synchronized dance competition known as “a-walkin’ fo’ de kake” was the highlight of Winter Carnival weekend which featured fraternity brothers in blackface and kinky wigs high-stepping to the tune of “Cotton Babes.” The event, abolished in 1969, occupies a controversial position in institutional memory, representing, for some, a hallowed legacy of creativity, school spirit, and leadership and for others, overt racism. With only one known scholarly piece on Kake Walk by former UVM professor James Loewen, a credible, well-described digital collection will support much-needed study of this unique cultural phenomenon.

THE COURSE: “CURATING KAKE WALK”

In the summer of 2010, I co-taught a six-week course entitled “Curating Kake
Walk: Race, Memory, and Representation” with Dr. Brian Gilley. This case study demonstrates how we utilized an unfinished digitized archival collection in an online class and how students contributed to its production. The first half of the course covered Kake Walk, American racial formation, cultural repositories, and collective memory through daily readings, lectures, and discussions. After the midterm paper, students synthesized and applied these concepts by working on—not just with—the incomplete Kake Walk at UVM collection.

This three-credit ALANA US Ethnic Studies course met asynchronously online to capitalize on the digitized materials and to create a potentially safer space in which students could choose whether or not to reveal their age and/or race. It was offered through Continuing Education to welcome local and remote community members, alumni, and schoolteachers in addition to undergraduates. Seven undergraduates, mostly upper-class humanities or education majors, enrolled (one later dropped). Many took the course to fulfill an Arts & Sciences diversity requirement. Three auditing continuing education students included staff in Alumni Relations, an alumna who attended Kake Walk, and a native Vermonter.

Before class began, a minimally-described collection of 229 items was made available on the CDI’s development site, an unpublicized URL similar to http://cdi.uvm.edu. Both instructors selected for digitization a representative sample of the archival collection; I supplied initial metadata. The class was delivered via Blackboard and students were taught to use the CDI’s public and development sites through readings and video tutorials.

Using this collection as a “humanities laboratory” helped meet the CDI’s outreach goal, stated in our second IMLS grant, of fostering an “open, collaborative environment.” When considering similar collaborations, the repository’s strategic goals and the course’s learning objectives must align. Our learning objectives, measured by quizzes, discussions, a midterm paper, group collaborations, the final project, and reflection papers, were:

- Demonstrate a knowledge of Kake Walk’s history
- Present an argument about racial formation and Kake Walk
- Understand the function of cultural repositories and the power they have in constructing cultural memory
- Perform the curatorial duties of selection and description
- Synthesize concepts of memory and representation with respects to Kake Walk at UVM
This case study will demonstrate that involving students in curatorial activities is not an easy way to farm cheap labor, but a way to blur the line between producers and users. Dismantling this binary benefits the collection, students, repository, and society at large.

**THE FINAL PROJECT: COLLABORATIVE CURATION**

The final project engaged students in “the messy work of negotiating power and ideas and memory.” Through individual, group, and class activities, students were given three tasks: to select a collection image, write series-level scope and content notes, and recommend Library of Congress Subject Headings for collection items. These assignments were designed as a collaborative learning experience to divide the work, to make apparent the subjectivity of curation, to build in quality control, and to form some consensus around potentially difficult decisions.

The entire class selected the collection image through nominations and voting. Scope notes and subject heading recommendations were completed in groups. The six for-credit students were partnered into three heterogeneous, teacher-formed pairs. The collection was divided and assigned as follows:

<table>
<thead>
<tr>
<th>Series Format</th>
<th>No. of Items</th>
<th>Assigned to</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newspapers</td>
<td>15</td>
<td>Group 1</td>
</tr>
<tr>
<td>Programs</td>
<td>19</td>
<td>Group 2</td>
</tr>
<tr>
<td>Photographs</td>
<td>102</td>
<td>Group 3</td>
</tr>
<tr>
<td>Music, Artifacts, &amp; Exhibit Materials</td>
<td>5</td>
<td>Group 4 (Auditing Students)</td>
</tr>
<tr>
<td>Records</td>
<td>86</td>
<td>Instructor</td>
</tr>
<tr>
<td>Secondary Sources</td>
<td>2</td>
<td>Instructor</td>
</tr>
</tbody>
</table>

Pending CDI approval, the groups’ series-level scope and content notes would be incorporated into collection-level metadata and subject heading recommendations would be applied. As shown above, I completed the bulk of description to maintain feasible student contributions. Students were frequently reminded that their work would be public; in reflections, they appreciated the “rare and exciting opportunity” to “affect any future researchers who use the collection.”
Collaborative work was staged in a managed succession of individual and group assignments. Students first had one week to individually complete the scope note and subject heading assignments. Over the next two weeks, partners reviewed each others’ work, discussed the project, and agreed on final versions. Grading rubrics reflected this combined independent/interdependent approach, evenly dividing points between individual, group, and reflection assignments. Participation grades also included peer evaluations.8

SELECTING THE COLLECTION IMAGE

CDI collections are represented by 160 pixel square thumbnails appearing on the CDI homepage, the collections browse list, and the About the Collection page. Historically, collection images were chosen quickly and easily on grounds primarily aesthetic. Because of the potentially offensive or shocking nature of Kake Walk images, this uncontextualized thumbnail needs to match well-defined selection criteria.

At the start of the course, a question mark graphic served as the placeholder thumbnail. Each student was required to determine three selection criteria, to examine the collection’s graphic materials, and to select the image which best meets those criteria. Individuals described their process and shared their nominations in a class-wide discussion. Invariably, students nominated an image in the format they knew best, that of their assigned series. There were no duplicate nominations, but everyone suggested materials from the 1950s and 1960s, the most stylized era of Kake Walk. Midway through the nomination period, I proposed two images to provide more voting options and to model selection.

In the subsequent class discussion, students debated whether or not to show blackface and, if shown, whether to use photographs or illustrations. Someone in favor of depicting blackface wanted to “spark a curiosity,” but asked, “how do we choose an image that doesn’t ‘scare’ people away?” Another responded, “users should be somewhat uncomfortable… I don’t see how it’s possible not to be, honestly.” A third concurred, “It is only fair and respectful to just confront the issue head-on.” In a vote utilizing Blackboard’s survey feature, students overwhelmingly favored showing blackface. The
winning image (see Appendix 17.1) was the 1963 program cover, an illustration of two walkers mid kick.

In private reflections, a few students voiced dissatisfaction with this decision. One objected to depiction of blackface because “uneducated” users will be “too distracted” by such a “shocking” picture. Conversely, two students felt the illustration did not “go far enough” and preferred “real” (meaning photographic) representations.

Because the collection was pre-selected by instructors, the collection image assignments provided students their only opportunity to set criteria, survey material, and defend a selection. The scale was quite manageable; the entire selection process took one week. The impact of this decision on future researchers is significant, however, as this image is now literally the face of Kake Walk.

WRITING SCOPE AND CONTENT NOTES

To learn to write series-level scope and content notes, students read definitions and examples from DACS, the EAD 2002 site, and a Library of Congress manual. I provided minimal feedback to individuals’ drafts, explaining, for example, that the word “cataloging” has a technical meaning in libraries or that the number of items in a series is different than the number of images. Based on completeness, conciseness, tone and relevance, the groups’ final notes were all excellent.

In reflections, most students revealed that writing concisely was “the most challenging part” of this task. This course required extremely different skills than most university assignments, so students needed to be reassured when experiencing anxieties such as feeling “lost” or “a little confused.” Despite perceived struggles, the final notes all approached 100 words. I generally pared them down by another 20% and made very few edits to the public versions.

Most groups imitated the “disinterested” tone of sample scope notes, despite discussing Howard Zinn’s admonition that “the archivists’ ‘supposed neutrality’ was ‘a fake.’” In the eleventh hour, one group submitted a note including what they termed this “disclaimer:”
These photographs should be seen not as encouraging racism, but as an opportunity to learn from insensitivities from the past that can help us build a more unified future.

In a reflection, one group member said “it is very important, even essential, to... [let] users know what there is no bigotry involved with the displaying of these materials, and that it is solely for educational purposes.”

Had other groups been able to see this innovative suggestion, so incompatible with the others’ notes and with professional standards, students could have debated the appropriate tenor of collection-level metadata. Some groups might have changed their notes. In similar assignments, another stage should be added for students to review others groups’ work, leading to fewer revisions by librarians and a more unified end product. Students might even write all collection-level metadata together, not just discrete pieces.

In this case, I moved the statement to a different section of the collection overview, ascribed it to one group, and asserted that these students’ sentiments reflect the convictions of the class. This edit, the only significant revision of student scope notes and a difficult curatorial decision in itself, was intended to maintain the majority tone.

I was surprised students were not more skeptical of supplied information as this collection was pre-selected, minimally-described, and only available online. Just one student questioned the accuracy of a few supplied titles. This finding, combined with the replication of the sample notes’ “neutral” tones, suggests most undergraduates are either unquestioning or are reluctant to challenge a librarian’s authority—even in a course which critiques library resources as “value-laden instruments of power.”

ASSIGNING SUBJECT HEADINGS

To prepare for subject analysis, students read from Arlene Taylor’s *Organization of Information* and watched a lecture I created on controlled vocabularies. Although this lecture compared folksonomies and taxonomies, some students consistently referred to LCSH headings as “tags.” Targeted responses to every incorrect use of the term did not break the habit. The lecture also modeled searching subjects, finding authorized headings, and locating control numbers on [http://authorities.loc.gov](http://authorities.loc.gov). I demonstrated several
searches and completed this sample of the chart required of students:

<table>
<thead>
<tr>
<th>Item ID</th>
<th>The Subject In Your Words</th>
<th>Authorized LCSH</th>
<th>LC Control Number</th>
<th>Explain Your Decision optional: for interesting or difficult headings</th>
</tr>
</thead>
<tbody>
<tr>
<td>sample001</td>
<td>University students</td>
<td>College students</td>
<td>sh 85028356</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Minstrelsy or Blackface</td>
<td>Blackface entertainers</td>
<td>sh 86002417</td>
<td>Neither “minstrel music” or “minstrel shows” are accurate, as Kake Walk does not belong in these broader cultural traditions. OR YOU MAY DISAGREE!</td>
</tr>
<tr>
<td>sample002</td>
<td>Fraternities</td>
<td>Greek letter societies</td>
<td>sh 85057168</td>
<td></td>
</tr>
</tbody>
</table>

The second column articulates subject analysis. The last column makes apparent the subjectivity of “aboutness” and initiates group discussions. This chart documents item-level assignments, so many headings were frequently repeated. For convenient grading and metadata creation, future students should also submit a consolidated list of all recommended headings.

This exercise required considerable group communication and instructor feedback. In every group, the number of shared revisions and discussion posts about this task was much higher than for the scope notes. In group discussions, I raised issues like item-specific aboutness (was Kake Walk really a college musical?), disambiguation (*Audience (Musical group)* is different than *Audiences*), or how to assess appropriate use of a heading in the absence of a scope note (WorldCat shows *Judges* refers to the biblical book).

Determining the appropriate level of specificity was hardest for students. In reflections, they said the collaborative process and instructor feedback helped them to see “the obvious ‘big picture’” or to avoid “tunnel vision.” Many students cited consistency as a challenge, but the chart helped student visually ensure most headings were consistently applied.

This course was not designed to train future catalogers, but our makeshift approach, combined with substantial instructor feedback and built-in quality control, led to successful results. This chart records the total number of headings submitted by each student group, the number of headings submitted by students but deemed unusable in the digital collection, and the number of additional headings supplied by librarians (the headings “missed” by students):
To compare the undergraduates’ performance with new catalogers or paraprofessionals, I informally consulted several catalogers. They described the students’ subject analysis as “excellent,” “great,” and “very good results.” Students were graded on completeness, accuracy, and relevance; all groups received 80–100%.

CONCLUSIONS

An interesting polarization among students suggests we successfully challenged the user-producer binary, creating a group of quasi-experts. In reflections, about half the students considered themselves prototypical users; one explained, “I just tried to think about what I would search for.” Others felt that by taking this course, they are now removed from the average user. One student lamented that “not all users will be as well verse[d] in Kake Walk as I am” because “it’s always hard to put yourself in the mindset before you knew something.” These discrepancies invite further research on the impact of participatory curation on students’ perceptions, skills, and knowledge.

Blurring the line between users and producers promotes libraries, and students expressed “new appreciation for the work of librarians.” Students became more aware of library resources and services, more competent evaluators of primary sources, and more critical researchers. “[This class has] made me much more conscious of how powerful a role the selector (curator) plays in the creation of an archive,” stated one final evaluation.

Steven Lubar demonstrates that as “points of inscription” and “sites of cultural production,” archives are “sites of power.” In the case of Kake...
Walk, allowing students to “do the work of culture”¹⁹ also builds consensus for the project. From his experience acquiring KKK materials, Frank Boles advises that “educational efforts” are necessary to defend “controversial collecting decisions.”²⁰ Our students felt this class “inherently avoids” Boles’ “problems.” By making “the debate about selection and access… a public debate,”²¹ this course approached the democratic vision called for by Eric Ketelaar: “an archives of the people, by the people, and for the people.”²²

I believe, as this case study shows, that archives are indispensable in the task of understanding our sometimes difficult past and that students should actively engage in that struggle in a classroom setting.

Kake Walk at UVM was published at http://cdi.uvm.edu in mid-September 2010. To facilitate community dialogue and informal learning, the well-publicized launch included robust campus programming.²³
66th Annual
Kake Walk
UVM Winter Carnival

Roy L. Patrick Gymnasium • February 21st • 22nd • 23rd • 1963
BIBLIOGRAPHY


http://www.loc.gov/ead/tglib/.


NOTES

1. Katz was formerly at University of Vermont, is now at Brooklyn Historical Society.

2. http://cdi.uvm.edu
3. When Katz was the Digital Initiatives Outreach Librarian at the University of Vermont Libraries’ Center for Digital Initiatives, Dr. Gilley was Anthropology Professor and Director of the ALANA US Ethnic Studies Program at the University of Vermont.


5. Schmiesing and Hollis, 465.


7. All unattributed quotations are anonymized excerpts from student work, discussion posts, or evaluations.

8. Many thanks to Dr. Christopher Hoadley’s “Learning Through Collaborative Technologies” Faculty Resource Network 2010 Summer Seminar for tips on instructional design.


13. Ibid., 22.


15. Accompanied by a link to the useful comparison chart at http://www.useyourweb.com/blog/?p=62

16. Lubar, 14.

17. Ibid., 21.

18. Ibid., 15.

19. Ibid., 15.


22. Jimerson, 32.

23. Events included a film screening of Spike Lee’s Bamboozled and a lecture by MIT professor and former Alvin Ailey dancer Dr. Thomas F. DeFrantz. For more information, please see http://www.uvm.edu/~uvmpr/?Page=News&storyID=17016 and http://www.vermontcynic.com/professors-comment-on-thehistory-of-kake-
walks-1.2361563.
When did Sacajawea die Anyway?:
Challenging Students with Primary Sources

Rick Ewig

Marcus Robyns, in his 2001 article “The Archivist as Educator: Integrating Critical Thinking Skills into Historical Research Methods Instruction,” conducted an informal survey of twelve university archival institutions and their involvement in the teaching of research methods courses at their schools. The common frustration expressed by the archivists was that “a number of faculty members do not share my view that systematic archival research should be an indispensable part of teaching undergraduate history, that is, the lab work of history instruction.” This is not the case at the University of Wyoming (UW) as shown by the Archival Research Methods class taught by archivists at UW’s American Heritage Center (AHC) through the UW History Department.

The course came about from a discussion between various AHC faculty members, the chair of the UW History Department, and the faculty member from the UW College of Education, an associate professor in Secondary Education and Social Studies Education, who teaches students preparing to be social studies middle and high school teachers. The AHC’s three classes on archival administration, taught since the early 1990s, no longer drew many students so a substitute was deemed necessary. It was thought the methods course would not only draw history students, but also education students, who could benefit from researching manuscript collections, evaluating sources, crafting arguments, and writing history, all of which might lead to innovative teaching in the social studies classroom.

The methods course as developed is intended to “provide the student with advanced research strategies with interdisciplinary applications.” The class focuses on primary document research based upon manuscript collections at
the AHC. The course objectives include learning research techniques as well as gaining experience in analyzing and evaluating primary sources. Additionally, “students will develop higher level interpretive skills and be able to synthesize information from diverse, sometimes conflicting sources.”

The course is designed to provide information about several aspects of archival administration, to provide research examples for the students, and to have the students spend considerable time researching manuscript collections and crafting arguments based on collection materials. In the first class, we review the syllabus and assign a short writing exercise. Then the students examine and evaluate sources related to whether Esther Hobart Morris, who lived in gold-mining community South Pass City, Wyoming, during the late 1860s, had anything to do with the passage of the territory’s suffrage law in 1869, which granted women full suffrage and the right to hold public office. During the 1920s, former UW professor Grace Raymond He-bard claimed that Morris held a tea or dinner party during which she convinced William Bright, who became the president of Wyoming’s first Territorial Senate, to introduce the bill. Only one primary source supports this interpretation, that one written in 1919, fifty years after the fact. However, many Internet sources today support the claim without providing any documentation. A statue of Morris is one of Wyoming’s two contributions to Statuary Hall in the U.S. Capitol, not only because she served as the first female justice of the peace in the country, but also because of the afore-mentioned party. Historians today discount the tea party, labeling it a myth. Esther never claimed any credit for the passage of the bill, saying it was due entirely to men. In the class the students evaluate the sources and come to their own conclusions. However, this being the first class, some students are somewhat hesitant to express their views.

The next three classes are devoted to archival administration. Students learn about the appraisal process, arrangement and description of manuscript collections, and reference. These three topics are taught because they inform the research process. The students need to know how and why and what types of materials are collected; how those items are arranged and described; and then how to search for appropriate collections and research materials.

According to educator John Bean, one “way to promote critical thinking is to model it.” Through two readings and class lectures we provide examples of research processes. The first book the students read and review is Robert Root’s Recovering Ruth: A Biographer’s Tale. Root, at the time he wrote the book an English professor at Central Michigan University, was intrigued by an
1848 diary of Mrs. C.C. Douglass in the school’s library and wanted to find out more about her. His research led him to conclude that the diary, attributed to a Mrs. Douglass (Lydia), was not written by her. His journey to discover all he could about the actual author (Ruth, Douglass’ first wife) became quite personal and extensive. The students do not write a typical review of the book, but review his research process: was it productive, creative, too far afield, etc.6

The second book is Robert M. Utley’s Billy the Kid: A Short and Violent Life.7 This book is used not because of the well known subject of the Old West, but because of Utley’s evaluation of sources in the endnotes. Again, students do not review the book, but instead how the author evaluated the sources related to Billy’s life and death. Many authors do not dissect their sources to the depth Utley does and many readers do not bother reading the notes. Utley’s notes, however, illuminate why he used some sources while discounting others, and even explain why he used some previously discounted sources to provide context.8

Two class lectures also model research processes. In one, we explore the story of purported Western hero Frank Hopkins, featured in the Disney movie Hidalgo (which the film studio claimed was a true story). In a number of short articles written in the 1930s and 1940s, Hopkins details his life as a dispatch rider during the 1870s, an endurance racer who never lost a race, and a longtime performer in Buffalo Bill’s Wild West. However, none of these claims can be verified in any newspapers, Buffalo Bill materials, census records, etc.; this then serves as an exercise in negative research through which we conclude that the exciting life of this supposed western hero is all fiction.9 The other research model is presented by AHC faculty member D. Claudia Thompson, who has written about the image of Tom Horn. Horn has become a noted figure in Wyoming history because he was convicted and hanged in 1903 for the murder of a fourteen-year-old boy. The discussion of whether Horn actually committed the crime is still ongoing in Cheyenne. Getting beyond the familiar story of Horn and his purported misdeed, Thompson looks at how Horn has been portrayed through the years.10 She also discusses a letter donated to the AHC several years ago supposedly written by someone who witnessed Horn talking about one of his alleged murder victims and has the students discuss its provenance and validity.11

The Archival Research Methods course includes two group projects.
Educators and others believe group work is a form of active learning that promotes critical thinking and provides practice in leadership, group interaction, public speaking, and makes the students responsible for designing research questions and formulating their own solutions. The two projects deal with a World War II Japanese internment camp, the Heart Mountain Relocation Center, which was located in northwest Wyoming, and Sacajawea, the well-known Native American who accompanied Lewis and Clark on their expedition during the early 1800s.

The AHC has a number of small, but quite rich, collections dealing with the Heart Mountain Relocation Center. Among items in this collection are a diary of one of the camp’s early administrators; letters of the two Wyoming governors who held office during the war; copies of the camp’s newspaper, the Heart Mountain Sentinel; and the papers of a UW faculty member who studied maternity care at the camp. The class is divided into four groups, each receiving its own collection. The students use one class period (two and one-half hours) to research the materials, but they are expected to conduct research on their own time as well. The end product of this project is a lesson plan, presented to the entire class, based on selected primary sources directed at tenth grade students. The lesson plan includes a title page, a statement of two or more lesson objectives, an introductory essay of one or two pages providing context, a document set of five to ten primary sources for student analysis, three to five discussion questions, and a bibliography of sources used. Through this group exercise, the students enhance their own research skills and develop discussion questions and activities for critical thinking exercises.

