Collaboration and CoTeaching
Librarians Teaching Digital Humanities in the Classroom

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Introduction: Converge, Merge, DH Is the Word

Digital humanities (DH) as an area of engagement with students, staff, and teaching faculty has been rapidly evolving at the University of Kansas Libraries (KU Libraries) over the past several years. As the popularity of DH tools, platforms, and methodologies has increased, so has the demand to support and engage teaching faculty with incorporating DH in their courses and with their own research interests. Many academic libraries, including KU Libraries, are both adjusting to and leading this shift, figuring out ways to support digital scholarship for research and teaching, while at the same time gently delineating our roles, responsibilities, and limitations.

KU Libraries, like many other Research I academic libraries across the United States and Canada, have gone through a significant reorganiza-

tion.* From 2011 to spring 2013, KU Libraries implemented a process that not only envisioned a new overarching organizational structure, but also created a user-focused model to support faculty research and teaching.[1] The Research and Learning Division created through this process includes four centers based on user groups (Faculty, Graduate, Undergraduate, and Community), populated with librarians and staff to work with those specific constituents across the KU community. The librarians who make up these centers were drawn from previous roles focusing on digital scholarship, instruction services, and traditional liaison roles. Recognizing that the activities of these librarians overlapped in many ways that were not fully being utilized, the new Research and Learning Division has helped to merge these roles. The reorganization has meant that some librarians, placed in new roles, have had a significant learning curve in their new areas of responsibility, but this has also presented opportunities to gain new knowledge and skills and to create new synergies by working with colleagues with whom they had not worked extensively prior to the reorganization.

This chapter will describe three examples of efforts by librarians with subject, instruction, and digital scholarship expertise to provide digital humanities instruction and training to students and faculty and will look at how these efforts relate to our previous and evolving roles within the library. We will also provide concrete examples of in-class assignments, describe what worked well and what could be improved, and discuss some possible ways that we ourselves might develop the knowledge and skills needed to engage in this kind of work. We hope that these examples and observations can serve as models, starting points, or inspiration for subject specialists to both learn more about digital humanities and develop their own courses, assignments, and activities.

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* According to the library website, KU Libraries is "one of the top 50 libraries in the Association of Research Libraries" with "more than 4.4 million print volumes" across seven libraries on the Lawrence campus (University of Kansas, "At a Glance," KU Libraries website, accessed September 21, 2014, http://lib.ku.edu/about).

Example 1: An Introductory Digital Humanities Assignment

Our first example is an introductory-level digital humanities lecture and assignment that was delivered as part of an Introduction to Graduate Studies research methods seminar. In Spring 2012, the Director of Graduate Studies and associate professor in the KU French department and the subject librarian for French literature (Devlin, one of the coauthors), radically restructured the department's graduate research methods class. Devlin was embedded as the subject librarian in the class and attended all sessions. Rather than the typical one-off library session, overviews of relevant sources and research strategies were integrated throughout the class at the point of need. Throughout the semester, other librarians were invited into the class to present on topics such as copyright, scholarly communications, and working with special and rare collections. The course included the elements of a traditional bibliography and research methods class but was modified to also focus on developing practical, professionally useful skills and on an introduction to alternative academic careers. These practical skills included how to create a web-based professional portfolio with an academic curriculum vitae or a professional resume; how to write blogs on higher education issues and literary theory; how to produce teaching portfolio materials; and, of particular relevance to this chapter, how to carry out a digital humanities project. While the professor did not have a background in digital humanities, he was cognizant of the importance for humanities students to learn more about this growing area of research. The class was offered a second time in the Fall 2013 semester and was expanded to include graduate students from the Slavic and German departments to increase the class numbers and because many of the topics covered were of common interest to all. By collaborating with these other two language departments, the Introduction to Graduate Studies class can now be offered annually, rather than every two years as it had been in the past.

Two class sessions were allocated in the syllabus to the digital humanities component. One of the coauthors (Rosenblum), who had experience developing and supporting digital projects but not as much experience in

classroom DH instruction, was asked to develop an assignment that would be suitable for introductory-level work, that could be described and accomplished within two class sessions, and that would still provide students with an effective, hands-on learning experience. After some preliminary research, he adapted and modified an assignment from Lauren Klein's Digital Humanities class at the Georgia Institute of Technology.[2] The first class session, led by Rosenblum, was devoted to an introductory lecture on digital humanities and included some suggested readings, examples of digital humanities projects, and pointers to resources, tools, publications, and organizations that the graduate students might find useful in learning more about digital humanities. There was also a very brief demonstration of Voyant,[3] an easy-to-use Web-based text-analysis application, and several other tools. The students were then assigned a reading, "The Hermeneutics of Screwing Around; or What You Do with a Million Books" by Stephen Ramsay,[4] and were asked to use a digital tool to apply the methodology of "screwing around" to a text of their choice, write a short blog post to describe their experience, and prepare for a short class presentation. The text of the assignment, adapted from Klein's original, is in appendix 9.1 at the end of this chapter.

Two open sessions were scheduled outside of class time over the next several weeks for students to get individual help with selecting and working with their chosen tool. More than half the students attended one of these open sessions. Rosenblum and the digital humanities librarian (Garrison) provided guidance in thinking about possible uses for the tools, showing more hands-on demos of the tools and introducing basic concepts such as removing stop words and the difference between text editors and word processors. The intent of the sessions was to simply give the students some ideas and enough knowledge to get started but not determine their research question for them. Rather, the assignment was intended to spur on learning by doing through a combination of trial and error and critical thinking, in the manner that much digital humanities work gets done.

Most of the students selected Voyant to explore a literary text, probably because it was the application shown most extensively in class and it includes a number of different types of visualizations and tools within the

application. Other tools used by students included Juxta, Scalar, and Poem Viewer.[5]

One student, already proficient in programming and text analysis, developed his own Python scripts to support his analysis of the use of diminutives in Russian and other Slavic languages. The students wrote about their findings on their class blog, and during the second digital humanities class session later in the semester they gave a three-minute presentation on their findings to the rest of the class. The blogs were thoughtful and presentations were successfully delivered in a fun and engaging class session. The professor leading the class was impressed with the enthusiasm and engagement of the students in exploring a new digital tool.

The students used the tools for a variety of explorations, from looking at word frequencies and usage patterns (there were many word clouds) to looking at character relationships and networks. One student used Scalar to begin work on a scholarly, multimedia edition of a nineteenth-century novel. There were several instances of more than one student using the same tool and the same text. In these cases it was interesting to see the very different thought processes they used, the different questions they asked about the texts, and the different results they obtained. Mostly the assignment was a chance for the students to get some hands-on experience working with text and to get used to the idea of experimenting with tools that are often in a constant state of development. The students in the class liked the assignment and provided positive feedback at the end of the course. Some expressed a desire for even more digital humanities!

The development and incorporation of a digital humanities assignment into the Introduction to Graduate Studies class not only introduced these students to research in the digital humanities, but also engaged them by encouraging them to "play around" with a new tool. Additionally, it was a successful collaboration between a faculty member, a subject librarian, and a digital humanities specialist that supported faculty and graduate students in new ways of learning in the classroom and expanded their knowledge of humanistic research. The class also resulted in a new opportunity for the student noted above who was proficient in Python. This student later became the graduate student representative on the advisory board of KU's

Institute for Digital Research in the Humanities (IDRH, described below) and taught an introduction to text mining workshop at IDRH's workshop series the semester following the class. This opportunity and connection probably would have gone unrealized if this collaborative effort at bringing digital humanities into the classroom had not happened. As librarians' traditional roles in teaching continue to evolve, these kinds of partnerships will be essential to leveraging librarians' expertise to offer new services and work collaboratively with faculty to integrate digital humanities into the classroom. The Introduction to Graduate Studies class, including the same digital humanities assignment, will be offered again in the Fall 2014 semester.

Example 2: A Semester-Long Collaborative Digital Project

The Center for Faculty/Staff Initiatives and Engagement came together as a unit in May 2013, comprising staff with digital scholarship, instruction, and liaison expertise. In June 2013, three librarians from this center (Rosenblum, Garrison, and Albin) began a collaboration with a religious studies professor on a semester-long assignment for his graduate-level course on the archaeological site of the mystical cult Megaloi Theoi, located on the island of Samothrace in the Aegean Sea. Rosenblum and Garrison had previous DH experience and knowledge of various tools, while Albin, who had minimal DH knowledge, had expertise in pedagogy and research instruction. As in the first example above, the professor did not have any DH experience. He had an extensive collection of personal photos from Samothrace that he wanted to incorporate into his upcoming fall seminar.