One of the most useful and enjoyable exercises is a debate about when Sacajawea died and where she is buried. The class is again divided into four groups. Two research the view that Sacajawea died in 1884 on the Wind River Reservation in Wyoming, using the papers of Grace Raymond Hebard, the chief proponent of the Wyoming version. The other two groups research the interpretation that she died in 1812 in what is today Montana, and use the papers of Blanche Schroer, a local historian from Fremont County, Wyoming, who at first supported Hebard, but changed her mind after researching the subject on her own. The students again have one class period (in addition to their own time) in which to research the papers and select appropriate sources to craft an argument. Two debates follow in which competitive juices flow and some of the students become quite animated and intense. Winners are not declared, but after the debates the class as a whole discusses the sources. Each
group also turns in a five-page paper detailing their argument along with copies of the most valuable sources related to their interpretation. As noted in Bean’s *Engaging Ideas*, “…collaborative learning promoted argumentation and consensus building: each student had to support a hypothesis with reasons and evidence in an attempt to sway others. The improved thinking grew out of the practice of formulating hypotheses, arguing for their adequacy, and seeking a reasoned consensus that all group members support.”

The class also includes a semester-long research project. This is a document-based research effort culminating in a research paper of fifteen to twenty pages in length (twenty to twenty-five pages for graduate students) and a presentation to be given before an audience during the last few class periods. Most students choose PowerPoint presentations although presenting in the format of a lesson plan is also encouraged. The focus of the research may be biographical or topical. Students receive a list of AHC collections during the second class period from which one is selected. Among the available collections are materials about and from Wyoming, those related to World War II, to journalism, to the blacklisting of the 1940s and 1950s, and to popular culture. All of the listed collections contain more than enough material for this type of project.

The students are limited in the type and number of sources which can be used in their research. Web-based sources, both secondary and primary, can total only ten percent of the sources. If they used web-based sources they must provide a written evaluation of the authority of the sources. Also, the students can only use other secondary sources totaling another ten percent of the total sources. Primary sources other than those from the web should total eighty percent. The goal of the semester project is for the students to conduct in-depth research and write their paper based mainly on their interpretation of the sources in the collection. Students are given two class periods for their research, although this certainly is not enough research time for such extensive papers. Since this is a semester-long project there are related assignments during the class to ensure students do not wait until the last week or two of class to begin working on the paper. Students need to first select their collection, then provide a preliminary research thesis, then a bibliography, and finally a revised thesis statement.

During one of the classes two students selected the papers of Admiral Husband Kimmel for their research projects. Kimmel was the commander of U.S. Naval Forces at Pearl Harbor at the time of the Japanese attack in
December 1941. Both students explored who should bear responsibility for the lack of preparedness for the attack. One student leaned more toward the revisionist interpretation, concluding “the burden of responsibility … does not rest on Admiral Kimmel’s shoulders. Due to the evidence of suppressed diplomatic intercepts and President Roosevelt’s belligerent attempts to provide a Japanese act of aggression on the United States, the burden of responsibility has to rest higher up the chain of command, namely with President Roosevelt.” The other student’s interpretation revealed a more complicated matter, finding fault with top officials in Washington, the inability to quickly sort through the vast intelligence gathered, the army and the lack of planes in Hawaii, and Kimmel for leaving the majority of the fleet in port. “What occurred was the result of numerous mistakes committed by the top officials in Washington and the forces at Oahu, not conspiracy.” They presented during the same class period which led to an interesting discussion of interpretation. Other topics were wide-ranging and have included a study of medical care along the Oregon Trail, the life of a fur trapper who lost his entire family to smallpox, an examination of Carroll Baker’s role in the 1950s movie Baby Doll and how that challenged the mores of the time, and the reasons behind the suicide of U.S. Senator Lester Hunt in his senate office in 1954.

The Archival Research Methods course has proven to be a success at UW. Attendance has grown each year. During the spring semester of 2010, the class was full at twenty students; about one-quarter of the students were education majors, with the majority of the remainder history majors; in spring 2012, 19 students were enrolled. The class is now a permanent class in the History Department and is included in the Museum Studies program curriculum and is a required course in the Public History Concentration.

NOTES


2. The website for Statuary Hall in the U.S. Capitol states this about Morris: “To promote the idea of giving women the right to vote, Morris organized a

3. For more information about the tea party discussion see Rick Ewig, “Did She Do That: Examining Esther Morris’ Role in the Passage of the Suffrage Act,” Annals of Wyoming, 78 (Winter 2006): 26-34. See also T.A. Larson, History of Wyoming (Lincoln: University of Nebraska Press, 1965), pp. 78-94; Michael A. Massie, “Reform Is Where You Find It: The Roots of Woman Suffrage in Wyoming,” Annals of Wyoming, 62 (Spring 1990): 2-22. When Morris’ statue was dedicated at the U.S. Capitol in 1960 a number of dignitaries spoke and supported the idea Morris played a substantial role in the passage of the suffrage bill. Nellie Taylor Ross, who became the first female governor in the country when she took the oath of office in Wyoming in January 1925, gave credit to Esther; Wyoming U.S. Senator Joseph O’Mahoney also gave credit to Morris and her “notable tea party”; even Vice President Richard Nixon said he believed “all the stories about the tea party that started it all,” certainly putting an end to all of opposition to the story.


6. The review instructions ask the students to evaluate “the author’s research process, giving special attention to any notable successes, as well as to omissions, pitfalls, and oversights which appear to have occurred in the research and preparation of the manuscript.” In one of the reviews a student wrote the book “is a great introduction to the nature and spirit of research with primary documents.”


8. The students in their reviews have to provide “a detailed discussion of the author’s evaluation of his sources as reflected in the endnotes of the work. The reviewer should discuss how information provided in the endnotes enhanced or informed their overall understanding of both the text and Utley’s research process in preparing the book.” One student remarked in
her review: “I will be the first to admit that when I see a little number at the end of a sentence that I am reading I will ignore it completely and continue with my reading. However, I suppose I will have to rectify that misdeed because while reading this book I found the endnotes to be informative, entertaining, enjoyable…. Some of what I read in his footnotes will definitely make a difference in how I do my research in the future.”

9. Hopkins claimed he won 400 endurance races all over the world. The “Ocean of Fire” race featured in the film *Hidalgo* is not verified in any sources. There is no record of Hopkins ever being a member of Buffalo Bill’s troupe, even though Hopkins claimed he rode with Cody for more than thirty years and attended his funeral in 1917. For more information about Hopkins’ writing see Frank Hopkins, *Hidalgo and Other Stories*, edited by Basha O’Reilly (Long Riders Guild Press, 2004).


13. One of the groups that had the camp newspapers as well as other newspapers developed some interesting objectives, questions, and activities. Two of the objectives were to educate students about the camp and apply research methods to enhance critical thinking skills. One of the discussion questions was “what did you learn from the newspapers that you might not have learned from a history book?”, which was intended for the students to think about different types of sources and to compare and contrast the pros and cons of primary sources. A second question was “why do you think America allowed Japanese internment camps during the war?” with the intent to relate to the motivations of the time. The AHC has digitized its collections related to the Heart Mountain Relocation Center and the documents are accessible on the AHC’s website. Since education students are part of the intended audience for the class, having them lead in the creation of a lesson plan in the class may encourage them to use the lesson plan in their future classroom. I put an education student in each of the groups so they can provide leadership in this exercise.

14. Grace Raymond Hebard also wrote a book about Sacajawea titled *Sacajawea: Guide and Interpreter for Lewis and Clark* first published in 1933. The book is still in print. One of the most recent books which
discount’s Hebard’s interpretation is Thomas H. Johnson, Also Called Sacajawea: Chief Woman’s Stolen Identity (Waveland Press, Inc., 2007). Hebard’s papers (#400,008) and Schroer’s papers (#10575) are both held by the AHC.

15. Bean, Engaging Ideas, p. 150.

16. The final paper includes a title page, footnotes or endnotes, and an annotated bibliography. The Chicago Manual of Style is used in the class.

17. During the research time provided in class, I go around and talk to every student about their collection, thesis, and what sources they are finding most useful. Of course, students often will change their thesis based on the sources they find in their chosen collections.

18. The author is the associate director of the American Heritage Center, University of Wyoming, and the editor of the state’s historical journal, Annals of Wyoming.
THE PROGRAM
AUGUSTANA COLLEGE
Faculty Buy-In: Encouraging Student Use through Faculty Stipends

Sarah M. Horowitz and Jamie L. Nelson

Materials in special collections departments are sometimes overlooked by undergraduate students in their rush to find online, full-text answers to questions that might better lend themselves to more thoughtful inquiry. Augustana College Special Collections has designed a relatively inexpensive, yet highly effective, program that encourages the use of Special Collections materials in the curriculum and is easily replicable at other institutions. Because exploring special collections materials and incorporating them into a course can be time-consuming, Augustana College Special Collections acknowledges faculty effort and provides a small stipend as both an incentive and a reward. Fourteen faculty stipends for enhanced access to the collections during the summer months have been awarded since 2001, and the results have been nothing short of amazing.

Using stipends as a way to encourage researchers to work in special collections is a time-honored practice, but these stipends are usually aimed at supporting the personal research of outside scholars. Such grants bring prestige, either through word of mouth or publications, to a special collections department and its holdings. Using stipends to encourage campus faculty to design undergraduate assignments based on special collections materials is a more locally focused program, and one designed to influence how special collections is used and perceived on campus.

Augustana College (Rock Island, Illinois) is a liberal arts college with approximately 2,500 students. Special Collections holds 16,000 printed volumes, 2,317 linear feet of manuscripts in just over 300 collections, and about 60,000 images of various types. We have 2.5 FTE staff (two librarians, .5 support staff; until Fall 2007, there was only one Special Collections Librarian), and rely heavily on student workers. We are open Monday through
Thursday, 1:00–5:00, and by appointment. Special Collections taught twenty-eight class instruction sessions in academic year 2010-2011 for faculty in seven disciplines (the greatest use came from faculty teaching first-year general education courses), and completed 718 reference requests from student researchers, with 857 reference requests overall.

In Spring 2001, Special Collections announced its first call for proposals for a faculty research stipend program. The stipend program is open to all faculty at Augustana, including adjunct, tenure-track, and tenured. Stipends of $600 for one week of enhanced access to Special Collections are added to each recipient’s summer payroll as taxable income. (Stipends were originally $500; the amount was raised in 2008 in an attempt to keep up with inflationary pressures.)

Information on the faculty stipend program is available year-round on the Special Collections website, but we remind faculty each spring about a month before the proposals are due. We announce the stipend via an email to all faculty, the online faculty newsletter, and the library’s blog. Applicants are asked to write a brief statement about the materials they wish to use or what question they want to explore, the course into which these materials might be integrated or the research project they are intended to inform, and dates when they are available to work in Special Collections. The application is available on our website: http://www.augustana.edu/x34663.xml.

Once the announcement has been sent to faculty, the Special Collections Librarians often receive inquiries about whether we have materials related to the interests of various faculty members. While all inquiries do not necessarily lead to applications, faculty do learn more about our collections because of the program’s existence and our publicity. Once proposals have arrived, they are reviewed by the Special Collections Librarians. The proposals are evaluated based on the intersection of factors such as: proposed student projects and course level; uniqueness of the materials to be researched; potential impact on the curriculum; feasibility of the research and resulting student projects; and the ability of the faculty member to influence other faculty, directly or indirectly, to consider Special Collections for student use. Not all proposals have been funded; the goal is to award money with discretion and make the best use of limited staff time and funds. The number of recipients each summer has generally depended on the availability of money and librarians and number of proposals received, but it has ranged from one to four. Once the grant recipients have been selected by the Special Collections Librarians, the
proposals are reviewed by the library director and the academic dean. These are pro forma reviews, as the director and dean have always concurred with the librarians’ selections, but it is a good way to make the program and Special Collections more visible to the general library and the College administration. Furthermore, having the dean serve as one of the reviewers adds prestige to the program in the eyes of faculty.

We inform applicants about the status of their proposals in mid April, and work with them to schedule their research in Special Collections at a time mutually agreeable to the faculty member and his/her librarian partner. While a researcher may work with both Special Collections Librarians, generally one is assigned to be the researcher’s primary partner. The nature of the project and availability of the librarians determines partnerships. Assigning faculty members to work primarily with one librarian enables remaining staff to continue other essential activities during the stipend period.

Standard security and use policies are followed during the faculty member’s time in Special Collections, and staff are available to assist with research, talk through research questions, suggest resources, and provide reproductions for further study. While this level of service is provided to all researchers throughout the year, the award program provides an incentive for faculty to spend concentrated time periods in Special Collections, and the Special Collections Librarians clear their schedules in order to be especially attentive and available during this time. The librarian partner normally sits down with the researcher at the beginning of his or her time in Special Collections to discuss the research question(s) outlined in his statement of interest and how he would like to proceed on his research. At the end of the week, the librarian generally meets with the faculty member to wrap up and discuss possible assignments, any other work that may need to be done, and the faculty member’s experience. Faculty are asked to provide Special Collections with a short summary of their work. While the amount of interaction with recipients will depend on their level of familiarity with special collections materials, it is not unusual for the librarian to spend much of the week collaborating with each researcher.

Special Collections and faculty both reap benefits from this program. Faculty can design new or invigorate existing courses with unique content and generate creative projects for students, while Special Collections reaches new audiences (faculty and student) and gains a deeper knowledge of the materials in our care. Reference and instruction statistics have more than doubled since
these stipends have been offered, and while this increase can be attributed to a combination of outreach efforts, it is clear that the stipend program has contributed significantly to this success. Fourteen stipends have been awarded from 2001 to 2011 to faculty of varying ranks from diverse disciplines. The disciplinary distribution is widespread and somewhat surprising: four history (one with joint appointment to Women and Gender Studies); two English (one with a joint appointment to education); and one each from anthropology, geography, art history, religion, math, French, German, and Scandinavian Studies (see Appendix 1.1, Faculty Stipend Recipients).

As stated in the call for proposals, research with a direct tie to the curriculum and student use of the materials is privileged in the selection process. A natural result of this, and an easily measurable metric of success, is the number of instruction sessions scheduled as a result of the stipend research. In the 2000-2001 academic year—the school year directly before the stipend implementation—Special Collections conducted three instruction sessions. By the 2010-2011 academic year, instruction had grown to twenty-eight sessions, tying with a previous record high during 2008-2009 (see Appendix 1.1, Instruction Sessions and Total Reference). Through Spring 2011, 653 students have been introduced to Special Collections through the instruction sessions of stipend-awarded professors.

Not all of this instruction is directly attributable to the stipend program, although thirty-five sessions of class instruction have been requested by faculty stipend awardees since the inception of the program. Of the fourteen faculty awardees to date, twelve have scheduled at least one instruction session in Special Collections post-stipend. From 2001 to the end of the 2011 academic year, these twelve recipients partnered with Special Collections for an average of three classes each. Of the two who have not scheduled classes in Special Collections, one used his research in support of an article (which was his intent at the time of his application), and one has been reassigned to teach courses not related to her research in Special Collections.

These instruction statistics might be higher if the stipend program were limited to tenured faculty. Of the fourteen recipients from 2001-2011, four have been tenured faculty, eight have been tenure-track junior faculty, and two have been adjuncts. Five of these fourteen are no longer in the employ of Augustana College due to retirement (1) and pre-tenure turnover (4). The Special Collections staff time and stipend money spent on these five professors is still a good investment, in that Special Collections Librarians connect with their
successors and talk about Special Collections resources investigated by their predecessors and the potential benefits to student learning. Of the replacement faculty for these five, three have used Special Collections for the instruction purposes envisioned by their predecessors. While acknowledging the potential lack of continuity when working with junior faculty, we feel the benefits outweigh the potential costs.

Additional reference and instruction traffic is generated by faculty’s enthusiasm for special collections materials. Individual, upper-level students are directed to Special Collections for research in collections examined by stipend awardees. Faculty members who have heard of colleagues’ success with special collections-related assignments refer individual students, schedule full classes for instruction, or are motivated to apply for stipends themselves. The stipend program has enabled Special Collections to achieve mainstream status within the array of academic resources available at Augustana. As more faculty use Special Collections as a learning laboratory for their students, momentum grows and demand for our materials increases.

Our success has been coupled with a few challenges, however. While Special Collections celebrates our ever-increasing reference count, the phenomenal growth puts a strain on our small staff. When our total reference count was around 300 at the inception of the stipend program, students could count on lengthy, personalized reference interviews with the Special Collections Librarian. As reference has soared to over 800 interactions per year, Special Collections Librarians can no longer spend as much time with each researcher and student workers have stepped in to assist patrons. The reading room can be packed to capacity when assignment due dates near, with thirty students needing assistance within the space of four hours. Often each student needs reproductions made from our materials, placing an additional burden on our student support staff, as patrons are not allowed to make their own copies. While too many researchers is an enviable problem, the demand does have an impact on the rest of our operations.

Librarians at Augustana have ten-month contracts, and work approximately twenty days during June, July, and August. Summer is often a good time to catch up on projects that have languished over the school year or to get ahead for the fall term. Scheduling one or more faculty stipends in the summer reduces librarians’ ability to concentrate on such projects, since at least five of those days are spent with each stipend recipient. Due to demands on staff time, applications were not solicited or accepted for four of the eleven
years the program has been in existence. In 2004, Special Collections underwent a major collection reorganization and was closed to all researchers for the summer. In 2007 and 2009, maternity leaves made it impractical to host stipend researchers. In 2011, the installation of new compact shelving necessitated closing Special Collections over the summer. While it is important to build momentum with such a program, staffing is a very practical consideration.

While the faculty stipend program detailed in this article was initially developed within Augustana’s framework, it is easily adaptable and relevant to many institutions. Institutions will have to decide the best way to schedule faculty access, how much money to offer each recipient, how to evaluate the proposals they receive, and how to evaluate the success of the program.

The amount of money offered for the faculty stipend should be based on local expectations; librarians might consider the amount of money offered to faculty through other grant programs at their institution. Augustana’s $600 stipend is fairly generous, considering that a college summer research grant for junior faculty pays $1800 for the entire summer. The money used for our program comes from gift funds, but this is not the only possible source of income. A faculty stipend program might be sponsored by a library or special collections friends group, be added as a regular budget expenditure, or gathered through departmental fundraising. Some institutions may benefit by funding several small stipends, others by funding one larger, more intensive project.

The stipend program at Augustana has been offered over the summer because there are few summer classes, so the reference load is lighter. Depending on staffing and faculty availability and interest, other institutions might make stipend weeks available over other class breaks, or even during the term. The length of time for enhanced access could also vary. One week is easy for faculty to commit to and does not take up too much of a librarian’s time. Other institutions could expand or reduce faculty research time in response to their own staffing.

A faculty stipend program is an excellent way to increase the visibility of special collections among faculty. The stipend can be marketed to attract departments or programs that have underutilized special collections. For instance, publicity could be targeted to faculty who have never used special collections before, to faculty teaching general education classes, to faculty teaching senior seminars, or to new faculty. Augustana College’s faculty
stipend program deserves some credit for the high patron count and number of classes using Special Collections. With a modest investment of money and staff time, the visibility and use of special collections materials can be dramatically increased.

APPENDIX 1.1. Faculty Stipend Recipients

<table>
<thead>
<tr>
<th>Year</th>
<th>Department</th>
<th>Status</th>
<th>Classes since award</th>
</tr>
</thead>
<tbody>
<tr>
<td>2001</td>
<td>Sociology**</td>
<td>tt</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>History</td>
<td>T</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>French**</td>
<td>tt</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>English*</td>
<td>T</td>
<td>1</td>
</tr>
<tr>
<td>2002</td>
<td>History</td>
<td>tt</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Geography</td>
<td>T</td>
<td>2</td>
</tr>
<tr>
<td>2003</td>
<td>History</td>
<td>tt</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Scandinavian**</td>
<td>tt</td>
<td>1</td>
</tr>
<tr>
<td>2004</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2005</td>
<td>Art History**</td>
<td>tt</td>
<td>3</td>
</tr>
<tr>
<td>2006</td>
<td>Religion</td>
<td>a</td>
<td>8</td>
</tr>
<tr>
<td>2007</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2008</td>
<td>WGS/History</td>
<td>tt</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>English</td>
<td>a</td>
<td>0</td>
</tr>
<tr>
<td>2009</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2010</td>
<td>Math</td>
<td>T</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>German</td>
<td>tt</td>
<td>1</td>
</tr>
<tr>
<td>2011</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total: 36

Key
* = retired  ** = gone  T = Tenured  tt = Tenure-track  a = Adjunct

Instruction Sessions and Total Reference
<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Class Sessions</th>
<th>Total Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000-2001</td>
<td>3</td>
<td>295</td>
</tr>
<tr>
<td>2001-2002</td>
<td>8</td>
<td>373</td>
</tr>
<tr>
<td>2002-2003</td>
<td>6</td>
<td>349</td>
</tr>
<tr>
<td>2003-2004</td>
<td>6</td>
<td>340</td>
</tr>
<tr>
<td>2004-2005</td>
<td>7</td>
<td>379</td>
</tr>
<tr>
<td>2005-2006</td>
<td>10</td>
<td>427</td>
</tr>
<tr>
<td>2006-2007</td>
<td>13</td>
<td>479</td>
</tr>
<tr>
<td>2007-2008</td>
<td>16</td>
<td>570</td>
</tr>
<tr>
<td>2008-2009</td>
<td>28</td>
<td>731</td>
</tr>
<tr>
<td>2009-2010</td>
<td>26</td>
<td>815</td>
</tr>
<tr>
<td>2010-2011</td>
<td>28</td>
<td>857</td>
</tr>
</tbody>
</table>
Collaboration between the Iowa State University Honors Program and the Special Collections department (ISU Library)

Tanya Zanish-Belcher, Laurie Fiegel, and Ashley Rosener

The Iowa State University Honors Program is a university-wide program established in 1960 to encourage breadth of intellectual experience and interaction among high ability students from all academic majors. The program is designed to promote an individualized four-year academic plan developed to meet a student’s particular needs, interests, and abilities. Shared knowledge is an important component of a well-rounded University education, and collaborative learning experiences provide the means for such engagement. Although this is a flexible program, there are some minimum requirements all students must meet. All members of the Honors Program must enroll in a series of interdisciplinary seminars designed to promote creative exploration. This begins with a first-year seminar where students are introduced to the importance of learning outside the traditional classroom setting. Students in this course experience the broader scope of a Carnegie Research I institution through an in-depth exploration of campus research facilities and lectures. Upper division Honors seminars give faculty members from all academic departments the opportunity to explore new course materials or teaching techniques in a collaborative learning environment. The courses are designed to promote discussion and student-faculty interaction. According to former student Ashley Rosener, “The small class sizes of the honors seminars create a wonderful environment. Everyone grows comfortable with each other, and
we’re able to share our thoughts and ideas without fear of reproach.”