The first step in this potential collaboration was to have a couple of very casual, noncommittal, low-stress conversations with the professor about what he might be envisioning for his upcoming course. In these conversations, librarians discussed the 818 photos, what to teach, how to teach, learning outcomes, level of librarian involvement, and what DH tools or platform to use. Each meeting was exploratory and somewhat awkward and involved a considerable amount of brainstorming. The unfocused na-

ture of the conversations was to be expected. Librarians were working with a faculty member who was new to digital humanities, they were all in a newly formed faculty center and had to figure out how we worked together, and lastly, they were still negotiating how to define new roles and responsibilities. However, even with the conversations going in multiple directions, it was important to separately and then collaboratively envision a range of possibilities for the course. It was agreed fairly early on that this collaboration needed to be flexible and open, yet at the same time still have some structure built in for hands-on, librarian-led instruction sessions. Since this was a very early attempt by librarians in the faculty center to introduce and instruct graduate students and faculty in a digital project over a semester, it was imperative that adaptations were made as needed.

The librarians established that Omeka would be an appropriate platform to use.[6] It is designed to accommodate a range of items including photographs, is user-friendly and well-suited for collaborative work, and is free. Selecting a platform brought to light the potential time and labor involved in preparing, modifying, and maintaining the software. Rosenblum and Garrison had experience with Omeka, but Albin, who would be designing and teaching Omeka to the students, didn't even know how to properly pronounce the name of the platform.

When they contacted KU Information Technology about server space, the librarians discovered that IT didn't have a server environment with the correct specifications to run Omeka, so it was installed on an external server; the Institute for Research in the Digital Humanities (IDRH) paid a minimal monthly fee to house it there. An Omeka site was set up for the course and the entire collection of images, which had no associated metadata other than the image filename, was imported into the system. A sandbox site was also created allowing Albin to learn how Omeka worked, how to import images, how to create metadata using Dublin Core, how to display images via themes and exhibits, how to use plugins, and on occasion, how to break Omeka, which Rosenblum would then fix. Through experimenting and breaking the sandbox, Albin was able to conceptualize the types of handouts the students might need to understand, navigate, and build online open-access exhibits.

Meetings with the professor progressed over the summer. He decided that his students would use the photographs as an archive through which to theorize the role and significance of the archeological site. Each student would select a building and create an exhibit based on the photos and original text. Then as a class, they would collaboratively write an introductory page introducing the project and the exhibits. It was decided that a minimum of three hands-on training sessions during class time (2½ hours each) would be spread out over the semester, with the possibility of a fourth session closer to the end of the semester. The librarians would also meet with students one-on-one as needed.

The first two instruction sessions were designed to introduce students to Omeka, including creating collections and exhibits, the Semantic Web, and simple Dublin Core. While it was not a goal to turn the students into mini metadata librarians, the librarians felt that it was important that students grasp the significance and differences between tagging and more controlled vocabularies. Since the students were working on an archaeological site together, they needed to consider their potential audiences and whether or not they needed to include any discipline-specific language. To get their brains thinking about terms, words, descriptors, and tagging versus metadata, they were given the assignment of looking at photos on Flickr, specifically photos of Star Wars action figures with chipmunks and buildings from the 1983 World's Columbian Exposition,[†] individually creating tags and metadata for specific photos based only on the images and then together as a class discussing the terms they chose for tagging and the terms they chose for metadata.

In the third instruction session, students began building their collections from the 818 items, creating rudimentary layouts for exhibits, and

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[†]   Images used for assignment: Chris McVeigh, "Space Cowboy," photograph taken September 21, 2008Chris McVeigh, Chipmunk Adventures Album on Flickr, https://www.flickr.com/photos/powerpig/2878681351; "South Portal of Art Building," photograph, from *The Columbian Gallery: A Portfolio of Photographs from the World's Fair* (Chicago: Werner Company, 1894), in World's Columbian Exposition Collection at The Field Museum, GN90799d_CG_071w, posted to The Field Museum Library's Flickr photostream July 26, 2005, https://www.flickr.com/photos/field_museum_library/3410234992/in/set-72157616234589478.

brainstorming on metadata. The only metadata imported with the images when they were uploaded were the file names created by the professor. After the third session, librarians worked with students one-on-one as needed. They kept in touch with the professor and toward the end of the semester held a fourth and final session. Questions were sent ahead of time, allowing the librarians to do research in preparation for the class. This time around the students' questions were much more connected to the overall aesthetic of the project website, with requests to modify the layout and look and feel of the Omeka theme. The professor, not fully understanding the expense of customization of a corporate site, also asked to consider creating a theme that resembled the Waldorf Astoria's Omeka site. (The heavily customized theme the professor was referring to has since changed.) However, because only Rosenblum has some basic knowledge of the PHP and CSS necessary to modify themes and templates in Omeka, and because making such modifications creates challenges for the long-term maintenance of sites, the librarians could not accommodate those requests, especially for what was a pilot project for a class. That meeting and two subsequent meetings with the professor and his teaching assistant (TA) were to some degree frustrating for all parties.

During the final two meetings, the professor and his TA, who was very proficient with WordPress, suggested that the librarians create a WordPress site for the class and transfer all of the content from the Omeka site. There was a discussion about the pros and cons of using WordPress, with much of the conversation revolving around whether the professor and TA wanted to emphasize the final text and content of the exhibitions that the students created or whether they wanted to think of the project as an ongoing curation of a collection of several hundred individual images. (It turned out to be the former.) Mostly, however, the conversation centered on the issues of labor, commitment, and sustainability. For example, if the students and professor wanted to use WordPress as a platform, largely because of the graduate student's familiarity with the software, they would need to think about how to maintain the site in the future after the student has graduated and moved on. The libraries would not be able to support a WordPress site, not for technical reasons, but because of time and resources.

How the project concluded at the end of the semester was not necessarily a big surprise. Even though there may have been some frustration and disappointment, all parties involved, whether or not they recognize it, gained a considerable amount of knowledge about developing and implementing a digital project. What started off as a smallish undertaking—guiding students and the professor in the creation of collections and exhibits for possible public use—morphed into graduate students recognizing that their work, if it went public, would be used by people all over the world. In that sense, it's understandable that their concerns surrounding the aesthetics of the project site would increase towards the end of the semester and get pushed to the forefront. During their initial introduction to Omeka, the Semantic Web, and Dublin Core, they were not as invested as to how the site looked. Everybody was using a different theme for their exhibit, but by the end of the semester they saw the need for an overall cohesive representation of the site and had a desire for a bit more flashiness than what the default Omeka themes or the librarians could offer. Regardless of the issue of flash or fancy, Omeka still proved to be an excellent tool for teaching students about the practical and theoretical issues involved in creating digital projects.

For the librarians, the experience of working with a faculty member and the students on assignments and courses with a DH focus was extremely beneficial. It has given us a better understanding for working and negotiating in future collaborations on campus. It taught us that parameters and common understandings of roles and responsibilities need to be negotiated and constantly reiterated, regardless of the assignment, project, or course redesign. Collaborating and partnering with faculty ensures that both the professor and students understand the complexity of DH (pros and cons, benefits, and struggles.)

Example 3: Teaching the Teacher: Course Development Grants and Workshops

Our final example involves librarians not directly involved in the classroom, but helping build digital humanities capacity at the university through an incentive program designed to encourage professors to add digital humanities material to their courses. As we have seen in the examples described above, faculty often don't have the expertise to teach digital humanities to their students, even as they recognize the importance of introducing DH concepts and topics into their classroom. In addition, as we have also seen, it can be time-consuming for librarians to take on this role, especially when we are still developing our own expertise in this area. Librarians doing in-class DH instruction in this way would not be scalable if the demand significantly increases. In the long run, we may be able to better leverage our limited resources by sharing and repurposing our work and experiences in digital humanities pedagogy and by spreading DH knowledge and capacity more widely among others. The course development grant initiative administered by KU's Institute for Digital Research in the Humanities (IDRH) is one example of a small effort in this direction, and it is increasingly involving librarian expertise.[‡]