The Special Collections Department of the Iowa State University Library was founded in 1969, and contains over 16,000 linear ft. of archival collections; 1,000,000 photographs; 10,000 motion picture films; and 55,000 rare book volumes, with the earliest dating to 1475. The Department maintains an active program of public service, outreach, and tours for both on and off campus groups, including academic classes, the Center for Excellence in Learning and Teaching, ISU Learning Communities, Extension and 4-H groups, and K-12 student groups such as those participating in National History Day. The University Honors Program is an obvious candidate for curricular outreach, given the program’s goal of promoting “an enriched academic environment for students of high ability, regardless of major, who are interested in taking advantage of educational and intellectual opportunities and challenges.”

Beginning approximately ten years ago, the Special Collections Department and Honors Program began to collaborate on a systematic program of visits and tours that—though modest in scope—greatly benefits undergraduate students. Building on this foundation, in 2005, the Head of Special Collections submitted a proposal for a one-credit Honors Seminar, “From Incunabula to PDFs: The Future of Libraries,” further strengthening the relationship with the Honors Program. Honors seminars can be one- or two-credit courses on current topics, and their purpose is to offer a “crucial atmosphere of intellectual exchange and a high level of student involvement in learning.” The original intent of this seminar was to offer a unique opportunity for students to connect personally with special collections materials, and to see how they might be used as part of future learning experiences at the university. It was hoped that these students, after learning more about the collections, would return to use them for their coursework. The second goal was to increase general undergraduate use of special collections by simple word of mouth, throughout the Honors Program and beyond.

Since 2005, this seminar has met one evening a week, from 6:00-8:00 p.m., in the Special Collections Reading Room. The class starts with a general introduction and tour of the Department. It continues weekly with an in-depth topic, such as rare books, artifacts, the basics of archival appraisal and description, working with donors, the history of photographs, and the challenge of electronic records. Each week includes a brief presentation and discussion based on previously assigned readings, as well as one hands-on type of
activity. Another feature, early in the seminar, was to have Karen Brookfield’s Book (a history of printing and early books) available in the Special Collections Reading Room and require each student to come in and read it during the week between class meetings. This exercise was intended to increase student comfort levels with walking in the front door of Special Collections (which, at times, can seem intimidating). The artifacts class focuses on some of the 3,000 three-dimensional objects in the University Archives, specifically showcasing items from the University’s history, such as a letter sweater, a death mask, and other objects. The discussion covers the challenges relating to description, housing and long-term preservation of this collection. A class on rare books includes the presentation of “The Making of a Renaissance Book,” film and a hands-on session examining a selection of early manuscripts and 16th-18th century herbals. Another class examines the day-to-day issue of working with donors of personal papers and organizational records and the many difficulties and opportunities provided when communicating with individuals and groups. Later readings include works by Gerry Ham, Mary Lynn Ritzenthaler, other selections from the Society of American Archivists, and even an online digital preservation tutorial. Each year this seminar has been offered, the instructor has retained elements of the syllabus that worked well and fostered discussion, and removed those that did not. The seminar has also involved a number of guest speakers, covering such topics as the history of academic libraries and the work of the Library’s Preservation Department. In addition, an early assignment for the participants requires them to select three online exhibits on an archives or special collections topic and analyze their research value.

Over the years, the ISU Honors Program has evolved considerably. One of the central tenets of the program is the importance of peer teaching. After Year 1 of the seminar, the instructor felt the need for a concluding event, or culmination of the course, and an opportunity for each participant to research and share information on a particular topic. By the fourth week of class, students are expected to have selected a possible topic for a research poster and presentation. By Year 4, this assignment had expanded to include a contextual paper and bibliography, as the students appeared to respond better to a certain level of requirement in the coursework. Another addition in Year 5 was a round robin analysis of primary documents and photographs. Each student now spends 5 minutes analyzing a specific item based on guidelines and questions provided by the instructor. The documents can be as varied as a
1950 freshman rule book, an issue of *The Green Gander* (an early campus humor magazine), Civil War letters, or historical newspaper clippings. The instructor adds comments and analysis of the object’s origins, meaning, context, and limitations as well.

The results of this collaboration between Special Collections and the Honors Program has had several results, some expected, others not. It offers the opportunity for the Department Head to interact with undergraduate students on a more personal level, to assess how rare and unique materials might be used by them, how they perceive the Department and its role in the university, and to raise awareness about the Department. As of 2011, this seminar has now been offered five times, and student participants have gone on to complete internships in the Department, apply for Library employment, work on library projects, and complete a variety of Honors Capstone projects that are related to archives or special collections. Several have even applied for graduate work in archives and library science.

Many of the Honors students participating in the seminar elected to use Special Collections as a basis for their Capstone Project. One such student is Ian Ringgenberg, currently a graduate student at Iowa State. For his project, he elected to conduct a series of oral history interviews with ISU students from the 1980s, under the auspices and direction of the Department’s University Records Analyst. After being introduced to interview techniques and technology, he submitted a proposal to the Honors Program Review Board, adhering likewise to the rules of the University’s Institutional Review Board (regarding the use of human subjects).

A number of participating students have also approached the Department about potential employment, and—when appropriate—the students have been hired as assistants for collections processing. Ashley Rosener, a recent Iowa State graduate, not only was hired as a student worker, but also completed an in-depth internship focusing on archives work. Her Capstone project involved digitizing a collection of photographs from the University Archives and then researching the benefits and challenges of digital preservation. In response to these opportunities, Rosener said, “The work I’ve been able to do with the Special Collections Department and Honors Program has been the highlight of my undergraduate career. I’ve found an area of study I am truly passionate about.” Rosener aspires to be an academic librarian and now attends the University of Illinois’s Graduate Program in Library and Information Science.

Students who were part of the Honors Program also have been
encouraged to collaborate with Special Collections in other ways. Samuel Berbano, an Honors student during his employment time in Special Collections, focused his efforts on developing an updated tour and podcast on the Library for every student in the Honors Program that is still being used. The Honors Program additionally sponsors a research mentorship. As part of the continuing collaboration, the instructor participated in this program, mentoring a first-year undergraduate in the research process. This included meeting with the student once a week and introducing the student to the basics of research, such as conducting a literature survey and compiling information for an article.

Another unexpected benefit of this ongoing collaboration has been the donation of student-related materials to Special Collections. During the first year of the seminar, several friends living in a first-year Honors Learning Community took the seminar together. As an outcome of their experience, they made arrangements to transfer scrapbooks from their hall, called Harwood House, to the Library. Recognizing the importance of providing a use copy, the Special Collections Department digitized the scrapbooks and provided copies to be retained in the residence hall. The originals are maintained in the University Archives, but the students still have copies to peruse. Similarly, another student group, the Society of Chemistry Undergraduate Majors (also known as SCUM), donated a scrapbook and clippings that documented their outreach activities.

At Iowa State University, the Director of the Honors Program and the Special Collections Department Head continue to explore ways of expanding collaborative projects. One recent proposal has been to develop an in-depth research seminar for the entire Honors Program enrollment. The 2010 seminar had seventeen students enrolled and the instructor incorporated additional hands-on and interactive work. For staff in Special Collections and Archives, opportunities abound for collaborating with their institutional Honors programs. For those at other institutions just beginning a similar journey, consider working with an identified group of chosen students as a starting point. Not only is it more likely that these students will be interested, but a structure and some administrative support will already exist. Approach the Director of the University Honors Program or a program director for any kind of first-year seminar or learning community. Spend some time investigating the specific goals and needs of the program, and ways in which they might intersect with library-related goals, such as:

- Expanding the students’ concept and understanding of an academic
• Revealing the role Special Collections can play on a university campus
  • Introducing students to the concepts of primary documents and the
time/effort/labor that go into caring for them in perpetuity

The results can be fruitful and long-lasting, for both the Department and the Honors students.

APPENDIX 2.1 HON 321Y
Incunabula to PDFs: What is the Future of Libraries?
Tuesday, 2nd half, 6:00–8:00 p.m., 1 credit.
(Oct. 26-Dec. 7, 2010 | 403 Parks Library)

Instructor: Tanya Zanish-Belcher
tzanish@iastate.edu or 294-6648)

Description: Utilizing the rare and unique collections housed by the Special Collections Department in the Iowa State University Library, students will explore and discuss the various issues relating to the preservation and access of primary sources. We will specifically look at the Department’s rare book collection, including incunabula (published between 1475 and 1501); the artifact collection documenting the history of ISU; the photograph collection which numbers over 1 million images; manuscript collections, focusing on the topic of international agriculture through letters and photographs; and a collection of motion picture films created by ISU. How researchers use this material will be discussed, and finally, the class will look at the impact of the digital revolution. What issues does digitizing raise for these materials, in terms of their access, care of the physical object, copyright, reference use, and technological needs of the institution? Class time will be dedicated to presentations based on the topic, care and handling of the objects, and class discussion related to the presentation and readings.

Attendance: Attending each class is highly recommended. Excused absences must be submitted in advance.
OCTOBER 26:

- 6:10-6:30: Introduction and Overview of Class
- 6:30-6:50: Guest Speaker: Ed Goedeken, ISU Library Collections Officer, “Overview of Academic Libraries”
- 6:50-8:00: History and Tour of Special Collections

Reading for next class:


Assignment: Due November 17 by 5:00 p.m., can be submitted electronically at any time prior

Topic: Review of 3 Special Collections-related (non-ISU) online exhibits on any topic

Length: 2 pages
Structure for Report:
Institution Name
Exhibit Title
URL
Brief description of topic and research value
Personal impressions of the technology and visual design
What worked/what did not

OCTOBER 27

- Readings Discussion
- Collection Development for Special Collections
• Rare Books
  Incunabula
  Reference and Access Issues
  Preservation Issues
  Digital Issues
  Special format books
• Video—*The Making of a Renaissance Book* (20 minutes)

**Reading for next class:**


**NOVEMBER 3**

• Readings Discussion
• Working with Donors
• Archives and Manuscripts
  Workflow
  Arrangement and Description
  Reference and Access Issues
  Preservation Issues
  Digital Issues
• University Archives
  Records
  Artifact Collection
  Institutional Repositories
  Electronic Records

Exercise: Examining Primary Documents

**Poster sessions**: Discussion of topics for December 8; Topics Due Nov. 17

Each class participant must prepare and give a short presentation and poster
session to the entire class. Any topic related to special collections and libraries is welcome. In addition, a one-page paper must be submitted, detailing the following: the topic, a brief bibliography, and overview of the presentation as well any conclusions or observations.

**Reading for November 10 class:**

Ritzenhaler, Mary Lynn. *Photographs: Archival Care and Management.* Chicago: Society of American Archivists, 1984 (Selected Chapters, distributed in class)

Preservation Issues in Special Collections

**NOVEMBER 10**

- 6:10-6:20: Readings Discussion
- 6:20-6:30: Preservation-related issues in Special Collections
- 6:30-7:15: Guest speaker: Hilary Seo, Head of Preservation
- Tour of Preservation Lab
- 7:15-8:00: Special Formats and Visual Materials
  - Scrapbooks
  - Glass Plate Negatives
  - Motion Picture Film/Videos/DVDs
  - Photographs
  - Reference and Access Issues
  - Preservation Issues
  - Digital Issues

**NOVEMBER 17**

First assignment due
Poster topics due

Outreach
  - Exhibits
  - Undergraduate and K-12
  - History Day
Reading for November 27 class:

Cornell Tutorial:
http://www.library.cornell.edu/iris/tutorial/dpm/eng_index.html

NOVEMBER 24: THANKSGIVING BREAK

DECEMBER 1

• Readings Discussion
• Current Projects:
  Archive-It
  Institutional Repositories
• Digital Collections and Electronic Records
  Collection development
  Technical aspects
  Metadata
  Access
  Maintenance and preservation

Small Group Exercise: Real World Decision Making in the Digital Landscape

Viewing: Video, “The Story of Home Economics”

DECEMBER 8
Poster Presentations
OBERLIN COLLEGE
Building a Book Studies Program at a Liberal Arts College

Laura Baudot and Wendy Hyman

What ought to be the role of Book History and the Book Arts in the liberal arts institution blessed with a strong special collections—but lacking the resources, obviously, of a university? How can a small institution make best use of both its bibliographic and pedagogical assets? What does it take to transform a random group of classes into a curriculum? How can a small group of faculty—with already-full dance cards in their individual departments—effectively staff an interdisciplinary program with an eye to institutional longevity?

These were some of the questions that drew us together to begin thinking about the role and future of Book Studies (a little more about our use of this term shortly) at our institution, Oberlin College. Although we were relatively new to the institution, we quickly came to realize the exceptional resource that Oberlin has in its special collections, and not least for the scholar and student of all things bibliographic. Hired at a time when our department and dean were especially open to bridging the gap between the classroom, libraries, and campus museum, we had institutional support to pursue what was already a shared intellectual and pedagogical interest: bringing students into contact with primary source objects in the service of literary and interdisciplinary bibliographic study. But how to make it happen: should we, and how should we, move from a smattering of courses to a self-defined program of study? As tenure-track faculty with other primary disciplines (in Renaissance and in 18th-century English literature, respectively), we wanted to find ways to explore the curricular possibilities at our institution without sacrificing the time we needed to devote to teaching and scholarship; we also wanted to build bridges among faculty and create excitement among students, colleagues, and administration, though we ourselves were newcomers here.

Before we detail the steps we are taking to explore the possibility of
establishing such a program—and we write in the present tense, as we are still in the middle of the process now—we should say a few words about what we mean by Book Studies, the scholarship and teaching of which is obviously abetted by, but not synonymous with, the mere fact of teaching with special collections and archival holdings. For our use of this term itself reveals how much we must define our project with reference to the particularities of our liberal arts setting. At a large university, The History of the Book (with its historical, sociological, and literary foundations) and the Book Arts (with its connection to studio arts and the world of small press poetry) might well be housed in different departments, if not different schools. But at a small institution, it is crucial to place everyone we can under one generous, if sometimes ungainly, umbrella: the Victorianist who examines periodicals and audience; the classicist who transcribes papyrus fragments; the art historian who works with medieval illuminated manuscripts; the film scholar interested in textual culture; the African-Americanist interested in patterns of orality and literacy in the novel; the linguistic anthropologist who researches emerging and alternative literacies; the East Asian Studies professor incorporating Japanese woodblock prints in courses on literary and filmic aesthetics; the published author and rhetoric professor interested in the materiality of writing—to say nothing of local papermakers, printers, book artists, and more. In other words, we employ the term Book Studies to encompass all of us at Oberlin College thinking about cuneiform or Kindle, textual transmission or consumption, the relationship between medium and message, and the social, cultural, economic, and aesthetic issues that arise from these studies—in almost any form whatever. In other words, by Book Studies we do not always even mean books!

Of course, there are challenges as well as virtues to such a broadly defined area of study. The pleasure of thinking so broadly is that it provides great opportunities for cross-pollination—team teaching, scholarly innovation, networking with colleagues at other schools—among those normally constrained by field and institution. But how broadly can we define this area before it becomes too amorphous to be useful? How do we find a methodological common ground or define a legible identity? What should be the nature of the conversation and institutional structure, if any, around such a diverse group of classes?

As is always the case, actualizing the possible is not about the hypothetical, but about the resources that are and are not at hand. Luckily, at
Oberlin, with a strong special collections, a first-rate undergraduate art museum, and artists’ books, print ‘zines, and mail art collections in the art library (to mention just a few highlights), we have unusually rich resources for studying these fields. The College’s first professional librarian, Azariah Root, not only taught bibliography but also vigorously built the library’s collections back when rare books were less rare and less pricy. The human resources are also terrific, with several people actively publishing in the field. We have opportunities to collaborate with woodcut artists, papermakers, and printers in Oberlin and Cleveland. Considering that there has been at Oberlin College no programmatic focus in the field, a surprising number of faculty members have genuine expertise and interest in Book Studies. Crucially, for many years prior to our arrivals, the library director and special collections librarian have collected rare and pedagogically important books, and, ever-willing to host a variety of classes, have taken great pains to encourage faculty use of special collections. This, more than anything, has laid the groundwork for the recent steps taken to build a program. In addition, grants offered by the Friends of the Library committee for the integration of special collections into courses have been very effective in generating faculty interest in special collections. Receiving a grant to revamp a course on British 18th century fiction to include regular “lab sessions” in special collections is in fact what led one of us to undertake this project of building Book Studies into the curriculum.

Finally, several library-sponsored talks and conferences have helped to generate a certain amount of energy around Book Studies among faculty and students prior to our more recent efforts. In the spring of 2009, for example, the library organized a conference on the “Future of the Book.” Faculty from the college served as respondents for talks given by high profile players in the fields of publishing, library studies, and media studies. This conference was very helpful for highlighting the timeliness of Book Studies by revealing the large cultural stakes of the digital revolution. Such conferences draw attention to one of the issues we stress in conversations with other faculty and the administration: Book Studies does not just offer enormous pedagogical opportunities (learning from artifacts; embracing the complexity of cultural objects in their social, aesthetic, historical and economic dimensions). Students also really need to be aware of the dramatically shifting landscape of information technology.

While the special collections librarian, library director, and Friends of the Library board at Oberlin have been tireless in encouraging faculty interest
in special collections, librarians will be the first to say that for Book Studies to gain real traction in the curriculum, faculty need to take the lead. As the details of our case study demonstrate, for generating ideas, gaining administrative support and wider faculty interest, branching out to other schools, benefiting from bibliographic resources in the area, making structural changes to the special collections room—in other words, the whole host of things that will make a program possible—faculty members and librarians must join forces. This was particularly true in our case, as relatively new untenured faculty. We offer here a narrative of the steps taken between the fall of 2009 and the present, in collaboration with the director of libraries and the special collections librarian, to put Book Studies on the map at Oberlin.

In an informal meeting in the fall of 2009 with the special collections librarian, we decided that the first step in raising the profile of Book Studies and special collections was to measure faculty interest. To that end, we sent a college-wide email inviting all faculty currently teaching or potentially interested in teaching Book History or Book Arts courses at Oberlin to attend a lunch-time meeting. We thought it was best to frame the conversation as inclusively as possible, not least to attract faculty who might already be teaching in the field without even realizing it. We were equally eager to establish the breadth and flexibility of our goals for the meeting. We ourselves were not sure exactly where the meeting would lead but we wanted at least to get a conversation started among faculty about the potential of this interdisciplinary field. So we left things quite open:

Our desire at this point is to gauge interest for further collaboration, from the informal (sharing techniques for incorporating primary sources in the classroom; inviting speakers) to the ambitious: if there is sufficient interest, we might even talk about creating an interdisciplinary program in “Book Studies” at Oberlin.

The meeting was successful for both measuring and generating faculty enthusiasm, and it really gave us a sense that there was a critical mass of interest. Our agenda for the meeting turned out to be relatively simple. We asked faculty to describe the ways they used special collections in their teaching and to brainstorm ways special collections components of their courses could be improved. Suggestions included: master classes for faculty
interested in teaching book studies but lacking the knowledge of how to do so; improving the special collections room so that it functioned less as a museum and more as a working classroom space; informally advertising Book Studies courses for students on the Oberlin website; and attracting alumni interest (and possible donations) for a small working press to teach the basics of printing in the hand-press era.

In the week that followed this meeting, we set up a listserv with the names of faculty who responded to our email and/or attended the meeting. Without letting too much time elapse, we then sent a summary of the meeting and requested that faculty send us descriptions of the Book Studies-related courses that they teach or would like to in the future. These two outcomes from the meeting—a listserv and a list of book studies courses, essentially a curriculum in embryo—were crucial for giving coherence to our efforts. The latter was particularly effective for preparing for our next step: meetings with the dean of the faculty and the dean of academic programs.

Several events then happened in quick succession. While we communicated with faculty and strategized about curriculum, grant possibilities, and a web presence, the special collections librarian pursued acquiring a printing press. The library director began conversations with the dean and with the Oberlin architect to see about renovating the special collections room. On a somewhat different front, we jumped at the opportunity to use English department lecture funds to organize a books history speaker series for the spring of 2011 (Anthony Grafton, Adrian Johns, and Leah Price all agreed to participate; the library director mobilized a different grant to also invite Michael Suarez during the same semester). We also worked to follow up on the suggestions of the initial meeting with faculty and to do so relatively quickly. We again wanted to profit from the initial wave of enthusiasm. We thought that being able to point to several projects already in the works would strengthen our case with the deans.

These efforts culminated in a meeting with the library director, the dean of faculty, and director of the office for sponsored programs, which took place in mid-November 2009. Our goal was to bring the enormous potential of this emerging interdisciplinary field to the attention of the dean and to see what he and the director of the office of sponsored programs thought would be the best way to proceed, including how to raise funds, gain administrative backing, and give book studies a formal curricular presence. Their principal suggestion was to apply for a Mellon 23 collaborative workshop grant. These sizable grants
support faculty from 23 liberal arts colleges who wish to explore, in collaboration with their colleagues at other liberal arts intuitions, a new area of research or a new approach to teaching a field or discipline. The grant possibility seemed to precisely fit our goal of fully considering the value of this interdisciplinary field in the context of a liberal arts education.

The application process involved writing a proposal and an outline of the discussion topics as well as providing a list of participants from other Mellon 23 schools who wished to be involved. We were enormously assisted in the latter by the library director’s contacts at other Mellon 23 schools; this enabled us to quickly generate lists of faculty interested in Book Studies. Once we had a list of interested participants from other schools, we circulated a draft of the workshop proposal for suggestions to participating faculty at the following schools: Amherst, Carleton, Colorado College, Grinnell, Smith, Wellesley, and Vassar. The final proposal for “Book Studies and the Liberal Arts” and a workshop budget were due in early December. In March we learned that our application was successful. We spent spring and fall semester of 2010 preparing for the workshop, which took place October 29 and 30th, 2010, and also pursuing a curricular home for Book Studies at Oberlin.

In the meeting with the dean that led us to apply to the Mellon 23 workshop grant, we also discussed what would be the most appropriate curricular model for Book Studies at this point. At Oberlin College, the options are major, minor, program, and concentration. Most schools, we imagine, have a similar array of relatively long-standing single-subject and newly-minted interdisciplinary models. The college dean suggested a “concentration” as the best fit and advised we meet with the academic dean to discuss what this would entail. Existing concentrations at Oberlin include Peace and Conflict Studies, Cognitive Sciences, and International Studies. They are interdisciplinary and do not require departments to manage them (unlike majors); they are run by committees and mostly draw from existing courses. This is ideal for an emerging field and for faculty already busy with teaching, research, and service. In March 2010, with news of our grant and equipped with the list of courses, we met with the academic dean to see what she thought about the concentration as a curricular home for Book Studies and what would be involved in establishing such a concentration. She explained that the key elements for gaining approval of the faculty committee responsible for determining the viability of new concentrations are the articulation of a coherent set of curricular goals, a set of core courses that are aimed at
achieving those goals, and the demonstration of enough faculty depth in the field to insure that sufficient courses will be available every semester.

Our approach up until this point had been to strike while the iron is hot. With support and enthusiasm coming from so many different directions, we did not want to lose any time. And in retrospect, this was essential for building the right kind of momentum. But the academic dean stressed that we have done as much as we could as two untenured faculty members both in terms of workload and influence with faculty committees responsible for approving new concentrations. To give Book Studies more clout, to share the labor involved in creating a curricular home for Book Studies, even one as relatively flexible as a concentration, we needed the help of tenured faculty. She thus offered to create a Book Studies committee and to officially invite the faculty we would select to join this committee. To create a committee, we targeted by email and over lunch specific faculty we knew (and hoped!) would be interested; we also sent an open invitation to the listserv, soliciting volunteers. We aimed at having faculty from as many departments as possible and to attract faculty interested in non-Western approaches to Book Studies. Our committee so far consists of faculty from the following departments: Art, East Asian Studies, English, and the Oberlin director of libraries. We began meeting in the fall of 2010 both to see us through the Mellon-funded “Book Studies and the Liberal Arts” workshop, and also to discuss the next steps for exploring the possibility of a standing Book Studies concentration here. In the meantime, with the help and support of the English Department chair, we have set up a departmental “focus” in “The History of the Book”—an excellent end in itself, and a possible means to a more interdisciplinary future.

Determining how to insure the interdisciplinary nature of Book Studies, in particular how to attract faculty and students working outside the humanities, was precisely the kind of question we looked to explore during the Mellon 23 workshop. The workshop did indeed generate ideas about reaching out beyond the humanities, for example: collaborations among faculty and students in the humanities with those in Sociology, Psychology, Neuroscience, and Computer Science departments on projects studying the changing reading habits of undergraduates, and the cognitive differences, if any, between the experience of reading a printed or a digital book. In addition to thinking about ways the field could grow outside of humanities departments, the workshop was enormously helpful for elaborating the practical ways Book Studies can be implemented—both at the macro level of program-building, and at the micro
level of designing classroom exercises. The greatest value of Book Studies for liberal arts education, participants determined, is its very ability to combine experiential and theoretical learning, its power to engage both head and hands. The exercises shared by participants were so useful that we discussed, as part of the follow-up goals, putting together a collected volume that addresses different modes of teaching Book Studies. Two participants at the workshop are currently in conversation with a publisher about editing such a collection of essays—with contributors to be drawn, at least in part, from the Mellon 23 workshop.

The workshop was most gratifying and exciting for participants because we had the wonderful sense that we were all working together, even if at different speeds given the differences among institutions, as part of a movement to significantly enrich liberal arts education by developing this new field. Each institution represented at the workshop faces unique challenges and advantages, so it was very clear how much we stand to learn from each other. To this end we have begun planning to create a web presence that would address the specific needs of faculty and students working in the field of Book Studies at liberal arts colleges. (Joining forces with SHARP’s—the Society for the History of Authorship, Reading, and Publishing—website seems the most likely route at this point). As we pursue the various follow-up projects from the workshop such as a website and edited collection, we are also busy working locally with the Oberlin College Book Studies committee to submit a formal program proposal in hopes of gaining approval for a Book Studies concentration.

Our efforts began with an informal meeting with the special collections librarian in the fall of 2009 to discuss ways to increase the visibility of book history, book arts, and special collections at Oberlin. A little over a year later we hosted a successful Mellon 23 workshop on “Book Studies and the Liberal Arts”; formed an official Book Studies committee; held a book history speaker series in the Spring of 2011; launched an active faculty listserv for sharing information related to Book Studies and liberal arts colleges. Meanwhile, the library has begun taking action on its own plans to renovate the special collections reading room, and has now already established a small letterpress studio. What remains to be done is finalize our curriculum for Book Studies and submit a proposal to the college-wide committee that evaluates new program proposals.

Our point here is not to pat ourselves on the back for a job well done, not
least because the job is not done! We hope, rather, that our case study has illustrated the initial steps that can be taken to set up a Book Studies program, the various players that need to be involved, the necessity of collaboration among faculty and librarians, and the advantages of following up on meetings and ideas relatively quickly. We should also add, in conclusion, the importance of pausing to remember why the dream one is so busily attempting to realize is worthwhile. At various points along the way, we have turned to each other to ask this very question—not for lack of faith in the idea, but out of a sense that our initial conviction of the importance of Book Studies to liberal arts education has been buried under plans for making it happen or lost in sales pitches to deans. The best reminder of the value of this interdisciplinary field in the making is to head back to special collections with a group of students and witness how transformed they are by their encounters with the lives of books.
“The Links in the Chain”: Connecting Undergraduates with Primary Source Materials at the University of California

Sherri Berger, Ellen Meltzer, and Lynn Jones

“Monday through Friday I set out on a solo expedition to Westwood in search of any information that might be pertinent to my topic [...] I wanted to immerse myself [in] as much primary information as possible so that I could reconstruct what happened, like a real historian [...] I could not help but get a rush from feeling like some investigator out of a Bond movie.”¹

These are the reflections of a freshman at the University of California, Berkeley who spent her spring break absorbed in documents and case files at the UCLA Library Special Collections. Not only was her research experience —her first with primary source materials—obviously personally rewarding, but it also earned her an honorable mention from UC Berkeley’s Library Prize for Undergraduate Research.

How did this student learn to “do history” so well and so early in her career? How do we inspire undergraduate students to use archives and special collections, and how do we support them in doing so? At the University of California (UC), we see several “links in the chain” that contribute to student engagement. This chapter focuses specifically on campus initiatives at UC Berkeley and system-wide projects at the University of California–California
Digital Library (CDL) to illuminate a continuum of activities, namely:
• Online access to finding aids and digitized special collections materials
• A supportive undergraduate curriculum
• Dedicated reference librarians working in partnership with faculty
• A library-sponsored annual prize for undergraduate research

**DRIVE FOR ONLINE ACCESS**

Undergraduate students increasingly demand online access to library materials, and UC meets this need for special collections with the Online Archive of California (OAC). Managed by the California Digital Library since 1998, the OAC website aggregates collection guides and digital objects from more than 150 libraries, archives, and museums at all ten UC campuses and throughout the state, thereby providing integrated access to collections dispersed among many institutions. Institutional commitment at the system-wide level has enabled the OAC to evolve to meet the needs of researchers at all levels, including undergraduates. As of June 2010, it contains over 28,000 collection guides (EAD finding aids contributed by institutions and MARC21 records extracted from UC’s system-wide catalog) and 210,000 digital objects (contributed images and texts).

Additionally, the OAC’s companion interface, Calisphere, is a useful tool for undergraduates—especially those who are interested in digital reproductions rather than physical records. Launched in 2006, Calisphere is a simpler “face” of the OAC that excludes the finding aids and presents many of the objects (images and texts) in topical and chronological groupings with short contextual essays. Although the primary intended audience for Calisphere is K-12 teachers, the interface and organization of the site has proved to be helpful for undergraduate students. The CDL is considering ways to better market and potentially further tailor Calisphere for undergraduate use.

The digital object collection in the OAC and Calisphere is strong in particular areas that support research by undergraduates. For example, the Japanese American Relocation Digital Archive (JARDA) contains approximately 10,000 digital images and 15,000 pages of electronic texts on the subject, from repositories across the state. JARDA was launched after repositories reported being inundated with reference questions on the Japanese-American internment from students and researchers. Today JARDA
is the most visited part of Cali-sphere. It is popular among undergraduates in a range of fields, including history, sociology, ethnic studies, American studies, and others.

Other digital collections in the OAC and Cali-sphere that are especially germane to undergraduate research include an impressive regional history collection (currently approximately 20,000 images), hundreds of photographs of postwar West Coast suburban architecture, and almost 6,000 images of people and places in the Pacific Islands—just to name a few. These resources are made available through a combination of grants, partnerships, and the commitment of institutions to make their resources widely available. Whether used exclusively online or as an entry point to the physical materials, the digital collection provides a rich resource for undergraduates throughout UC.

**SUPPORTIVE CURRICULUM**

“I found that when looking at sources in the library for a limited period of time, I had to think carefully about their significance to my paper; I had to decide the direction of my paper early on in my research in order to select and analyze sources.”

A supportive curriculum encourages undergraduates to use primary sources both online and in person. Several large undergraduate courses at UC Berkeley require assignments based on primary sources. These include the History Department’s senior thesis classes (which enroll several hundred students each semester), American Studies classes, and classes in International and Area Studies that focus on world history. As scholarship becomes increasingly interdisciplinary, moreover, the use of historical evidence is permeating other fields. For example, in 2010 a Theater class developed a performance piece using the University Archives as its source material. Students in Architecture and Land Use Planning are also known for their use of archival collections. No doubt there are other courses and assignments, as yet unknown to the library, that also drive traffic.

Nevertheless, perhaps the most noteworthy example of supportive curriculum is UC Berkeley’s History 7B (US History: from Civil War to Present), which makes learning with primary sources a priority for a mass of students with varying levels of interest in US history. History 7B enrolls
approximately 600 students in 35 discussion sections offered each spring. The course is so large because it fulfills several requirements, including American History for history majors and American Cultures (mandatory for all undergraduates). It also has a tradition of being taught by “star” professors with compelling lecture styles. Accordingly, History 7B attracts a broad range of students, some of whom are future history majors, but many of whom will major in the sciences or engineering.

In addition to attending lecture and discussion section, in which the interpretation of sources is consistently modeled, every student is required to write a ten-page research paper based on the analysis of a set of primary sources. While the nuances of the assignment may vary by course section, one feature is ironclad: students are expected to read deeply in a body of primary historical material and interpret it using skills taught in lecture and section, without referring to historiography or secondary research. One of the main goals of the assignment is to motivate students to develop arguments and draw conclusions from the source material itself, rather than find sources that support pre-established arguments. As one graduate student instructor states:

I’m mostly interested in the students coming away with an idea of what’s out there in the source base and how to find it. I’m trying to push the idea that they will arrive at a question and then a thesis by browsing through the sources rather than going into the sources looking to substantiate a hypothesis that they’ve already formed.

The result is very high undergraduate use of special collections at UC Berkeley. Even while students are now able to discover many special collections online through the OAC and Calisphere, they still use The Bancroft Library, UC Berkeley’s primary special collections library, heavily for in-person research; undergraduate students, many of them from History 7B, represent a remarkable 30 percent of its users. Students also visit other repositories, at UC Berkeley and beyond, to dig into the rich collections they find online. For example, the student quoted at the beginning of this chapter discovered collections housed at UCLA that she proceeded to research during a trip home to the Los Angeles area.

While each History 7B discussion section has a theme, and many are devoted to specific collections, the potential topics for the class papers are
virtually unlimited, given the long chronological scope of the class (1865-present). Choosing a “doable” topic and narrowing it sufficiently to write something meaningful in only ten pages is a significant challenge for students.

Among the most popular topics are the histories of various ethnic groups in the US, particularly Japanese-American Internment, Chinese exclusion, and the Civil Rights Movement. History 7B is often the first history class students have taken that encourages multiple, alternate retellings of United States history—beyond the major political events—and they frequently use the paper assignment as an opportunity to learn more about their own culture or ethnic history. This can prove challenging. A typical example is the student of Armenian ancestry who wants to use Armenian language newspapers from central California as primary sources, but does not read the language. A very common and important lesson for students is the fact that primary sources are rarely translated.

Other heavily explored themes in History 7B include the Cold War; Vietnam and the anti-war movement; suburbanization; 20th century popular culture; and local Bay Area and California political, social and economic history. Naturally, California topics are most easily researched, to the disappointment of students who want to focus on other areas of the US. But this is also an important discovery about doing history: most of the historical record is in archives, not on the Internet.

Given that libraries collect materials specifically to support faculty research and instruction, librarians might expect to see more examples like History 7B that integrate collections and curriculum. However, despite its great success, the very fact that this course is noteworthy demonstrates how challenging it can be to align curriculum with special collections content. Both the academic department and the library must recognize the potential for using the collections and devote time and effort to making the collaboration successful.

DEDICATED REFERENCE LIBRARIANS

“I was initially intimidated by the fact that I could not simply wander in and browse [The Bancroft Library’s] collection, but I found it was remarkably easy to conduct research there after learning how to use the collection. I accepted my reader’s card
with the pride of receiving a diploma.”

The parameters of the research papers in History 7B and other courses can be daunting for students, most of whom have had little or no prior experience with primary source research. Unfortunately, with the amount of material faculty have to cover in lecture, few ever take the time to explain what an archive is and how it is organized. Even the larger concept of the historical record—what has endured from the past and what has been lost—is rarely introduced.

At UC Berkeley, librarians play a key role in helping undergraduates overcome these challenges by showing them how to locate and navigate special collections. For History 7B, for example, librarians conduct course-integrated instruction: one librarian presents a mini-lecture to the whole class, where students get an introduction to the nature of the historical record and archives, a whirlwind web tour of the many kinds of primary sources they will be using in their papers, and information about seeking reference assistance. In addition, each section has its own librarian who conducts an hour-long session in one of the library’s computer-equipped classrooms, focused on locating primary sources pertinent to the section theme or on using specific collections chosen for research.

Library instruction sessions cover conceptual matters, such as topic specification, citation and plagiarism, as well the mechanics of using finding aids, the OAC, library catalog, and primary source databases. In these sessions, students begin to develop a more sophisticated comprehension of primary sources, moving beyond simple recognition towards understanding the strengths and weaknesses of any source as evidence of the past.

Web-based learning objects are posted on the library’s website and the campus course management system to support students and library general reference staff in the History 7B paper. A guide to finding primary sources and a web-based History 7B course guide are revised annually to match changes in the class syllabus. Recently, with the introduction of the Library à la Carte content management software at UC Berkeley, course guides customized to individual discussion sections are being produced, including quick videos and tutorials on specific tools. But a need remains for additional learning objects to support use of finding aids and archival collections.

Even this degree of support cannot address all student demand for help with such an unfamiliar and challenging assignment. Consequently, the Library
has developed a program of appointment-based reference called the Research Advisory Service. This long-standing program, which enables students to sign up online for 30-50 minute appointments with reference staff, is heavily used by History 7B students. The History 7B librarians offer an annual review for general reference staff on the requirements of the assignment and the themes and collections of each section. History 7B librarians also work closely with Bancroft staff to facilitate the large influx of students during each Spring, for instance, arranging to pre-register students as Bancroft patrons, and teaching students about the protocols of using special collections.

A recent survey of History 7B students indicated that 68% of respondents felt that library instruction contributed “much” or “very much” to their understanding of historical research, while 80% of the graduate student instructors felt library instruction contributed “much” or “very much” to the goals of the course. According to a graduate student instructor:

Students learned not only how to search Oskicat [UC Berkeley’s OPAC], but they also received detailed instructions about navigating both the actual Bancroft as well as the library’s on-line finding aids. As a result, I had students visit the ‘mysterious’ Bancroft even before our scheduled visit. I credit our librarian for that.

A PRIZE INCENTIVE

“I developed a personal connection to the pictures and writings that I came across. There is nothing more poignant in learning about the past than being able to read and touch original pamphlets: the smell of the old printed paper just confirmed the fact that I couldn’t get closer to the past.”

Another important undergraduate initiative at UC Berkeley is the Library Prize for Undergraduate Research, which illustrates the significance of institutional support in connecting students with primary sources. Established in 2003 and funded generously each year by the Library administration, the prize raises the visibility of and underscores the value of library research to
undergraduate students at all levels of study. The criteria for the prize are:

- Sophistication, originality, or unusual depth or breadth in the use of library collections, including, but not limited to, printed resources, databases, primary sources, and materials in all media.
- Exceptional ability to locate, select, evaluate, and synthesize library resources and to use them in the creation of a project in any media that shows originality and/or has the potential to lead to original research in the future.
- Evidence of significant personal learning and the development of a habit of research and inquiry that shows the likelihood of persisting in the future.

The Library Prize has become a prestigious campus institution. Because of its reputation, faculty in a range of disciplines who assign original research projects encourage their best students to apply. In addition to the honor, the awards—$1,000 for upper division students and $750 for lower division students—provide a substantial incentive for undergraduates. Among the departments that have generated prize winners are Classics, History, Music, Interdisciplinary Studies, Architecture, and Molecular and Cell Biology. A measure of the success of the Library Prize is the number of other academic libraries that have established programs based on the Berkeley model. With even moderate institutional support, this model can be replicated at institutions of all sizes.

**EVALUATING THE FRAMEWORK**

The student comments quoted throughout this chapter show that UC is doing something right to connect undergraduate students with primary sources. Perhaps the greatest factor in UC’s success is commitment, as it ultimately strengthens the chain at every link. Commitment is evident in the system-wide support for ongoing development of the OAC and Calisphere and the content there, the relinquishment of class time for library instruction, the dedication of library staff to assist students, and the allocation of funds for the Library Prize. Each of these represents a single, but significant, commitment on behalf of UC to further undergraduates’ access to and use of primary sources.

Nevertheless, there is room for improvement, especially when it comes to coordination between system-wide and campus services. The CDL is funded and operated through the UC Office of the President. While this structure
allows the CDL to provide independent and impartial services to the ten campuses, it also means that those services are developed a step removed from library users. It is a communications challenge, on both sides, to translate user needs into new technical features and fixes to the OAC and Calisphere. There is a need to more effectively “close the loop” between what librarians hear from undergraduate students and what changes are made. The CDL team that manages these services is currently thinking of new ways to gather feedback from the front lines that might inform future development.

Another challenge for UC is how to continually improve online search and discovery for undergraduate students. In 2009, the OAC interface was substantially redesigned to address the needs of both advanced users (archivists, librarians, faculty, and graduate students) and novice users (primarily undergraduates). While the new interface incorporates many design elements for novice users, including an accessible interactive Flash tutorial, it can still be confusing and frustrating for undergraduate students. Part of the problem is that this user group typically has little or no prior knowledge about what an archival collection is and how it is organized, so structure and terminology of a discovery tool is equally baffling. Compounding this challenge is the reality that undergraduates may not be communicating directly with librarians, preferring to limit their searching to the web without outside help. They may also have the expectation that all of the resources described in a finding aid are digitized, and can become confused when they discover this is not the case.