IDRH was founded in 2010 to provide resources and training in the practices and tools of the digital humanities for the KU community and is itself an example of a strong collaborative initiative between the libraries and the campus community. The institute is supported through a partnership between the KU Libraries, the Hall Center for the Humanities, and the College of Liberal Arts and Sciences (CLAS) and is administered jointly by a CLAS faculty codirector (Dwyer) and a KU Libraries codirector (Rosenblum). IDRH's primary programs include a digital humanities conference held every September, a monthly seminar series held at the Hall Center for the Humanities, a digital humanities seed grant program intended to help faculty pilot new digital projects, and a regular series of hands-on

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[‡]   For more information, please see the Institute for Digital Research in the Humanities website, accessed September 21, 2014, http://idrh.ku.edu.

workshops on digital tools and methods. In developing programs to support digital humanities research at KU, IDRH realized that education and training was a major factor in generating viable project proposals, and we have begun to explore ways to increase DH expertise among both faculty and students on campus. The Course Development Grant program is one effort towards this end.

The Course Development Grant program is intended to help develop an interdisciplinary palette of courses in digital humanities at KU.[§] IDRH offers a $1,000 stipend to tenured and tenure-track faculty who develop a new course in the digital humanities. The guidelines state that the course may be in any humanities or closely related discipline and may cover specific topics within a discipline (e.g., nineteenth-century English literature), as long as at least 50 percent of the course content covers DH skills, methods, and tools. The program can be used to develop undergraduate or graduate courses and favors proposals that attract students from a variety of departments and disciplines and that use open-source, nonproprietary, cross-platform tools. All proposed courses must be taught on the Lawrence or Edwards campus within three semesters of receiving funding, and participants are asked to submit a syllabus of the new course after it is offered.

Applicants submit a short two-to-three-page proposal in late spring outlining the proposed course, potential assignments, the frequency with which it will be offered, target student audience, and "the potential impact you expect the course to have on KU's digital humanities profile." Faculty from all humanities and related disciplines are invited to submit proposals. The submissions are reviewed by a small committee of librarians and faculty from IDRH community, including grant recipients from previous years. (See appendix 9.2 for a copy of the grant guidelines.)

While it was hoped that the program would lead to the development of a university-wide general introduction to DH course, that has not happened yet (in large part because there is not a clear departmental home for such a course, which would be highly interdisciplinary in both content and

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[§]   Information on the Course Development Program can be found at "Course Development Grants," Institute for Digital Research in the Humanities website, accessed February 5, 2015, http://idrh.ku.edu/course-development-grants.

participants). Nevertheless, in three years the program has helped develop or revise seven courses across a range of disciplines:

- Introduction to Graduate Studies (French and Italian, Slavic, German combined), awarded 2014

- American Literature I (English), awarded 2014

- The Digital World of Louise Erdrich (English), awarded 2013

- Advanced German I (German), awarded 2013

- Manzoni in the Digital Age (French and Italian), awarded 2012

- Infomania (Journalism), awarded 2012

- The Digital Shakespeare (English), awarded 2012

The courses incorporate a range of digital humanities material and assignments, from the "screwing around" assignment discussed above, to introductory mapping and visualization exercises, to more in-depth analysis and critique of digital humanities projects and tools. The Introduction to Graduate Studies course discussed as example 2 above is one of our latest grant recipients, and that course is set to expand its digital humanities content in the coming years. (We plan to collect the syllabi from these courses from the instructors when they are available and make the available online and eventually make them available online.)

Grant recipients participate in a sixty-to-ninety-minute workshop session in late spring with IDRH staff, previous course development grant recipients, and, increasingly, librarians. So far, over the course of the three years the program has been in place, we have had three former subject liaisons participate in the workshop sessions. The grantees discuss intended learning outcomes and assignments for each course, and other participants, including the librarians, offer suggestions and share experiences from previous work in the classroom. These workshop sessions, while short, have proven to be stimulating and productive and a useful way for both instructors and librarians to become familiar with new pedagogical ideas and to improve and guide their course planning.

It is too soon to say how successful the Course Development Grant program has been in developing a palette of courses with significant DH content. The courses take time to develop and get into the university's course catalog. A couple of the courses have already been offered once, and others are still in development and will be offered for the first time in 2014 or 2015. While the expectation is that instructors will continue to develop and improve the DH aspects of the classes over time, there is no guarantee that this will happen. So the long-term outcomes of this program remain to be seen.