The CDL is considering ways to enhance the OAC so undergraduate users more quickly understand how it works and what it can do for them. One idea is to create short tutorials on the OAC that explain the basics of archival organization: the kinds of materials in a collection, how they are grouped, where they are physically located, and other facts that may not be evident to the new researcher. Another area of consideration is the implementation of subject search on the OAC and/or Calisphere, as “many users prefer to learn what collections are about.” This, however, presents a significant technical challenge because contributed metadata varies significantly among institutions.

More work also could be done to surface and market special collections directly to undergraduate students and other users. Increasingly, repositories would benefit from the development of marketing strategies to promote use of their holdings—which comprise the most unique and unusual materials in the library—among faculty and students. Descriptions of collections need to be
broadly disseminated in the path of the user, whether that is through search engine optimization, the inclusion of links to the OAC, Calisphere, and local indexes in undergraduate course software and pathfinders, blog posts, handouts, or class visits—or all of the above.

Nevertheless, UC’s framework shows how a multifaceted approach can be effective in connecting undergraduate students with special collections and archival materials. Each link in the research chain—discovery tools, research assignments, faculty and librarians—plays a part in bringing students to the sources. Together they comprise a workflow that is not unlike the research process itself, described by one undergraduate who appreciated all that it involves:

“I learned that a systematic approach to research is essential, but is not the only strategy necessary for success […] I began to understand the necessity of various research methods working in synergy. Simultaneously, I read and transcribed manuscripts, consulted hundreds of pages of published primary literature, systematically searched for secondary sources, and serendipitously discovered some important primary and secondary sources […] For me, the convergence of these processes is what made the research creative and enjoyable.”  

NOTES

1. Evita Rodriquez, 2004. Unless otherwise attributed, all of the quotes in this chapter have been extracted from student essays recognized by UC Berkeley’s annual Library Prize for Undergraduate Research (see http://www.lib.berkeley.edu/researchprize/).
3. For a more detailed history of the OAC and a bibliography of articles and reports on its development, see http://www.cdlib.org/services/dsc/oac/history.html.
5. This project was funded by the Library Services Technology Act (LSTA). JARDA is available at http://www.calisphere.universityofcalifornia.edu/jarda/.
6. For additional background on JARDA and other early collection building

7. For example, the regional history collection is the result of the Local History Digital Resources Project (LHDRP), a multi-year partnership between the CDL, the California State Library, and Califa Library Group since 2000. LHDRP is supported by the Institute of Museum and Library Services under the provisions of LSTA and administered in California by the State Librarian. For more information, see [http://califa.org/lhdrp.php](http://califa.org/lhdrp.php).


9. [http://history.berkeley.edu/faculty/Einhorn/H7B/7B.pdf](http://history.berkeley.edu/faculty/Einhorn/H7B/7B.pdf)

10. [http://americancultures.berkeley.edu/about.html](http://americancultures.berkeley.edu/about.html)


14. For guide to finding primary sources, see: [http://www.lib.berkeley.edu/instruct/guides/primarysources.html](http://www.lib.berkeley.edu/instruct/guides/primarysources.html)

15. [http://www.lib.berkeley.edu/doemoff/ras.html](http://www.lib.berkeley.edu/doemoff/ras.html)


Books IN History; Books AS History: Teaching Undergraduates in the Toppan Rare Books Library, University of Wyoming

Anne Marie Lane

INTRODUCTION

In this case study, I offer practical tips for teaching undergraduates using rare books, based on my many years of experience in the Toppan Rare Books Library of the American Heritage Center at the University of Wyoming, Laramie. At the American Heritage Center (AHC), we are passionately committed to bringing history alive through first-hand experiences with materials, both in the Toppan Rare Books Library and in the AHC Archives. The AHC’s mission statement emphasizes that “… we play an active and creative role in the teaching and research missions of the University.” The archives reference area has a classroom of its own where various classes visit to learn about the archival collections,¹ but this case study will focus just on classes in the rare books library.

The approximately 60,000 books in the Toppan Library date from the fifteenth century to the present (with the exceptions of an earlier cuneiform tablet and Book of the Dead fragment). They come from many different countries and comprise many different subject areas. The scope of the collection attracts professors from many departments (both from the University and the local community college), and they bring their classes into the Toppan Library for custom presentations (under controlled circumstances, of course, to protect the books). As the University’s sole rare books curator, I also have been teaching semester-long book history courses in the library for the last
fifteen years. These efforts have proved to be excellent ways of introducing students to a hands-on learning environment, using physical materials from the past, which is usually quite new and intriguing to them.

**THE IMPORTANCE OF ONE’S OWN CONTINUING EDUCATION: IN ORDER TO TEACH THE STUDENTS WELL**

Unless we have a previous education degree, most librarians and archivists are not trained to teach. Starting down that path can be intimidating, so I would like to suggest to others what has helped me: attending sessions on general teaching methods at the Center for Teaching and Learning Excellence here on campus; taking continuing education courses; participating in national conference sessions; and reading professional journal articles. For continuing education, one of the five-day courses offered at the University of Virginia’s Rare Book School is “Teaching the History of Books and Printing.” Another wonderful experience that connected me with like-minded peers was a seven-day seminar at the American Antiquarian Institute in Worcester, Massachusetts, called “Teaching the History of the Book.” Relevant conference sessions on teaching book history included one at the SHARP conference at Colonial Williamsburg, Virginia. The website of this international organization (the Society for the History of Authorship, Reading, and Publishing) contains numerous links to related sites of interest, including useful course syllabi from a wide range of institutions.² SHARP publishes an annual volume of scholarly essays called “Book History” that I use as required readings for my semester-long students. RBMS (the Association of College & Research Libraries’ Rare Books and Manuscripts Section) has sponsored numerous sessions on teaching book history: e.g., one in Atlanta, Georgia, in 2002, called “Teaching the book: it’s not virtual.” So, do keep an eye out for future opportunities like the above.

In our professional literature, the ACRL *College & Research Libraries News* had a recent article called “Lighting fires in creative minds: teaching creative writing in special collections,” by David Pavelich,³ and *RBM: a Journal of Rare Books, Manuscripts, and Cultural Heritage* sometimes carries articles related to teaching—with the entire Fall 2006 issue devoted to the topic. Helpful earlier articles include one by Suzy Taraba called “Now
what should we do with them?: Artists’ books in the curriculum,” which relates success stories from Wesleyan, Amherst College, Mills College, and the Claremont Colleges, where the teaching faculty collaborated with the special collection librarians to arrange class projects. In another article “One day it will be otherwise … changing the reputation and the reality of special collections,” Robert L. Byrd suggests several ways to promote greater access and use: such as librarians actively reaching out to educators to invite them in with their classes. In another article “Is there a future for special collections? And should there be? A polemical essay,” Daniel Traister remarked that as an undergraduate he never saw a rare book or manuscript because “… it never seems to have crossed anyone’s mind that these might be things a young person would want to see, to touch, perhaps even—God forbid!—to read.” Finally, Sidney F. Huttner’s article, “Waving not drowning: rare books in a digital age,” expresses the concern that young people are growing up in an environment in which books are not appreciated as much as in the past. To help rectify this situation, he suggests: “We should rather entice all first-year students to hold in their hands a rare book or a very old manuscript. We know that their doing so by itself offers them an opportunity to go on a quest to understand.” I have found all of these articles inspirational, and I use their lessons in my own teaching.

PROMOTING THE CLASSES AND COLLECTIONS, ESPECIALLY IN ESTABLISHING GOOD WORKING RELATIONSHIPS WITH PROFESSORS ACROSS THE CURRICULUM

For many special collections librarians and archivists at academic institutions across the country one of our primary responsibilities is to educate students in how to do research. While sometimes frustrating, this is more often an extremely rewarding experience. When taking on actual “teaching,” it is important to make sure that the extra work is reflected in your overall job description. Through the years (after seeing how much time it can take), I have
increased the percentage of giving presentations to other classes (“Instructional Support”) to 15%, and to 20% for my own Book History class (thus, 35% for both forms of teaching), so that my job description now reflects something close to the time actually spent. I also suggest not taking on more than you can handle. For example, I no longer bring in a lot of classes during the fall semesters when I teach Book History, because I ended up spending too much time evenings and weekends setting up and breaking down all the presentations.

But if you explain this to professors nicely, they understand. In fact, they have been extremely supportive of my efforts; and I would not have been able to introduce so many students to the intellectual stimulation of using older materials without their teachers encouraging it. Plus, the University of Wyoming’s rare books library would not have been able (over these last seventeen years since it opened) to prove its value to the University administration without such collegial support. Thus, I strongly encourage others to collaborate with local academics; together, we can make a real difference in the college experience of our students. One way I have done that is to look over the upcoming schedule of courses for classes that would be good candidates for a “field trip” visit, and then contact the teachers. Once you can entice professors in the door, and show them how agreeable you are to working with their students, most happily return in later semesters. In addition to encouraging such personal one-to-one relationships with the teaching faculty, the AHC sponsors “Teaching & Research Grants,” where funding is available to encourage teachers to use the materials here. We also have formed a “Faculty Use Task Force” of AHC archivists in which we brainstorm ways to bring in new professors and classes.

INTERNSHIPS

In addition to building relationships with teachers, internships provide opportunities for working one-on-one with students over a semester. Over the years, twelve interns have worked in the Toppan Library and received credit from History, English, Art History, Women’s Studies, American Studies, and the Foreign Exchange Program. Interns’ projects can take many forms. A French student translated some vellum manuscripts from the French Revolution that had been “recycled” as bindings on Voltaire volumes and received credit in the Foreign Exchange program. An independent study student researched
book illustration history under the joint guidance of an Education Professor and me.

PRESENTATION LOGISTICS FOR CLASSES IN THE TOPPAN RARE BOOKS LIBRARY

At the Toppan Library, we do our best to balance the dual goals of preservation and access. All books in the library are always placed in cradled supports for viewing under supervision from me or my assistants. The building is temperature and humidity controlled, and a technician checks the library’s digital hygrothermograph regularly. To protect from theft, we have color, high definition security cameras in the library that are monitored by security guards present in the building. After hours, any motion-activated live feed is relayed to the University of Wyoming police station.

When the students arrive in the building for a class session in my department, I greet them in the front lobby and have them leave backpacks, jackets, food, drink, and pens in the lockers there, and then wash their hands in the restrooms. It is important to consider the size of the room and how many students can be seated in it comfortably. For the Top-pan Library, I try to keep the student number under twenty. I also recommend always photo-documenting each table of book displays. This makes it much easier to set up again if the lecture is repeated (and most are). Depending on the allocated length of the class period, presentations can run from about half an hour to over an hour, with the last 15 minutes or so reserved for the students to look very carefully through the cradled books.

Finding books to bring out for presentations is never a problem. On the contrary, the challenge is limiting the number by selecting the best ones for each particular class. It helps to ask the professors to send a syllabus, so you can pull books by the authors being studied, or about the topics under discussion. Sometimes the educators have the students take notes for later discussions or testing, and occasionally the students have to return later to do an assignment related to the books. Keeping a list of the books shown to a particular class will help identify the materials when students want to see them again.
I recommend publicizing the teaching that goes on in the library to all your constituents, so they are aware of all the ways students are using the facility. In these days of accountability, one should not be modest about such achievements. For example, after just one year of teaching, I wrote a short article called “Toppan Library Popular with Classes,” for the AHC Heritage Highlights newsletter that goes out to our donors and others. To make it eye-catching, we included a photograph of Clara Toppan (provider of our endowment money) in the library, and another photo of an entomology professor showing a fly fishing book to two students.

EXAMPLES OF CUSTOM PRESENTATIONS TO INDIVIDUAL CLASSES FROM VARIOUS DEPARTMENTS

Book history encompasses many disciplines, and a particular library’s collection affects the types of classes that can best make use of those materials. However, most academic special collections libraries possess tens of thousands of books, if not hundreds of thousands. Even with the Toppan Library’s fairly small collection of approximately 60,000 books, we are able to accommodate numerous courses in a variety of disciplines. The Art Department consistently brings the most classes to the Toppan Library: e.g., printmaking (every semester), Islamic Art history, Medieval Art History, Nineteenth-century Art History, Life Drawing, Two-dimensional Design, and Color Theory (every semester to see our Josef Albers’ Interaction of Color portfolio). The preponderance of art classes relates to my academic background: a Bachelor’s and a Master’s degree in Art History. After all, it is easy to talk about books when we can tap into our own subject strengths. My overall attitude about books is greatly influenced by those degrees and an additional eight years working in archaeology. In addition to the importance of books as carriers of information, I see them as historical, and often artistic, artifacts from which we can learn a great deal about their original social context.

English Department classes have included Research Methods, Creative
Writing, Book Culture, Western Writing, The Bible as Literature, World
Literature in Translation, and different periods of both American Literature and
English Literature. One item that is always a big hit is the London-printed
“Political Magazine” of March, 1783, with George Washington’s ownership
signature on it. History, American Studies, and Anthropology professors
have brought in classes such as American History, Ethnohistory, European
History, Native American Studies, Public History, Medieval History, and
Western Americana classes. The Education Department has brought in Visual
Literacy, Pedagogy, and children’s literature classes. Religious Studies classes
look at Jewish, Islamic, Christian, and Buddhist books. For international
students in ESL classes, I also bring out books representing a variety of
religious traditions. We welcome students taking classes at the local Latter
Day Saints Institute, showing them historic books such as our first edition Book
of Mormon.

In recent years, the University has begun to offer interdisciplinary classes
that are cross-listed in multiple departments. These courses include Gender
and the Humanities, Native American Culture and Literature, Book Arts, and
Victorian Women’s Lives: their Art, Literature, and Culture. In addition, we
have had occasional visits from other departments for courses in pharmacy,
zoology, music, costume design (Drama department), clothing history (Family
& Consumer Science department), geology, mass media & communications,
aquatic entomology, and general humanities.

To give just one example of how to relate a specific book to a topic: in
presentations that focus on diversity in literature, I always include examples of
prejudice in children’s books. The juxtaposition of the intended audience of
children and the negative representations of people of color makes a strong
impression on students. They are always shocked when I show (without
speaking) the title page from a story in a 1922 book *Mother Goose and her
friends: tales told by the gander*. They see visual documentation that
publishers could get away with using the “n” word (in a story about ten little
children) because a tradition of white superiority had become established in
children’s books of the previous century. In the same vein, we also look at and
discuss depictions of race in nineteenth-century geography books.

THE SEMESTER-LONG BOOK
HISTORY COURSE
This semester-long History of Books class was born from my desire to utilize the Toppan Library’s collections even more than in just the single presentations. At the University of Arizona, where I received the M.L.S., my favorite class was the Book History course taught by Professor Margaret Maxwell. She taught it in a normal classroom, sometimes using slides. At that time, I had a graduate student job in the University of Arizona Special Collections, and watched as the director Louis Hieb, and the rare book curator Theresa Salazar, showed actual books to different classes—by working off a cart and then putting each book on a table after they talked about it.

After starting here as the University’s first rare books curator, I suggested to the AHC director the idea of combining these two methods into one: that is, a semester-long class AND using the books in my custody as examples for discussion. He liked the idea and in 1996, an Education Professor on the AHC Board of Faculty Advisors let me try it as a pilot project, as a “Special Topics” Education course, to see if it worked. It did, and is now part of the permanent curriculum in the History Department. (Efforts to get it offered through the English and Art History Departments were unsuccessful, because I do not have a doctorate.) The History Department Chair, however, understood that an M.L.S. combined with my master’s degree in Art History, and the daily experience of working with the books, qualified me to teach about them.

Upper-division undergraduates (usually about 15) comprise most of the class; graduate students (usually just two or three) can also take it. Students receive three hours of credit. It was previously a one-semester overview from ancient times to the present, but that caused much moaning from students about the large quantity of material presented in such a short time. So it was then divided into two semesters. Students still felt it was “too much.” They are much happier now with the “Special Topics” format. It is also more manageable for me to teach. The first special topic was nineteenth-century books from different countries; the second was the Renaissance (using both manuscripts and incunables); the third was, on nineteenth-century American books; and the current course is on nineteenth-century British books.

Students can choose to write scholarly research papers or do creative projects, like making book illustrations or bindings in the style of the time. We study both the content of the books and the books as physical artifacts. As of last December 2010, 221 students have been enrolled in my book history courses. Each student has spent a full semester experiencing all the wonderful textual and visual expressions of the past that this rare books library—like
every other one—has to offer. Twenty students are enrolled for the fall semester 2011, and they represent a melting-pot mixture of majors, including History, Art, and English, plus three library staff and an archivist taking it for continuing education. I encourage students from different backgrounds because the varied perspectives result in more lively class discussions.

Through books, newspapers, and other materials (such as sheet music and almanacs) we attempt to understand the complexities of the much larger historical picture. While this type of long-term instruction certainly is intensive, the special collections library is the ideal environment in which to discuss how books fit into world history: past, present, and future. As students read the words of long ago, they come to understand better the attitudes of people in different places, at different times, and with different religions, politics, and traditions. We study materials “within their historical contexts,” by discussing how specific books fit into social, religious, political, artistic, and literary contexts. This includes being aware of aspects such as gender (when do we start seeing more women readers and authors?); class (what forces during the Industrial Revolution encouraged greater middle-class and lower-class literacy?); and age (what do we see in children’s books that reflects how the parents and teachers of the time wanted them to think?).

CONCLUSION

Special collections libraries contain an amazing wealth of books and other materials for students to experience. It is just a matter of students realizing it. That realization occurs as they are brought in on class trips, or as they participate in semester-long classes or internships. I would like to end my case study with the words of two Book History students. On the 2009 Renaissance Books final, Stephanie Loehr beautifully explained that “Before this class, I knew books and I knew history, but I did not know book history. …This class has been my own personal Renaissance. It has brought me exploration, knowledge, joy, and taught me to appreciate a book for its cover, and then whatever else is on the inside.” Richard Glantz articulated in his final essay from 2005: “These old books have some kind of weird power that pulls me to them.” Such individualized student responses make us smile. We smile with the satisfaction that we have succeeded in making meaningful connections between books and students. That’s why we put our hearts and souls—not to mention long hours and careful planning—into teaching undergraduates with rare
books.

NOTES

1. For an additional faculty archivist’s experiences with classes visiting the archive section of the American Heritage Center (besides that of Associate Director Rick Ewig’s case study in this book), contact the Archives Reference Department Manager, Ginny Kilander, at ahcref@uwyo.edu.

2. At http://www.sharpweb.org/


7. Ibid, p.58


9. Ibid, p.103

10. For further information on the American Heritage Center’s “Teaching and Research” grants, go to http://ahc.uwyo.edu/eduoutreach/trgrants/default.htm


12. You can view this on the Toppan Library webpage, under the “Highlights” section. The Toppan Rare Books Library’s website can be found at http://ahc.uwyo.edu/about/departments/toppan.htm
Where do We Go From Here?: Evaluating a Long-Term Program of Outreach and Making it Better

Suzy Taraba

Over the past dozen years, Wesleyan University’s Special Collections & Archives has played an active role in the institution’s undergraduate curriculum. Through a targeted program of outreach to faculty across the disciplines, each year hundreds of Wesleyan students visit Special Collections & Archives (SC&A) to learn about primary sources and the rich and varied holdings of the collections. This case study presents three very different class assignments that engage undergraduates in the use of Wesleyan’s special collections. Each assignment can be readily adapted for use in other collections. The chapter offers an analysis of the strengths of these approaches, as well as the challenges inherent in sustaining a broad, ambitious program of class instruction with a small staff.

Wesleyan’s Special Collections & Archives holds over 30,000 rare books, more than 8,000 linear feet of archives and manuscripts in all formats, and significant local history collections. While some parts of the collections have been held by the University since its founding in 1831, the impetus for active building of an outstanding collection of rare materials dates to the opening of Olin Library in 1928 and the Centennial of the University in 1931. Particular strengths include incunabula and early imprints, British and American literature and history, travel and exploration, history of science, Methodistica, 19th century Americana, German and Austrian literature from the turn of the 20th century, poetry, and artists’ books. We hold the papers of Henry Bacon (architect of the Lincoln Memorial), avant-garde composer John Cage, William Manchester (historian and author of the Death of a President), and many Wesleyan faculty. Twentieth-century United States legal history is well
represented through the Collection on Legal Change, a group of several archival collections that document such significant issues as abortion, prohibition, and civil rights, among others. The department’s staff is comprised of two full-time professional librarian/archivists, one 2/5 time cataloging librarian, one half-time paraprofessional, a second paraprofessional who works just a few hours per week in the department, and several student workers. The instruction program is the responsibility of the two full-time librarian/archivists; all staff except students serve in a rotation at the SC&A reading room desk.

Wesleyan’s intensive use of special collections in the undergraduate curriculum began in 1998, in response to the department’s marginalization and low use of the collections, despite their many strengths. Very few professors brought their classes to SC&A; those who did, came to the department on their own, with little or no attempt at outreach from within the library. The approach of the Special Collections & Archives staff was a traditional one—certainly the norm for its time—emphasizing collection development and stewardship of the collections as the department’s primary missions. Implicit in this approach was the idea that research and class instruction in special collections and archives was perhaps not appropriate for many or most undergraduates. The collections were superb, but very few people were using them.