However, there have been several clear and immediate short-term benefits. The program has been effective in tapping into the existing interest in digital humanities instruction on the part of faculty and generating new interest. It is bringing faculty without DH experience into the conversation and providing a small forum for discussing, planning, and generating assignments that can be tested out in classroom. It provides some guidance for faculty new to digital humanities. And, through the vehicle of including previous year's recipients in the workshop sessions, it has begun to generate a small community of instructors and librarians to communicate and share ideas, providing another forum for librarians and faculty to partner. In short, for a relatively low cost, it has provided a way to start and maintain conversations with faculty about digital humanities instruction, resulting in some concrete activities and instruction in the classroom.

The next steps for IDRH include getting richer feedback from instructors after they have taught their new courses and gathering course materials and outcomes (syllabi, assignments, student work, and feedback) in order to create a repository of materials that can be shared and repurposed for other instructors at KU and beyond. IDRH also intends to work with other campus units, such as KU's Center for Teaching Excellence and the Honors Program, to continue to develop and expand such efforts. Finally, there is an opportunity to include a wider range of library staff in the program, especially in helping faculty craft instruction proposals, in reviewing proposals, and in participating in the workshop sessions.

Conclusion

Digital humanities is an area of scholarship that provides rich opportunities for engagement between librarians, faculty, and students. In the examples described above, all parties involved (the students, the faculty, and the various librarians with different areas of specialization) learned new skills and gained new DH knowledge that will inform and improve the way librarians engage with future faculty and student partnerships and with each other. Each party brings their own expertise and values together, ensuring stronger partnerships, more trust in collaborations, and a willingness to stretch their understanding of digital humanities. Librarians played a key role in conceiving, developing, and carrying out the in-class sessions and other initiatives described above.

In fact, librarians are essential to digital humanities development in the classroom for several reasons and are better positioned than many in the university to collaborate and lead the way in digital humanities instruction and engagement. The interdisciplinary nature of DH, with its focus on emerging tools and methodologies that span disciplines, means that DH expertise can't reside within a single department or school. Librarians are well situated to step in here with their own interdisciplinary expertise and connections across campus. In addition, DH's use of digital collections (whether a researcher's own private collection or materials provided by cultural heritage institutions) and the data-driven nature of DH—its engagement with issues such publishing and dissemination of knowledge, copyright and intellectual property, file formats, metadata and preservation, and managing and structuring data—are a natural alignment with the goals, activities, and professional expertise of librarians. In addition, while librarians may still be somewhat uncomfortable with our own knowledge of DH skills and methods, research faculty, as we have seen in our examples above, often have even less experience in digital scholarship and welcome guidance from librarians.

The examples in this chapter show additional reasons that librarians should not be seen as just service providers, but recognized as partners in aiding students and faculty with skill development as well as project devel-

opment. Digital projects are complex endeavors that require all parties to have a mutual understanding of desired outcomes and each party's roles and responsibilities and to know what can be reasonably accomplished in any given circumstance. Even in smaller-scale initiatives, it is usually not a matter of a librarian providing a one-off class session to meet a request for a presentation or assignment in DH. Instead, librarians can start and keep alive ongoing conversation about tools, methods, learning outcomes, and collaborations that are at the heart of digital scholarship.

At KU Libraries, we hope to further develop our own expertise by implementing an internal professional development program to develop expertise in several "tracks" such as digital scholarship, teaching and learning, data, and scholarly communication. Our newly created Research and Learning Division, with its merging of traditional librarian roles, provides an opportunity for cross-training and professional development by having staff share their expertise with each other in a coordinated internal training program. The intent of this program is to give librarians with subject and instruction experience an opportunity to strengthen their knowledge of digital humanities and for digital scholarship and data librarians to learn about creating effective learning outcomes and the learning styles of different communities. Also, training our staff to train each other and to work on collaborative digital projects will enhance our own skills and expertise and enable us to be better teachers and collaborators with faculty and students. At the same time, we want to take heed of Trevor Muñoz's framing of digital humanities in libraries: "Digital humanities in libraries isn't a service and libraries will be more successful at generating engagement with digital humanities if they focus on helping librarians lead their own DH initiatives and projects."[7] Towards that end, we plan to explore project-based programs that bring together small groups of librarians from around the library to collaborate on a small digital projects, providing an opportunity for deeper learning than can be provided in a workshop.