When I became Head of Special Collections & University Archivist in 1998 (after a year as University Archivist), I feared that the department would become increasingly marginalized if we continued with the status quo. That year I began an intensive, perhaps even aggressive, approach to bringing classes into SC&A. The first step was to find a close connection between our holdings and Wesleyan’s curriculum. To do this, I studied the course catalogue carefully and matched holdings to what was being taught. I wrote detailed letters to each faculty member whose course seemed to connect well to our holdings; although I used the same basic form for each letter, I tailored each one with a specific list of items I would show to the class if they would come in for a visit. In the first year alone, this effort resulted in twenty-four class sessions for nineteen different courses and a total of 276 students. Of course not all interested faculty responded right away: more than two full years later, one professor of Romance Languages dropped by the department, with the letter in hand, to inquire about scheduling a class session.

As the program has grown, certain trends have emerged. Perhaps not surprisingly, the largest number of requests for class sessions come from the
American Studies, English, and History departments. Faculty in African American Studies; Classical Studies; Feminist, Gender, and Sexuality Studies; Music; Romance Languages and Literatures; Science in Society; and Studio Art are regular participants as well. From time to time, we’ve hosted classes in astronomy, atomic theory, computer science, dance, German, government, and sociology. Over the past dozen years, we’ve worked with upwards of 100 different faculty members (including visitors and non-tenure track faculty) to bring classes to Special Collections & Archives.

With very few exceptions, the earliest classes involved a traditional “show and tell” model, with an array of materials related to the topic of the class presented by the librarian/archivist leading the session and some comments by the professor. Today, many class visits to SC&A still take this approach. While it is a tried and true method of presenting unfamiliar and complex materials, it is not always the best way to engage students. No matter how compelling the items shown may be, students can lose interest when too many items are presented and described. A passive “show and tell” session can be easily enlivened by asking the students questions and by inviting them to read out loud from the sources presented. A particularly effective approach is to have students analyze imagery in archival photographs, elaborate 16th and 17th century architectural title pages, or authors’ portraits, such as the famous image of Phillis Wheatley that adorns the first edition of her poems.

An in-class exercise we often use is the “mystery book exercise,” which was developed jointly with a faculty member teaching the history of science. “Mystery book” is a fun, fast-paced, in-class exercise that trains students to evaluate an unfamiliar source quickly and teaches information literacy skills using books or documents connected to the subject of the course. Students work individually or, for larger classes, in teams of two or three, to size up a document or book they’ve never seen before and answer ten questions about it. (See Appendix 6.1 for questions.) Only seven to ten minutes are allotted for this, so students understand right away that they can’t read the whole book, but must focus on such sometimes ignored paratextual apparatus as the title page, table of contents, introductory matter, and index. For many, especially those trained to do close textual study or who are new to academic research, this is an eye-opening experience. When time is up, each student or team reports very briefly (2-3 minutes) to the class about the source.

This is an active exercise that requires the participation of every student, not just evaluating the book, but also speaking in class. It requires
demonstration of information literacy skills, including identification of the author’s point of view and intended audience. It is also good training for the experience of more in-depth use of special collections or archives, since browsing at the shelf is not an option. The “mystery book” exercise is readily adaptable to a wide range of primary sources. Materials used need to be accessible enough that students can at least begin to get a handle on them in a few minutes, but rich enough to spark their curiosity. We have employed this exercise successfully in classes as varied as Nineteenth Century American Utopias (using works by utopians, as well as their detractors), Perspectives in Dance as Culture (using photographs, documents, and clippings from Wesleyan’s ethnomusicology and dance programs), and Cryptography: The Art and Science of Secret Writing (using nineteenth- and early twentieth-century shorthand instruction books).

“Mystery book” is an almost foolproof activity. Even so, its success hinges on careful selection of mystery items and on allowing enough time for all students or teams to report on the book or other source they have analyzed. Rigorous timekeeping is essential, since many students find it difficult to stay within the allotted time, especially as they report out to the class.

A more complex, ongoing undertaking is the “book as object” assignment. This is an intensive, half-semester project, in which students learn how to “read” aspects of the book that are not the text, including type, binding, and provenance. They also gain experience in researching the publication history of a particular text and its author. Developed initially by Magda Teter, Professor of History at Wesleyan, for her classes on Early Modern Europe and on Jewish History, this assignment has gone through several iterations and revisions. (See Appendix 6.1 for its most recent version.) Sometimes the requested final product has been a traditional research paper, other times a mock exhibition, encyclopedia entry, or website. In each case, the students come to Special Collections & Archives for a class session early in the semester. They receive an introduction to the history and technology of early books and printing, along with guidance on identifying and analyzing various aspects of the physical book and how to prepare a basic publication history for a specific title. Because the class has already experienced reading assignments and in-class lectures about the history of the book, they are well-prepared for the visit to SC&A. Viewing examples of the kinds of materials they have learned about helps to reinforce the readings and make them more concrete. After the session, each student signs up for a book from a preselected list; that
book will be the focus of the student’s inquiries for much of the rest of the semester’s work on the “book as object” assignment. (Of course there is another part of this assignment that requires each student to analyze the content of the book s/he is working on and to set it in the context of its historical period, but it relies more on reprints or electronic editions of the texts than on the holdings of Special Collections & Archives and is therefore not discussed here.)

The “book as object” assignment requires students to learn a new vocabulary and set of concepts related to aspects of the book that they have rarely considered before and to apply what they have learned to a specific, often not clear cut, example. They develop their understanding of primary sources and move beyond that to the physicality of the book and what they can learn from it. It is an intensive assignment that can be very rewarding. It often raises many questions for students, and it can require a significant amount of one-on-one assistance by the staff of Special Collections & Archives when students come to the reading room individually to examine their chosen books and continue their research. Challenges inherent in this assignment include the wear and tear on the books studied, the relationship of the size of the class to the size of the staff of Special Collections & Archives, and the significant amount of time that students need to spend in the SC&A reading room to complete the assignment well. The approach works best with a relatively small class, ample time to work on the project, and staff members who are themselves experts in all the aspects of the “book as object.” Since each book offers different features, and most of the identification skills asked of students are new to them, an important lesson students learn in this assignment is how to look closely at elements of the book that have little or nothing to do with the text. This analysis can be complex and subjective, and there are often no easy answers. Some students find this frustrating, while others grasp immediately that the process of examining the book for clues about its past is at least as important as the specific outcome of their analysis.

A third class module is regularly used by English Department faculty in the gateway course, The Study of Literature. The “Othello assignment” introduces textual editing concepts and praxis while putting the student in the shoes of the editor, allowing him/her to make choices about the “best” version of the text. The aim of the assignment is for each student to produce her/his own “edition” of a single line of Othello. Students must choose how they will present the text itself (e.g., old spelling or modern) and what kind of textual
apparatus they will have. They must then write a paper explaining their decisions and how they affect the reading of the play.

Developed by Natasha Korda, Professor of English at Wesleyan, and adopted and adapted by several other English faculty members, the Othello assignment is a short-term project with a deadline one to two weeks after being assigned. First, the class visits Special Collections & Archives for a session on the publication and editorial history of Shakespeare. Because Wesleyan’s Shakespeare holdings are so rich, we are able to show nearly all of the most important editions: quartos (in facsimile), all four folios, many of the major 18th century editors (such as Rowe, Theobald, Malone, Stockdale, and others), 19th century versions (including the infamous 1804 Family Shakespeare, from which the salacious parts were excised by its editor, Rev. Bowdler), modern fine press editions, and artists’ books that use the bard’s work as a jumping off point.

For the assignment, students return to SC&A on their own time. They choose one of a small number of preselected cruxes in the text, places where textual variations in different editions of Othello have resulted in complex, interesting readings and divergent meanings. Working from several different editions that span the centuries from Shakespeare’s time to our own, they study and analyze the passages in question, write about the variations and their meanings, and posit their own editorial views on which is the “best” reading and why. This assignment introduces the idea of textual variations, and makes it clear that even texts as canonical as Shakespeare’s plays have evolved through editorial interpretation. While it would be possible to create a similar assignment using online versions of various editions of Othello, the requirement of handling books from earlier time periods, some with evocative marginalia and other unusual features, adds an extra dimension of authenticity to this project.

These three assignments—mystery book, book as object, and Othello—are examples of the variety of approaches used by Wesleyan faculty and librarians to teach undergraduates with the resources of Special Collections & Archives. A 2002 online exhibition, “Old Books, New Pedagogy: Special Collections and Archives in the Curriculum,” highlights these and other class assignments and in-class exercises that have helped to make Wesleyan’s program successful. A link to the exhibit can be found at: http://www.wesleyan.edu/libr/schome/exhibit/index.htm

As Wesleyan’s program has matured, refinements have been made. While
teaching undergraduates using the resources of Special Collections & Archives clearly benefits students, faculty, and librarians alike, an ambitious program of class instruction and assignments that bring students to the department can easily overwhelm a small staff. After the first few years of Wesleyan’s program, it gained momentum, and it was no longer necessary to spend a lot of time and effort encouraging faculty to bring their classes to SC&A. Instead of ongoing marginalization, we found that juggling the number of requests and balancing class instruction with our many other duties became evermore challenging. To cope with the increase in class visits and assignments generated by our successful program, we have developed some strategies to help make it more effective and manageable. With thirty-five to fifty SC&A class sessions reaching 500-600 students each academic year, effective time management is essential for success. Most classes require at least three (and sometimes far more) hours of preparation by the librarian to work with the faculty member, familiarize herself at a basic level with the topic of the class, and select books to show and/or use in class exercises. Time must also be allotted to pull the relevant materials from the SC&A stacks, set them up for class, and put them away afterwards. Of course, repeat visits of the same or similar courses require less preparation time.

However tempting it may be to try to reach every undergraduate before graduation, it is important to target classes appropriately. The best class experiences with Special Collections & Archives are good fits because of a variety of factors. Naturally, it is important to match the content of the course with the holdings of the department, as has been recognized from the beginning of Wesleyan’s program. But other factors are also crucial for success; these became apparent through trial and error. When targeting classes, it’s important to pay attention not only to content and its relation to the collection, but also to the size of the class and its format. In general, smaller classes (in which all students can participate actively) and a seminar or discussion-focused approach, rather than larger lecture classes, work best. (There are notable exceptions, such as the huge introductory astronomy class that visited in several smaller sections to see early classics in the field, 19th century texts used at Wesleyan, and astronomy-influenced artists’ books—a successful experience, by all accounts.) It almost goes without saying that an engaged faculty member is essential, whether or not she or he will be the primary teacher of the class on the day (or days) of the SC&A visit. The faculty member should be present at the class session whenever possible. In the few
cases that the faculty cannot accompany his/her class to SC&A, we have found that a short assignment to be handed in at the next class meeting for review, but not necessarily a grade, encourages students to reflect on the intellectual value of rare materials and serves to debrief the faculty member about the session he or she missed. These assignments are often focused on what the student took away from the session, an especially intriguing item that was encountered, or how the visit may have changed her/his perspective. The first such assignments were developed by faculty who were concerned about having to miss the class. More recently, this approach has been recommended by librarians as a way to ensure the success of the class even without faculty presence, and faculty have readily agreed to use it.

To help manage the increased reading room activity after classes requiring or encouraging students to use special collections materials outside of class, we are beginning to work with faculty to stagger assignments so that they won’t all fall at the same time in the semester. Not surprisingly, not all syllabi can be flexible enough to adapt easily to the scheduling issues at hand. In some cases, we offer extra reading room hours (in addition to the regular schedule, and usually in the evening) exclusively for students in a specific class with an assignment requiring the use of SC&A materials. This approach has been especially successful with the Othello assignment, with its limited timeframe and small number of items students are required to use. All of these strategies help keep our small reading room from becoming chaotically crowded, and they provide a better experience for both students and staff.

We often work very closely with faculty to develop assignments using our materials and to ensure that the assignment is clear and manageable for students and the SC&A staff who will be monitoring the reading room and answering questions. We have found that a preselected list of materials to work on can help students understand and focus on the strengths of the collection rather than setting them up for disappointment if they choose a topic that our holdings don’t support well. When we find that students from a class that has not visited as a group are coming to SC&A to do their research, we contact the faculty to get a copy of the assignment so that we know what is expected of the students. In these cases, we also encourage faculty to consider a class session so that all students in the class can receive the same introduction to our holdings and how to use them, rather than having each student learn this individually when s/he comes in to begin the assignment.

Wesleyan’s active program of class instruction in special collections has
been a dozen years in the making. In large part due to this program, Special Collections & Archives is well known and highly regarded on campus. This visibility benefits not only our department, but the whole library. The program, which continues to evolve, is rewarding for students, faculty, and librarians, despite some challenges for our small but dedicated staff. Since its inception, the program has more than doubled in size. In 2010/11, we taught forty-two classes in SC&A, reaching more than 600 students; during several academic years, as many as fifty class sessions have been conducted in SC&A. Students who have visited SC&A with a class often bring family and friends to departmental events, especially our open houses during Reunion/Commencement and Homecoming/Family Weekend. After their initial encounters with SC&A, many students use our resources for their other classes and extracurricular activities. Some have written superb honors theses based on our holdings. Several have become student workers in the department, and a few have gone on to careers in librarianship and archives. Our program enjoys considerable positive publicity through faculty and student word of mouth, as well as more formal promotion including a joint faculty-librarian presentation to Wesleyan’s Board of Trustees (November 2006) and an in-depth article in the alumni magazine about student research in the department (Wesleyan: The University Magazine, 2006:II). Despite some challenges, our program is definitely successful, and we continuously seek to improve it.

APPENDIX 6.1: Special Collections & Archives Exercises

QUESTIONS TO CONSIDER
(aka Mystery Book Exercise)

1. Who is the author?

2. What is the title?

3. When and where was the book published? Is the publisher a commercial firm or a private person or a religious organization (or something else)? [Note
that in earlier periods commercial firms were often named for their founders or owners.]

4. What type of text is it? (some possibilities include first person accounts, secondary sources, novels, etc.)

5. Who is the intended audience of the book?

6. What is the author’s point of view and/or his or her relationship to the topic?

7. Is the book illustrated? How do the illustrations relate to the text?

8. Can you tell anything about former owners of this copy of the book or how or when this copy of the book came to Wesleyan?

9. How would this book inform your research?

10. What else would you like to know about this book and how would you go about finding out more about it?

S. Taraba rev. 10/5/04

THE BOOK AS OBJECT

This assignment requires you to think about a book in a way that may be unfamiliar to you: not as a text, but as an object. Physical books (as opposed to virtual or online books) carry meaning beyond the texts they contain, offering clues to the circumstances of their production, distribution, and use. They evoke earlier readers. By looking carefully at the concrete, physical aspects of a book—its format, type, illustrations, binding, and provenance—you can understand aspects of its history that will never be revealed by its text.
Research into the printing and publishing history of the text and careful study of apparatus of the book will help you set the book in the context of the history of printing, publishing, and readership. Below you will find tips and questions to help you think about your book as an object. Note that it is not necessary to be able to read the language in which the book is written to be able to understand the book as an object.

Look carefully at the title page, colophon, and other apparatus of your book:

1. Study the definition of colophon from Carter’s ABC for Book Collectors.
2. Use the title page and colophon to determine the book’s title, author, place of publication, printer and/or publisher, and date. Check your work by finding the record for the book in Wesleyan’s online catalog. Note that Latin titles are often intertwined with the author’s name and other information. Unless you’ve studied Latin, the online catalog record will be especially helpful in identifying the information found on the title page or colophon.
3. If you haven’t used roman numerals since grade school, visit these websites to learn how to convert roman to Arabic numerals. Each site has its strengths. Spending some time with both of them will be worth your while.
   
   http://www.yourdictionary.com/crossword/romanums.html
   http://www.lib.auburn.edu/serials/docs/training/manual/roman.html

Identify the format of your book:

1. Study the definitions of the following terms (from Carter’s ABC for Book Collectors): format, folio (def. 3), quarto, octavo, laid paper, chain lines, wire lines, watermark. Further clarification may be found in Glaister’s Glossary of the Book.
2. Use the folded paper models available in Special Collections to determine whether your book is a folio, quarto, octavo, or some other format. If these tools are not enough, consult McKerrow’s An Introduction to Bibliography for Literary Students or Gaskell’s New Introduction to Bibliography.
3. Once you’ve determined the format of your book, think about what the format might tell you about the book’s cost (to produce and to buy), the
impression it makes on the reader, its suitability for the content of the book, and anything else that might have been a factor in the printer’s decision to use that format for this book.

**Look at the type used in your book:**

1. Study the definitions of the following terms (from Carter’s *ABC for Book Collectors*): **gothic type/gothic letter, italic type, roman type**. Further clarification may be found in Glaister’s *Glossary of the Book*.

2. Determine which of these kinds of type are used in your book. It is not necessary to try to identify the specific name of any typeface used in your book—stick to the three general kinds of type. Are different kinds of type or different sizes of type used to distinguish parts of the text or to help the reader in some way? Can you posit some reasons why a particular kind of type might have been used deliberately by the printer to convey something about the text? What is appropriate about the use of this type in this book? If there are many different kinds and sizes of type used in your book, answer these questions for just the type of the main text and two other parts of the book.

**Look at the decorations or illustrations in your book, if there are any:**

1. Study the definitions of the following terms (from Carter’s *ABC for Book Collectors*): **headpiece, tail-piece, vignette, fleuron or printer’s flower, rules**. Read about **woodcuts, copperplate engravings, and handcoloring** in Gascoigne’s *How to Identify Prints*.

2. Does your book have any of these decorative or illustrative elements? If so, identify them and indicate how they are used.

3. If your book has illustrations (rather than just decorative elements), use Gascoigne to determine whether they are woodcuts or engravings and, if they are colored, whether this was printed or done by hand. Once you’ve determined the what kind of illustrations your book has, think about what they might tell you about the book’s cost (to produce and to buy), the impression it makes on the reader, its suitability for the content of the book,
and anything else that might have been a factor in the printer’s decision to use the illustrations for this book.

**Look at the binding of your book:**

1. Use Greenfield’s *ABC of Bookbinding* to learn what you can about the materials, style, and approximate time period of the binding of your book. Because books were routinely sold in sheets (i.e., not bound) until the late 18th century, each copy of a book had a different binding, usually chosen by the purchaser. Books are sometimes rebound many times from the time of their publication to the present, so it is very common for the date of publication to be much earlier than the period of the binding.
2. Write a simple, one or two sentence description of the binding of your book that includes the following: material used for the covers (leather, vellum, wood, something else?), endpapers, style or decorative features. If there are easily identifiable clues that would help you determine a date for the binding (even a decade or a century), explain them.

**Look for provenance evidence, marks of ownership, or annotations in your book:**

1. Study the definition of *provenance* from Carter’s *ABC for Book Collectors*, with the proviso that scholars (as opposed to rare book collectors) are as interested in evidence of ordinary readers as famous people.
2. What provenance evidence, marks of ownership, or annotations can you find in your book? What do they tell you about former owners, readers, or how the book was used?

**Look for information about other editions of this work and other books printed by the same printed or publisher:**

1. Search WorldCat, available from the library’s homepage.
2. Search the *National Union Catalog of Pre-1956 Imprints*. (This is the
nearly 800 volume set of large green books on the shelves outside the Interlibrary Loan Office in Olin.)

3. Search for your book in at least one subject or genre or author bibliography.
4. Analyze how your book fits into the context of other books printed by the same printer or publisher and other books written by the same author.

S. Taraba 2/10
CHAPTER 21

Doing DH in the classroom

Transforming the humanities curriculum through digital engagement

Diane Jakacki and Katherine Faull

In this chapter, the authors reproduce the theory/praxis model we employ when teaching digital humanities pedagogy workshops at DHSI and other institutions. By first situating each aspect of the process in a broader pedagogical framework, we present sound practices for the integration of DH methods and tools into humanities courses. We then present a case study that demonstrates how these practices can be employed effectively in the classroom. At the end of the chapter we offer a "Further Reading" section that offers course websites, sample syllabi and additional readings on DH pedagogy. In the chapter we focus on courses rooted in research-based or experiential learning, which we believe offers the teacher an opportunity to involve students in the kind of humanistic inquiry that we as DH scholars engage in as we undertake our own scholarship. We believe that this approach is most effective when helping other instructors adapt and adopt these models for their own use.

In the summer 2014 issue of The CEA Critic, authors Lindsay Thomas and Dana Solomon remarked on the notable lack of discussions of pedagogy in the development of the digital humanities in undergraduate institutions. Arguing that DH pedagogy should be something far more than an afterthought, Thomas and Solomon outlined how their undergraduate project "RoSE" at the University of California, Santa Barbara developed students to be active users and researchers of DH. In the same issue of The CEA Critic, E. Leigh Bonds drew on the discussions of Melissa Terras, Stephen Ramsey, Alan Liu, and others about the fundamental difference between the learning goals of DH courses and those of traditional courses in the humanities. How do we teach students to be critical makers and doers
together? Or, in Liu’s terms, how do we develop a pedagogical hermeneutic of “practice, discovery, community”?\footnote{1}

The term “digital pedagogy” has gained traction in the wake of the digital humanities’ move from margin to center in the academy.\footnote{2} But there is no one definition for digital pedagogy: the term is used to identify everything from massive open online courses (MOOCs) and clickers, to flipped classrooms and hybrid courses, to blog and wiki assignments, to scaffolded projects in which the digital is intrinsic to course design and learning outcomes. Experimentation at the assignment level gives “digital-curious” instructors the opportunity to test digital tools and methods. However, this is very different from the design and execution of an intentionally designed course in DH. When we overhaul our syllabi and our teaching methods to transform the classroom and course structure with specifically DH-inflected learning goals and outcomes, it may seem alien and unsettling to our students and even to our departmental colleagues; but it is progressive and truly distinctive in ways that reflect the changing nature of humanities programs and curricula. This radical shift in design and execution is both exciting and necessary, and challenges us, as digital humanists, to become more effective teachers by incorporating our own DH research and interests into the classroom.

One of the fundamental differences between digital humanities pedagogy and a more general integration of technology into the classroom lies in the intentionality of course learning goals; in other words, how we lead students to new forms of understanding through the methods of the digital humanities. Integration of technology into the classroom is predicated upon the development of fundamental forms of discrete digital literacies to encourage students to think critically about media engagement so that they can become better digital citizens. Often, these entry-level approaches focus on forms of collaborative writing and introductory multimodal assignments. This foundation establishes a trajectory for both students and instructors in which they develop digital skills and the vocabulary to assess particular types of assignments. Courses that are designed as \textit{sui generis} DH courses occupy the other end of a trajectory of digital learning. Here, digital humanities scholar-practitioners shape their syllabi to teach DH-specific learning goals that are deeply embedded within digital ways of knowing, a specifically DH hermeneutic. To achieve these learning goals, such courses focus on intermediate-to-advanced integration of methodologies – such as text encoding analysis and topic modeling, data visualization, and geospatial analysis – into humanities-based critical enquiry that creates even more compelling DH learning environments. Often, in such courses, digital humanists teach research-based learning that is tied to their own DH projects.

This chapter focuses on the far end of the spectrum, modeling what we believe is best practice in digital humanities pedagogy by means of an extended case study: our experience of planning and implementing a new DH project-based course at Bucknell University. This course introduced undergraduate students to the world of digital humanities through the use of selected digital tools and methods of analysis. We believe that in the context of this volume, \textit{Doing Digital Humanities}, it will serve
to demonstrate the importance of planning, assessment, training, support, and evaluation to do DH in the classroom.

**COURSE DESIGN AND GOALS**

The integration of digital humanities at the core of a course – whether when designing a new course or restructuring an existing one – requires that the teacher pays particular attention to course goals and learning objectives. This form of pedagogical intentionality may surprise instructors who have taught a particular subject before using more traditional methods in the past, but is crucial to the implementation of a course that establishes a sound learning framework and ensures the successful pedagogical coalescence of DH into a humanities context. In this section we will model ways in which the creation of a new course requires the teacher to question and re-address accustomed approaches to teaching, and to identify specific digital learning goals while still meeting departmental curricular requirements.

In the case of Humanities 100 – a course without precedent at Bucknell and with few guiding models at other undergraduate institutions – the development and implementation of the syllabus and learning goals was challenging and required a high level of commitment from both instructors. While we had both co-taught courses before, neither of us had developed what both agreed was a high-risk, high-profile course that could have significant impact on our colleagues as well as on students. We believed from the outset that the course clearly had the potential to establish a foundation that could scale to a much broader presence for the digital humanities across the Bucknell University curriculum.

This course, taught within the Comparative Humanities program, was designed specifically for first- and second-year undergraduate students with no background in digital humanities, in order to encourage the development of digital habits of mind at the earliest phases of their liberal arts curricular experience. The Comparative Humanities program at Bucknell University provides an ideal curricular environment in which to teach such classes with its explicit learning goals of comparativity (historical period, cultures, genres, modality). This program context is important for the success of such explicitly DH-focused courses, in that the process of practice and discovery happens within a curricular community where that is the norm. For these program-based goals, course-specific learning goals that pertain to DH were developed. These goals speak to the specificity of digital humanities pedagogy as a mode of learning: namely, students learn to identify, use, and discuss the advantages and disadvantages of different DH methodologies and tools; they develop sound research questions that can be answered with DH methodologies and tools; they create projects using the tools taught in the course; they learn to articulate and assess success (or failure) of a humanities research project involving DH methods; finally, they work individually and collaboratively to create projects that relate to specific interests. This multi-section course not only provided the instructors
the opportunity to expose students to methodologies related to distant and close reading, network and spatial visualization, but also required that they learn to think critically about what each of these methods, and the tools that they used within the course, reveal in the texts with which they worked. 4

One of the crucial decisions that must be made when undertaking such a course is what kind of data students will develop and use in the execution of these course goals. We realized early in the design process that student success was contingent upon their understanding of how DH data are developed. We therefore decided to make archival material the core source of data for the course. Further, the size of the corpus should be small enough that students could gain an oversight over the material even without needing to implement techniques of distant reading. Therefore, the decision to root the course in a multifaceted analysis of archival materials provided the rare chance for undergraduate students to also engage in the research process typical for a humanities scholar: namely, the discovery of artifacts, the formulation of research questions, followed by the analysis and synthesis of findings culminating in the publication of initial findings in a digital medium. In the process, we introduced students to the basic structure of how to develop a DH research project.

The first time the course was taught we decided to run it in two sections, anticipating an opportunity to reflect different perspectives of our expertise with DH methods and tools, and therefore to cross-teach while learning from each other: Jakacki’s focus until then had been on text encoding and analysis, while Faull’s had been on mapping and data visualization. We also worked with discrete data sets of archival materials. Faull’s course focused on the Colonial mission diaries of the Moravians from Shamokin, Pennsylvania (today Sunbury) and situated near the university on the Susquehanna River. Written in English, the diary sections selected dealt with interactions between some of the first Europeans to the area and the Native peoples they met and worked among. Faull has spent the past five years working with this subject matter, and is considered an expert in the field of Moravian studies. Jakacki’s course concentrated on a subset of the diaries of James Merrill Linn, one of the first graduates of the university and a soldier in the American Civil War. Linn’s family left his life papers to the Bucknell Archives, and these were accessible to students. The choice of this material was based on Jakacki’s interest in finding a subject with another connection to Bucknell’s location, and offered an opportunity for students to consider first-hand the differences between material and digital archives. In the second iteration of the course in spring 2015, Faull selected a different set of Moravian archival materials that took the students slightly further afield, but still kept them within the Susquehanna River watershed and the Chesapeake Bay. In fall 2015 Jakacki shifted the archival emphasis in her section to sixteenth-century English theatre studies using a collection of anecdotes and performance records as core text and dataset. The instructors’ choices reflect and extend Bucknell’s interest in digital/spatial thinking in terms of place in the larger historical and cultural narrative. This was particularly important for Faull’s decision to root her courses in regional history; students responded well to the investigation...
of places familiar to them, with several students having family connections to specific locales mentioned in the archival materials. In all cases, we taught material that (to our knowledge) had not been incorporated previously into learning environments and that was unpublished, either in traditional print form or in digital format.

In the design of the course, we decided to implement a scaffolding of assignments to accommodate both the selected core archival texts while reinforcing the importance of considering how different DH-based methods strengthen students’ understanding of that subject matter. This approach allowed both instructors to develop more sophisticated and complex course modules while assisting one another through complementary strengths and skills. This transparency challenged us to consider whether we were co-teaching two sections of one course or two courses in collaboration. This simultaneous or parallel mode of teaching also allowed us to identify moments that offered a richer learning environment for both sections, supporting each other in the separate sections when individual DH expertise and pedagogical approaches needed to be supplemented. In essence, the instructors learned how to teach one another while teaching the subject matter to students.

Early on in the course development process, we realized that in order for students to understand the evolving nature of DH research, we would have to reveal our own status as learners. Teaching unfamiliar material – not only across sections but within a particular class – required an at times uncomfortable degree of transparency. It must be said that such honesty can have varying effects on students. Some recognize that learning from each other happens to everyone, and respect that mode of collaboration and camaraderie. Others, perhaps more used to the “one way” pedagogy of the lecture hall, are definitely uncomfortable with the non-hierarchical class structure.

Another challenge to the class design was the high number of L2 students (students for whom English is a second language) who were enrolled in the course. In Faull’s fall 2014 section over 20 per cent were from mainland China; in her spring section that ratio increased to 60 per cent. In the fall 2014 there was also one student from Australia and one from Vietnam (neither L2s but international students); one student in the spring course was from South Africa – her first language was Afrikaans. Although the students admitted to being challenged by the readings and also the public-facing writing in the course website, a means for adjusting for student errors and allowing for corrections was developed that would allow the students to post their blog reflections in a way that did not impede their openness to reflection, knowing that they would have an opportunity to correct their English.

Some institutions may already have a culture of digital engagement that focuses on one or another facet of engagement. At Bucknell, the focus in digital humanities scholarship and learning to date has been primarily on spatial thinking, until recently rooted in working with ArcMap-type geospatial analysis and thinking about humanities in “place”. It was important to both instructors to emphasize and extend that objective in the development of the course and its learning outcomes; and so the focus moved to using more DH approaches that would be of interest to students so that
they could relate to the historical context more directly. Therefore, in addition to a mapping module, we added close and distant reading and data visualization, relying on an array of platforms: ArcGIS Online (mapping), Juxta Editions (text markup using the Text Encoding Initiative guidelines); Voyant and Gephi (text analysis and visualization), and Omeka (digital curation of archival materials). To tie it together, a WordPress site was created as a course management system and a platform for student reflection. Students wrote public-facing posts on the site, embedded screenshots of their work, and commented on each other’s work. Students were also able to point to the website when explaining to curious family and friends what their course was about.

INTEGRATING CRITICAL REFLECTION

One of the distinguishing features of a Digital Humanities course is the foregrounding of critique. Unlike other more CS-based classes, students in DH classes are required to reflect on the process they have undertaken in developing their projects to be able to place their praxis within the broader scholarly discourse of DH. Therefore, carefully selected readings that are directly linked to development of each of the student’s competencies should be embedded within the class schedule. Teaching students to use these digital platforms requires the conscious placement of the course within a curricular context; in our case, within the context of the program in Comparative Humanities.

To this end, each module required students to read key secondary texts and reflect upon the theoretical as well as practical aspects of DH. For example, students had to reflect on what Johanna Drucker says about the visual rhetoric of visualization. They had to account for Elena Pierazzo’s argument for the epistemic difference of diplomatic editions. They considered Daniel Rosenberg and Anthony Grafton’s essay on the development of timelines and the conceptualization of history. The interdisciplinary humanistic approach was thus clearly and directly linked to the learning goals of the course and reinforced departmental learning goals of analyzing intellectual materials of different and opposing types and theorizing the difference between textual and material artifacts. Students also learned to identify, use, and discuss the advantages and disadvantages of different DH methodologies and tools and were encouraged to identify and use key terms and concepts. As a result, students learned to develop research questions that could be answered with DH tools and methodologies, and work collaboratively in groups to create projects that related to their own research interests.

SCAFFOLDING ASSIGNMENTS

One benefit of DH-focused course design that distinguishes it from many more traditional approaches is the ability to build assignments across the semester,
expanding and enhancing student engagement with source material and emphasizing how DH scholars must focus on process rather than product. By scaffolding digital assignments, teachers can also encourage students to gain confidence in their own particular learning strengths – visual and textual learners alike can find moments of connection with the same source materials.

As outlined above, the pedagogical hermeneutics of Humanities 100 were intentionally designed to encourage student examination, experimentation and discovery with a range of digital humanities approaches. To this end, the sequencing of the modules was carefully designed so that the “product” of each module then became the “data” of the next module. This established an environment in which learning was both iterative and generative.

For example, we modeled professional archival (DH) research practice by having students transcribe and produce a clean digital text. In the first iteration of the course, students transcribed the assigned pages of the facsimile into a shared Google doc. This digital text was then color-coded in terms of “proto” tags to ease the way into close reading with TEI tags in the oXygen XML editor. At the beginning of the second semester, we obtained an institutional subscription to the online platform Juxta Editions which established a “transcription desk” work process in which students did their transcriptions and the first pass at TEI tagging, helping us to better prepare them to think about tagging schema and standardized markup.

As one student noted,

> For us it was important to tag dates, events, and places because it is a journal that we are transcribing and we want to keep track of a journey. Sometimes we had to face even tougher decisions than just whether or not to tag a word. For example, it required some more thinking to determine whether a word was a place vs. an object. We had to just all agree on the same tag so we could be as consistent as possible.

Once a reliable text had been established, we then introduced students to the concept of “distant reading” through the Voyant platform. At the same time as students were encouraged to “play”, we also pointed out the circular motion of discovery and confirmation that is inherent in any research experience. The students had just read these archival texts very carefully in order to transcribe them, so we asked them the usual kinds of questions one asks when approaching any kind of new text. What is it about? What are the major themes? Who are the most important characters? Then, having read Edward Whitley’s text on distant reading, we asked the students to think about what reading a text distantly does to that hermeneutic. Describing her process, one student in Faull’s class wrote, “We put the Travel Diary and the Powell Diary – two documents which are similar – together in DocuBurst. Figure 21.1 shows connections between words related to “justice”. This is really cool to use digital tools to connect 2 old documents.”
From the transcription came the lightly marked-up digital text which was then imported into oXygen for more complex tagging. Students began tagging in earnest and were introduced to the discoveries of close reading involved in marking up a text. Names, places, and dates were easy (they had already been tagged in Juxta Edition). However, the hermeneutical fun started with trickier distinctions; for example, was a boat a place or an object; is God a person; or just what was balsam, an object? an emotion? During these classes, the historical remoteness of the texts was reduced by the act of tagging and the lively discussions that accompanied it. A student remarked how:

As a class, we have had multiple discussions on whether certain things are objects or places and event versus time. . . . each side would have to give an appealing argument to support their claim. This kind of action in class made for a very productive work environment, and helped bring about discussion that benefitted everyone.

These data, the TEI tags, crucial to the success of the students’ markup assignment and the production of a final digital document, needed some restructuring as we moved on to the next module. To manage this, we developed a prosopography for each core text – a database of people, places, and connections that grew organically out of the focus of each specific section and provided the data for entry into Gephi, and was then built out in adding geospatial data for GIS.

For example, one group of students wanted to use Gephi to interrogate the assumption that relationships between the missionaries and the Native Americans in the
area around the mission remained constant. Importing the words they had tagged in TEI as `<persName>` and importing them into Gephi node/edge tables, the students in Faull’s classes were able to show how relations between the Native leaders and the Moravian missionaries changed over a five-year period of the mission. Network analysis was less helpful in Jakacki’s section, as the class realized that the Linn diary offered a very small data set of related people (Figure 21.2). It became clear from all iterations of the class that the hermeneutics of social networks was the hardest for the students to analyze and manipulate (which is surprising, given how most of them are well plugged into social media).

The last module in each section of the course focused explicitly on place, with students effectively writing map-based essays. The nature of the travel journals in the first three course iterations provided us with a valuable opportunity to challenge students to rethink their conceptions of space and journey. We prepared georectified historical maps and pertinent cultural, environmental, and historical GIS data layers, and urged students to use them to think about how a traveler in the eighteenth or nineteenth century would conceptualize space. They analyzed the contemporary maps and associated data to consider how a traveler might have to rely on a manuscript map, or was faced with travel conditions that would affect chosen routes: terrain, weather, rudimentary pathways, etc.

In all cases, the students incorporated contemporary accounts and records as direct evidence within the context of ArcGIS Online story map templates, added map notes, paths and shapes to propose theses about locations and sequence of events, and framed the map interface with textual and visual arguments and conclusions (Figure 21.3). This dynamic and creative approach to GIS analysis provided those students who had sometimes struggled with negotiating their archival materials through textual means with a more visual way to understand the role their subjects played in historical events. As one such student noted:

> When I started this project, I knew I wanted to talk about Linn’s naval travel, but I was unsure about what specific aspect would be most interesting. My research question was how did naval warfare affect the way that the Civil War was fought, and how did the weather, tides, wind, and other nautical issues affect the way that the war played out. The answer, however, was hidden deeper than I expected.

Both the composition of the class (in terms of student personalities) and also the nature of the material determined to some extent the kind of final project students chose. For example, in Faull’s section there were some natural groupings of students and there were a variety of final projects (one involving Gephi; two TEI markup; one hybrid ArcMap and TEI; and one story map). In Jakacki’s class all but two students chose to work independently. In the second iteration of Faull’s course, students decided that they would produce one final group project all together – a course website that highlighted the best of their DH work.
FIGURE 21.2
A Gephi network visualization of two sections of a historic diary, revealing a change in social relations in two distinct time periods.
Thus, by scaffolding the assignments to build one on another in an iterative process, both students and faculty are able to engage in the building of complex digital artifacts that are manageably scaled and that reveal in their construction the importance of understanding the abstraction, structuring and retrieval of DH data.

For all the challenges involved in teaching the class, there were moments of glory. Disengaged students became engaged; solitary learners recognized the essential need to collaborate in order to succeed; participants recognized the transformative nature of the course to their own concepts of the humanities. Students were eager to participate in crowdsourced data collection; they were intrigued to visualize ego-networks as they learned the concepts of network theory; they were excited to see their marked-up transcriptions published in an online digital edition. Through these discoveries, they realized that they were creating a community of young DH-ers and expressed eagerness to take part in more of these learning experiences.

All iterations of the course proved to be successful for a number of reasons. Our students showed facility engaging both with unfamiliar materials and with new approaches that constituted rhetorical engagements – textually, visually, spatially – in ways that surprised them and gave them a confidence and ownership in their work that they would not have experienced in a more traditional first- or second-year humanities survey course. For the teachers, we had to be ready to course-correct when students wanted more time to work with a particular module; we had to learn to accommodate one another’s distinctive teaching styles; we had to be honest with our students about course material in ways that we hadn’t really expected. For Jakacki, that meant the experiment working with “found” local materials...
left her feeling self-conscious about teaching subject matter so outside of her field of scholarship, and resulted in the change in subject matter for fall 2015. For Faull, that meant continuing to scour the Moravian Archives for appropriate English language materials that will spark the interest of students and lend themselves to the hermeneutical lens of DH.

RUBRICS AND ASSESSMENT

When DH is built into humanities-focused assignments, specific rubrics can help students to better meet expectations and understand degrees of competency. Through clear articulation of rubrics, teachers also help themselves as they give feedback to students. In addition, it is helpful to build formal and informal reflection and assessment across the course so as to gauge when things are working and when more time needs to be taken to ensure that students can meet expectations. In this section, we will reflect upon how we met challenges and adjusted our expectations for the course as we continued to develop it across iterations.

How well did our students meet our learning goals? For Faull’s fall semester class, 80 per cent of students met the learning goals at a grade B or above. There were challenges, especially in meeting some of the Comparative Humanities departmental learning goals for this group of students. For example, in order to meet the learning goal that requires students to gain the ability to compare historical periods, students had to grapple with the differences between the present-day world and early American culture. Some of the students were challenged in understanding the Colonial American world of the 1740s. Similarly, most students had very little knowledge of Native American history in the Contact period and their analyses of Iroquois culture, movement and contact were less than satisfactory. In Jakacki’s section, similar difficulties were encountered. In order to understand the perspective and relevance of Linn’s field observations, it was necessary for students to understand the broader context of the Civil War, national and global events and trends in the 1860s. For all sections, we devised an assignment that required students to collaborate on a multimedia TimeMapper timeline. This helped them to question to what degree, for example, Linn internalized his role as a combatant. For Faull’s section, TimeMapper allowed students to contextualize the events of Colonial America in terms of European imperialism, exploration and invention. In the spring semester, helped by a smaller class size and a very different group of students, 100 per cent of the students met the learning goals. The collaborative exercises were far better integrated and the process of discovery was equally shared and mutually beneficial.

How well did we do in the students’ eyes? They realized they were doing something really new and very transportable to other courses. Furthermore, despite the highly structured nature of the syllabus, students did not feel as though they were being forced through a machine. Rather, they experienced a growing sense of agency as DH practitioners.
CONCLUSION

Taking this class as a case study for how to incorporate a DH course into the Humanities curriculum and designing it to model the very core of DH’s pedagogical hermeneutics, we have aimed to help our colleagues in the field who would like to develop their own courses. We hope that our experience provides a model for how digital humanities can and should be taught at the earliest stage of an undergraduate’s university experience, and that this type of learning experience is transformative in terms of demonstrating the interdisciplinarity within the humanities. If such courses are well planned, modestly ambitious, truly collaborative in both conceptualization and execution, they can promote radically new ways of understanding the goals of humanistic enquiry; a new pedagogical hermeneutic for both teachers and students.

NOTES

1 Alan Liu has published many essays on the way in which digital humanities has the potential to engage students and researchers alike in hermeneutical and critical acts that deeply reflect and inflect the humanities. Most recently, Liu has delivered the talk “Key Trends in Digital Humanities – How the Digital Humanities Challenge the Idea of the Humanities” in the US, New Zealand, and Siberia. These are key terms from that as yet unpublished talk, which was also delivered at Bucknell on 30 April 2015.


3 www.bucknell.edu/ComparativeHumanities

4 All sections of the Humanities 100 course taught by Faull and Jakacki are licensed under Creative Commons Attribution-NonCommercial ShareAlike licenses. Course websites with goals, outlines, and assignments can be viewed at http://dhpedagogy.blogs.bucknell.edu/.