There are many indications that digital humanities is becoming an important area of knowledge for campus educators and one that librarians will need to be familiar with and integrate with the ACRL Framework[8] and other literacies in our work to develop assignments of varying lengths

for both undergraduate and graduate students. KU Libraries have had increasing conversations with individual faculty, as well as with department heads and teaching and research units across campus—such as the Center for Teaching Excellence, the undergraduate honors program, and the Center for Undergraduate Research—about integrating digital humanities into their activities. Finally, there is a growing volume of literature devoted to digital humanities pedagogy in a variety of venues ranging from published monographs (such as this volume) and journals, to conference presentations, to blog posts and online forums. We are monitoring these sources and looking at ways to bring their knowledge into our conversations with campus partners, into the classroom, and into our own instruction and research activities.[9]

Through the multiple approaches to developing digital humanities knowledge, we are preparing ourselves to meet the evolving requirements of effective, engaged library service.

Notes

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9. Please see the following sources: Association for Computers in the Humanities, "How Do We Introduce Undergraduates to the Digital Humanities?" Digital Humanities Questions and Answers Thread, accessed September 23, 2014, http://digitalhumanities.org/answers/topic/how-do-we-introduce-undergraduates-to-the-digital-humanities; Brett D. Hirsch, ed., *Digital Humanities Pedagogy: Practices, Principles and Politics* (Cambridge: Open Book Publishers, December 2012), www.openbookpublishers.com/product/161/digital-humanities-pedagogy—practices—principles-and-politics; Christopher Blackwell and Thomas Martin, "Technology, Collaboration, and Undergraduate Research," *Digital Humanities Quarterly* 3, no. 1 (2009), www.digitalhumanities.org/dhq/vol/3/1/000024/000024.html; College English Association, "Digital Humanities Pedagogy," special issue, *CEA Critic* 76, no. 2 (July 2014), http://muse.jhu.edu/journals/cea_critic/toc/cea.76.2.html.

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Appendix 9.1: Digital Humanities Assignment

Digital Humanities Assignment
Introduction to Graduate Studies
Fall 2014

This assignment adapted from Lauren Klein, Georgia Tech University: http://lkleincourses.lmc.gatech.edu/dh12/assignments/

(1) Please read "The Hermeneutics of Screwing Around; or What You Do with a Million Books" by Stephen Ramsay: http://www.playingwithhistory. com/wp-content/uploads/2010/04/hermeneutics.pdf

In "The Hermeneutics of Screwing Around; or What You Do with a Million Books" Stephen Ramsay contrasts the controlled, ordered nature of conventional search, like Google, with a research methodology characterized by "surfing and stumbling," otherwise known as "screwing around." The result of such a research methodology, he says, can be revelatory. He asks: "Could we imagine a world in which 'Here is an ordered list of the books you should read,' gives way to, 'Here is what I found. What did you find?'"

Inspired by Ramsay's provocation, your assignment is to do just that—to use one of the tools below to apply the methodology of "screwing around" to a text of your choice. After "surfing and stumbling" through the tools and texts, you should **(2) craft a blog post** that includes:

- (a) A screen capture of the best (or most interesting) instance(s) of what it was that you found; and

- (b) A short account of 300–500 words that explains what it was that you found, why you think it's the best (or the most interesting), and what other questions you have that remain. You may also include a critical assessment of your experience learning and using the tool. For example, what were the challenges (technical and/or intellectual) of using it; how might this tool be beneficial (or not) to your research; would a close reading approach be better for this question?

- *Note: it is also okay if you find nothing significant. That is often the case, especially when learning a new tool. You can still make it "interesting" by including both (a) and (b) above in the blog post, addressing the challenges or difficulties you encountered, and explaining why you think you found nothing significant.*

Tools

Choose one of the following tools, read through the documentation, upload a text (or multiple texts), and see what you find.