5 Bucknell University has an educational site license for ESRI’s ArcMap suite, and provides all Bucknell students, faculty, and staff with ArcGIS Online accounts. Bucknell also hosts WordPress and Omeka installations on its servers.

6 In 2014–15 sections we used the Voyant 1.0 web version. In Fall 2015 we introduced the Voyant 2.0 VoyantServer, still in beta and hosted locally.

7 http://paynefroehlich.blogs.bucknell.edu/
REFERENCES


FURTHER READING

Course websites, sample syllabi, and an annotated bibliography of articles and essays pertaining to digital humanities pedagogy can be accessed at: http://dhpedagogy.blogs.bucknell.edu/.


Can we not devise a system of liberal education which shall find its foundations in the best things of the here and now? Literature and art are all about us; science and faith offer their daily contributions; history is in the making to-day; industry pours forth its wares; and children, no less than adults, are sharing in the dynamic activities of contemporary social life. Not in the things of the past, but in those of the present, should liberal education find its beginnings as well as its results. (David Snedden, “What Of Liberal Education?” *The Atlantic Monthly*, 1912. Quoted in *New Liberal Arts*, edited by Tim Carmody and Robin Sloan)

In 2009, Tim Carmody and Robin Sloan published a collection of blog posts and eclectic writings called *New Liberal Arts*. Their goal was to reopen a conversation about the need for liberal education with a contemporary focus. As explained in their introduction, they sought “to collectively identify and explore twenty-first-century ways of doing the liberal arts.” Their epigraph, which I have borrowed for this chapter, is evidence of the ongoing need to combat a perception of a musty and old-fashioned liberal arts education. Their inspiration came not from the past but from the present. Carmody and Sloan’s project was generated by a community of bloggers who were reflecting on their place in a post-2008 recessionary period and on the new forms of scholarly debate they were sharing through blogs. Jason Kottke, who authors and edits an influential and long-running blog bearing his name – kottke.org, first coined the term “Liberal Arts 2.0” which was then remixed by Carmody and Sloan as simply *new*. The project failed to attain its goal of publishing a book in the traditional sense, but it still exists in the “simple HTML” I am now citing. In some ways, this early attempt to define a twenty-first-century liberal arts set the stage for conversations that are only now finding root in digital humanities.
(DH). As open access publishing and community engagement are increasingly celebrated, it is appropriate that Carmody and Sloan are not full-time academics nor are they engaged in current debates in digital humanities. Sloan is a former Twitter employee who went on to author *Mr. Penumbra’s 24-Hour Book Store* in 2012, which Matthew Kirschenbaum christened as “the first novel of the digital humanities” on Twitter. Carmody is a self-proclaimed “recovering academic” and freelance writer, publishing in venues such as *Wired*, *The Verge*, and *The Atlantic*.

Cues for the next steps in humanities education are coming, in part, from outside the academy and are representative of an increasingly responsive curriculum design process. In the best tradition of the liberal arts, this new curriculum balances *ars* and *techne* without forsaking the critical and theoretical basis of a twentieth-century humanities education.

It is really no surprise that an outward-facing humanities, which leverages digital tools to ask new questions and reach new audiences, must also be receptive to outside influence. After all, DH has long been a discipline existing on the margins of traditional academic institutions and curricular structures. Training graduate students and faculty in computational methods has been made possible by a broad network of extracurricular settings, such as the humanities research labs, centers, and institutes, and many of these institutions are now catalogued on centerNet (www.dhcenternet.org). For example, Bethany Nowviskie’s 2012 keynote lecture delivered to the Japanese Association for Digital Humanities, “Too Small to Fail,” recounts the history of the University of Virginia’s Scholars’ Lab and how its evolution helped sustain “extracurricular” opportunities for graduate students through its Praxis Program. Graduate student participation in particular has been exceedingly successful in such contexts. However, in his 18 March 2014 blog post entitled “How much DH can we fit in a literature department,” Ted Underwood warns that “the marriage between disciplinary and extradisciplinary institutions may not be so easy,” particularly at the undergraduate level. It is in such a context that this chapter will describe how the traditional disciplinary and institutional boundaries actually serve to animate the new undergraduate major in Digital Media, Arts, and Technology at Penn State Behrend by incorporating collaboration and community engagement at the core of a broad set of pedagogical practices. By taking hints from graduate student training, the marriage between curricular and research goals is now anchoring a broadly conceived undergraduate digital humanities education.

**BIG TENT, SMALL CAMPUS**

In the words of Kirschenbaum’s now canonical “What is Digital Humanities and What’s It Doing in English Departments?” published in the *ADE Bulletin* in 2010, the digital humanities is about “a scholarship and pedagogy that are collaborative and depend on networks of people that live an active 24//7 life online” (6). There is certainly a vibrant discussion about teaching and learning in the humanities with
digital tools on many blogs, most visibly on the ProfHacker blog hosted by The Chronicle of Higher Education. There is a growing awareness about the need to balance in-person discussions and those occurring online (“The Balance”). The Digital Humanities Summer Institute (DHSI) has been a cornerstone for the DH community and has been a highly successful pedagogical experiment in its own right since its founding at the University of Victoria in 2001. The Humanities, Arts, Science and Technology Alliance and Collaboratory (HASTAC) is a virtual organization with a broad mandate to improve education at all ages and is now developing a “Pedagogy Project” that collects suggestions from faculty on digital or collaborative projects. The various iterations of The Humanities and Technology Camp (THATCamp) have also shown how invested the DH community is in professionalization and teaching, with multiple pedagogically themed meetings occurring around the world in recent years. The responsiveness of DH practitioners to new teaching methods can be seen in the community participation at DHSI, the vibrant online community of HASTAC scholars, and the sheer diversity of THATCamps occurring throughout the year.

This chapter is an extension of a conversation that began at the 2015 Modern Language Association (MLA) meeting in Vancouver, British Columbia on a panel called “Big Tent, Small Campus: Digital Humanities, Digital Liberal Arts, and Undergraduate Education.” The panel, organized by Jacob Heil, was focused on an emerging trend towards aligning undergraduate digital humanities training with a liberal arts tradition that is common in smaller teaching-focused colleges. William Pannapacker’s article in The Chronicle of Higher Education, “Stop Calling it ‘Digital Humanities’” (2013), first coined the term Digital Liberal Arts (DLA) as a “more inclusive” alternative to the sense of elitism and research emphasis of DH being taught at the graduate level. Rafael Alvarado responded in another post shortly after, “Start Calling it Digital Liberal Arts” (2013), by saying that “DLA is as concerned with pedagogy as it is with research.” Regardless of such naming conventions, there has been a push to match teaching and research in an explicit way for some time now. Because of the affordances of being a small college within a big university, faculty tasked with teaching DH at Behrend are encouraged to work across disciplines and explore affinities with both computer science and the social sciences. By blending a liberal-style education with project-based undergraduate research opportunities that directly complement curriculum, we have sought to emulate the collaborative environment of a technology incubator with an outward-facing humanities education.

With that said, Underwood’s warning about such disciplinary marriages is borne out by experience. At Behrend, we are already learning that many of our students come to humanities classes with hardened opinions about technology. Consumer-level digital technologies have formed the basis of their socialization from their earliest years and many students have developed sophisticated opinions in both personal and educational contexts. Students have often internalized Marc Prensky’s myth of “the digital native” with a skewed sense of competency with digital tools.
One of my students recently described their experiences in a “Writing for the Web” class with a great deal of clarity and self-awareness:

This “digital native” status, however, implies that current scholars are uniquely qualified to interact and communicate online purely because they are “already” digitally literate. Yet, my own experience with blogging reflects that there is a weak correlation between one’s status as a digital native and one’s ability to write digital content.

Matt Ratto, in his article “Ethics of Seamless infrastructures” (2007), offers the language necessary to describe how this weak correlation between perception and ability is masked by such “seamless infrastructures” (24). Users develop, says Ratto, a false sense of proficiency, while not yet possessing the critical vocabulary to describe the technology that supports contemporary culture. To begin this critical exchange with “seamful” infrastructures (23), students must first glimpse the dependent systems that support their daily experiences with technology and witness them fail.

As education becomes more social and more public, we must also be aware of how many students have been raised on standardized testing and have a habituated respect for strict numerical measures of teaching and learning; they may be dubious about a new discipline’s embrace of experimentation and, as Lisa Spiro describes it, “failure in the pursuit of innovation” (29). Stephen Ramsay’s “hermeneutics of screwing around” may even, despite the validity of his broader reworking of critical methods, have the potential to cause students to underestimate the rigor and value of a potential major feature in many DH classes. When their primary experience of software comes in the form of sleek and seamless mobile apps, some students are simply unimpressed by “the digital” as such. Digital technology is an everyday reality and is not a debate; digital technology is productive when it works and is not productive when it fails. The main hindrance for digital humanities in an undergraduate context may well be the term digital humanities. Ryan Cordell describes in “How Not to Teach Digital Humanities” a highly suspicious and resistant student body that does not share the sense of growing optimism that digital humanities promises: “Undergraduate students do not care about digital humanities. And their disinterest is right and even salutary because what I really mean is that undergraduates don’t care about DH qua DH.” When discovering the metadiscourse on digital humanities in their university classrooms, students are confronted with a range of seemingly esoteric debates that are simply too far removed from the common concerns facing undergraduates. A collection of the most influential examples of this genre of DH scholarship has been assembled by Melissa Terras, Julianne Nyhan, and Edward Vanhoutte in Defining Digital Humanities (2013). The breadth of these essays demonstrates how digital humanities has taken on much larger discussions about disciplinarity, institutional reform, and tenure alongside strictly literary, historical, or philosophical issues. Undergraduates are only beginning
to learn how to participate in scholarly dialogue and are often unwilling to petition for new methods or institutions until they experience the problems with the established norms. If the ubiquitous “digital” adjective is to be jettisoned, as some have argued (Pannapacker; Hall; Liu), I suspect the final inspiration will come from the healthy skepticism of undergraduates.

ALOOF TO DIGITAL HUMANITIES

Digital humanities practitioners are very forthcoming about the need to bridge successes in research with an effective pedagogy. Luke Walter remarks that “current work in the digital humanities . . . values research and scholarship far more than teaching, learning, and curriculum development” (338). Stephen Brier adds that “teaching and learning are something of an afterthought for many DHers” (390–391). Alvarado even goes so far as to say that “the hard core of DH has always been aloof to teaching.” Is it any surprise that students would be aloof to digital humanities? Social media represents a particularly contentious site. Digital humanists have long shown a preference for Twitter for social academic sharing and networking. Dan Cohen has continued to maintain a “Comprehensive list of scholars in digital humanities” on Twitter, which allows the community to self-identify and coalesce around the term “digital humanities.” The journal Hybrid Pedagogy has reflected at length on this preference for Twitter in scholarly communication and teaching (Kim; Rorabaugh; Strommel). There is an existential connection between Twitter and DH. However, student preferences for social media platforms are often confirmed by hundreds or thousands of hours of direct experience. We can expect our students to have an expert-level knowledge of social media before entering the classroom, and we often expect students to be enthusiastic to use this knowledge for credit. However, platform-specific understanding of usability does not always transfer, which can be frustrating for students accustomed to seamlessness (DeAndrea et al.).

Recently, the Educause report “Study of Undergraduate Students and Information Technology, 2014” found that 73 per cent of students want to keep their academic and social lives separate online, and half of those students have had a poor experience of social media in an educational context (Dahlstrom and Bichsel 11). “Platform studies” has emerged as a sub-genre within new media studies as a way to articulate the “connection between technical specifics and culture” (Bogost and Montfort 12). This connection has become strained for a generation pestered with messages of digital literacy throughout grade school and chastised for being dependent on smartphones. Students associate their experience of social media, in the form of blogging or message board discussion, as a direct extension of their highly cultivated social media identity. To link this emotional and social investment to a new kind of “social scholarship” (Greenhow and Gleason) requires participation and involvement on a similarly personal level. Students must be knowledge stakeholders and feel that their participation has tangible benefits to their academic performance. Without this emotional and professional involvement, DH might be
misinterpreted as just another departure from the rigorous education based on thoughtful insights and close reading that our students are so earnestly seeking. The problem then becomes scaling this deep sense of involvement across an entire undergraduate degree.

Many students are all too aware that our twenty-first-century media environment is increasingly dominated by digital technology and that technological literacy is now necessary to live a full and well-connected life. The humanities have long been tasked with finding new ways to understand and interpret the human condition. The means by which humanists continue this work are being shaped by our rapidly evolving technological context. When literary scholars make decisions about teaching a literary period or a national literature – or when historians make decisions about social and political movements that have shaped decades and centuries – they too are taking a bet on the ideas and skills that will matter in the future. The problem educators face in the twenty-first century is the problem of speed. Computational development has simply outstripped the speed of institutional and curricular renewal. The durability of DH will require that students become comfortable with what Julia Flanders calls “the productive unease” of constantly learning and applying new technologies (12).

Writing is, of course, the prime example of such a technology. Students in the humanities have become very comfortable struggling to perfect their writing, and humanities disciplines have become synonymous with the claim that the academic essay is a genre worthy of years of practice. If writing remains the core technology of humanists, as Geoffrey Rockwell and Stephen Ramsey argue in *Debates in the Digital Humanities*, educators must be careful not to lose sight of the *trivium* of the liberal arts: namely grammar, rhetoric, and logic. It is necessary to strike a balance between technical training with computers, while still reifying writing as the primary humanistic art. Alan Galey and Stan Ruecker’s foundational essay, “How a Prototype Argues” (2010), describes DH scholarly inquiry as being grounded in an ethos of “thinking through making” (407). When this ethos is applied in an undergraduate teaching context, students become engaged in experiential and process-based learning. When a student is learning through making, doing is believing. However, all this tinkering is useful only when equally balanced with the critical faculties needed to describe and make humanistic arguments. Jerome McGann’s words in *Radiant Textuality* (2001) remain prescient to this day: “The next generation of literary and aesthetic theorists who will most matter are people who will be at least as involved with making things as with writing texts” (19).

**PROJECT-BASED PEDAGOGY**

The need for collaborative and interdisciplinary methods requires a similar shift in the basic form of scholarly practice for students. As Christopher Blackwell and Thomas R. Martin remind us, the humanities have long relied on the academic
essay as a form of scholarly training and skill development. The scholarly article is, they argue, a poor medium to mobilize undergraduate research because achieving originality is so often unattainable and the result is “a ‘diluted’ version of professional scholarship” (5). The digital humanities project must emerge as an additional unit of meaning in undergraduate scholarly practice. Tanya Clement’s excellent history of digital humanities undergraduate curriculum, published in Digital Humanities Pedagogy (2012), identifies the need for “project based learning” in an environment in which “undergraduate students can learn to become ‘builders’” (“Multiliteracies” 372). In Digital_Humanities (2014), Johanna Drucker et al. go so far as to declare “the project as a basic unit” of digital humanities scholarship (124). It is well known that large digital projects are reshaping the scale of research by requiring multidisciplinary and team-based approaches that require graduate student support (Reid), but this same model has not yet scaled well with undergraduate education. The evaluation of course-based projects that may become part of a larger public project will require layers of assessment and several rounds of student participation. Clement has also shown how evaluation remains a thorny issue for faculty and graduate students (“Half-baked” 876), but digital projects require that students can also “approximate equivalencies” to the academic essay (Drucker et al. 128). This emphasis on community outreach, collaboration, and creative problem solving can be achieved by students participating directly in larger faculty-led projects.

The undergraduate digital humanities project must emphasize iterability, openness, and extensibility. These projects must be large enough to accommodate an entire class or even generations of cohorts. Research goals must be tokenized into assignment-like tasks that can be repeated and integrated into an aggregated whole, while also fulfilling curricular goals and maintaining appropriate attribution. The “recipe” model described by Stéfan Sinclair and Geoffrey Rockwell allows students to use technical tools to follow an established research method, while also becoming proficient with a new skill. The contribution structure must be flexible enough to accommodate a range of media and broad enough to link a wide range of issues. If the goal is to solve a particular problem with an algorithm or refine a particular program, the project must allow for a scaffolding of attempts across many students while attributing individual contributions. If the goal is to digitize a portion of a text in XML/TEI, the project schema would need to become part of the class syllabus, and students would then be graded against their ability to generate validated documents. For both interoperability and extensibility to occur between research and teaching contexts, projects must be founded and maintained on a premise of openness and transparency that allows for individual contributions to be accounted for within a larger collective endeavor. Provided they meet the evaluation criteria necessary in the project documents, students would then have the option to enter rounds of faculty-led and student-conducted peer review and copyediting.

The benefits of such a process are abundant: students are given the opportunity to build a professional portfolio of work and showcase meaningful team-based contributions to employers. Students are able to make their course work more
meaningful by imagining the potential to reach outside of the isolated scholarly tradition of honing their individual talent. These undergraduate research opportunities (UROs) must be offered regularly throughout a degree to shape an overall educational experience. There is some anecdotal evidence about the importance of UROs in DH projects already. Lindsey Thomas and Dana Solomon explain that, in the development of the NEH-funded Research Oriented Social Environment (RoSE), “We learned, quite simply, that the involvement of students in this iterative development process was integral to the project itself” (218). Science, Technology, Engineering, and Mathematics (STEM) fields have been studying the value of UROs for much longer and have a proven track record of success. In a study published in Science, the study’s authors demonstrated a 68 per cent increase in STEM careers after participating in a URO for a year or more. Eighty-three percent of study participants described an increasing confidence in their research abilities while 29 per cent claimed to have developed a new interest in pursuing a PhD in a STEM field (Russell et al. 548–9). For reasons like these, faculty teaching within the Digital Media, Arts, and Technology undergraduate major have the option to align their course content and media-specific requirements to the contribution guidelines of Lab projects. The DH UROs must link course-specific skills and project methods in explicit ways that respect the needs of the project and the course objectives.

The Penn State Digital Humanities Lab at Behrend hosts several ongoing projects directed by faculty and sees a constant influx of content from classes as well as paid research assistants. The Lab has determined the following requirements for integrating UROs into undergraduate coursework: a project charter, a physical space, a virtual collaboration toolset, a flexible means of dissemination, an evaluation and peer mentorship mechanism, and a project sustainability and archiving plan. A clearly conceived project charter delineates the terms of collaboration and the relationship between faculty and student contributions. Requirements for participation are defined with regard to the role of faculty mentors as they assist students to author rigorous and scholarly contributions. The Implementing New Knowledge Environments project charter, published under a Creative Commons Attribution Non-Commercial License, has served as the basis for the collaboration statement of the projects in the Lab at Behrend (“INKE Administrative Structure” 20). The responsibilities of faculty and students are clearly defined along with authorship and licensing of contributions. The 12th Street Project is an example of a large-scale collaborative project that accepts submissions from students in a variety of formats. The “About” page for the project says the following:

12th Street collects the history, culture, and contemporary voices of those living in Erie, PA. The project takes its name from a major street in Erie that has been lined with factories and businesses throughout the region’s history. We take 12th Street as a microcosm of the social, cultural, and economic forces that have shaped the region since the mid-19th century. Together we are charting the history of the region in an effort to imagine its potential futures.
The project accepts critical and historical essays in addition to creative submissions with an emphasis on sound, image, or text. Digital-humanities-based projects must be able to accept multimedia content generated from a range of courses, including those from our technically demanding course offerings in digital animation, game studies, and electronic music composition. For example, WordPress, Omeka, and Scalar are all suitable platforms for this kind of linked and open means of dissemination of digitized or born-digital content. 12th Street uses Omeka to organize a range of content according to a growing metadata schema and presents nodes of content using the Neatline add-on. Participating classes are required to tokenize their assignments to reflect the medium-specific requirements of making a contribution. Professional Writing work-study students are then tasked with copyediting and compiling the submissions. The growth and evolution of the project are guided by the medium and content of submissions, which are determined by initial faculty direction in class and the final editing process.

There are many moving parts in an integrated teaching and research paradigm, and the faculty and student responsibilities become fluid between course and research goals. Students must see themselves as active participants in an engaged community, while also being responsible for their own academic success. Faculty must see their students as potential collaborators, while also instructing and mentoring their students through the rigors of course work. The “artful integration” of researchers with differing backgrounds and levels of experience, as Stan Ruecker and Milena Radzikowska describe, requires a detailed assessment of each cohort’s skills and attitudes. However, artfully integrating these diverse skills and roles into a broader research and teaching culture allows for a responsive curriculum that shifts with the interests and abilities of students and faculty alike. Because it will be visible online, faculty will be better able to communicate a clear message to students and employers about the robust technical and cultural training available. The success of a community will be tied to an increasingly deep emotional connection to their education through direct participation in scholarly and cultural production. The so-called “soft skills” associated with a liberal education – superior oral and written communication alongside a rigorous critical and analytical sensibility – will now be supplemented with an ongoing imperative to embrace technological innovation and renewal. There has never been a contradiction between innovative methods and scholarly rigor, but new programs will be mindful to assert both in equal measure.
REFERENCES


Kirschenbaum, Matthew (mkirschenbaum). “Robin Sloan’s Mr. Penumbra’s 24 Hour Bookstore is quite likely the first novel of the digital humanities.” 26 Nov 2012, 6:56 a.m. Tweet.