VOYANT: http://voyant-tools.org/documentation: http://docs.voyant-tools.org/ full list of Voyant tools: http://docs.voyant-tools.org/tools/

LEXOS: http://lexos.wheatoncollege.edu/documentation: http://wheatoncollege.edu/lexomics/

JUXTA:http://juxtacommons.org/(youwillneedtoregisterforafreeaccount) documentation: http://juxtacommons.org/guide

PAPER MACHINES (ZOTERO PLUGIN): http://papermachines.org/ documentation: http://papermachines.org/?page_id=30

POEM VIEWER: http://ovii.oerc.ox.ac.uk/PoemVis/

CORPUS.BYU.EDU: http://corpus.byu.edu/

BOOKWORM: http://bookworm.culturomics.org/ (you will need to register)

NAMED ENTITY RECOGNIZER (NER): http://nlp.stanford.edu:8080/ner or http://cogcomp.cs.illinois.edu/page/software_view/4 (you will need to download and install the application)

TEMPORAL TAGGER (SUTime): http://nlp.stanford.edu:8080/sutime (you will need to download and install software)

Texts

You can obtain full-text versions of many of the novels you are reading in class at http://gutenberg.org or http://archive.org (Note, due to copyright restrictions, translations may be older, different versions than the version you are reading for class.)

With the permission of the class professors, you may choose another text or set of texts for analysis.

*Note: If you are not already familiar with the differences between a **text editor** (e.g. TextWrangler) and a **word processor** (e.g. Microsoft Word) please see:* http://chronicle.com/blogs/profhacker/writing-power-tools-text-editors/38940

A text editor is far better tool for preparing and manipulating texts for further analysis.

Appendix 9.2

Course Development Grants

http://idrh.ku.edu/course-development-grants

As part of an effort to develop an interdisciplinary palette of courses in digital humanities at KU, the Institute for Digital Research in the Humanities is offering a $1000 stipend to tenured and tenure-track faculty who develop a new course in the digital humanities.

Priority will be assigned to proposals that meet following criteria and topical foci:

- Undergraduate courses, or Undergraduate/Graduate courses
- Courses attracting students from a variety of departments and disciplines
- Courses that use open-source, non-proprietary, cross-platform tools
- Methods that can be applied to a variety of humanities disciplines

Suggested Topics:

- A (general) introduction to the Digital Humanities (high priority)
- Scripting and coding
- Markup languages for humanists (XML, TEI)
- Visual representation of data
- The creation of corpora and/or use of existing corpora
- Analyzing and presenting audiovisual sources
- The ethics of data access and privacy

- Social impacts of new media

- Visual and textual models of epistemology

- Cyberinfrastructure and the humanities

- Collaborative research methods in the humanities

The course may be in any humanities or closely-related discipline, and may cover specific topics within a discipline (e.g. 19th c. English literature), as long as at least 50% of the course content covers DH skills, methods, and tools. All proposed courses must be taught on the Lawrence or Edwards campus within 3 semesters of receiving funding. We expect to make up to three awards.

All applicants who are selected for the program will be asked to participate in a one hour Digital Humanities curriculum workshop in late April or early May (TBA).

How to Apply: Interested participants are invited to submit a short proposal (two to three pages, double-spaced) that includes: (1) a narrative description of the new course, including a list of; (2) the course title and a (possible) course number; and, (3) a discussion of the potential impact you expect the course to have on KU's digital humanities profile. The proposal should indicate whether or not the course is undergraduate or graduate, the expected enrollment, whether or not it is intended as a principal course, and the frequency with which it will be offered. It is expected that the course will be offered sometime during the next three semesters and that it will be offered at least three times within the next six-year period. Faculty from all humanities and related disciplines are invited to submit proposals.

Additional Guidelines

- **The deadline for proposals is Monday, April 28, 2014. All proposals should be submitted to ———— no later than 5:00 p.m. Central Time on that day.**

- The department chair and/or dean, as appropriate, must endorse all proposals.

- Successful applicants will be notified on or before Friday, May 9.

- The workshop for program participants will be scheduled for May, 2014. Date and time to be announced. Attendance by participants in the full program of the workshop is required in order to receive the summer stipend.

- Participants will be asked to submit to IDRH a syllabus of the new course after it is offered.

- For more information, please contact Arienne Dwyer or Brian Rosenblum, co-directors, IDRH, ———— or ——@————.