

Supporting Digital Humanities for Knowledge Acquisition in Modern Libraries

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Chapter 6

Digital Humanities and Librarians: A Team-Based Approach to Learning

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ABSTRACT

This chapter details the development and implementation of an Introduction to Digital Humanities course (ENGL 695) at Kansas State University (K-State). The course originated with a tenure-track professor with a research specialty in British Romantic-period Literature and the digital humanities. In conjunction with a host of librarians at K-State Libraries, a course was developed that drew on both library resources and librarian knowledges and skills. Over the course of the semester, the professor and the students worked closely with librarians in many areas of the library, including public services, technical services and special collections. The result was four innovative and sustainable digital projects that highlighted the resources and research interests at K-State. In addition to introducing students to the digital humanities, the course also served to establish a framework for future initiatives, including hosting a digital humanities symposium and establishing a digital humanities center.

BACKGROUND

Digital Humanities (DH) is a rapidly expanding and increasingly important area of scholarship that leverages digital media and its associated methodologies and pedagogies across the humanistic field of inquiry. The last decade has witnessed the rapid expansion of DH and its integration into the academy with more and more universities establishing digital humanities centers that provide technical and human

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support to humanities scholars who often work in collaboration on digital projects. ITHAKA reports that as of February 2014, the Alliance of Digital Humanities Organizations had 175 registered institutions, illustrating a significant increase from the 114 registered institutions in 2011 (Maron & Pickle, 2014, p. 2). University libraries often play a key role in the implementation, creation, and sustainment of these centers (Kamada 2010, p. 484). The university library acts as a neutral place for this burgeoning, interdisciplinary field that, according to Svensson (2012), “is intimately associated with a fairly pronounced and far-reaching visionary discourse and transformative sentiment” (p. 2).

There is concern among practitioners in the field that the very core of DH, its interdisciplinarity, could be its downfall. However, Smithies (2014) contends that if preventive measures are taken, the field will thrive. He asserts:

The field needs to find intellectual levers that can make sense of a very broad definitional continuum, and explain to stakeholders what DH is, how it is connected to the current difficulties encountered by the humanities, how it is connected to broader postindustrial culture, and how technical DH outputs should be assessed. Without answers to these issues the field is unlikely to gain either high levels of student engagement, or a portion of the increasingly competitive funding sources. (p. 3)

Given the contentious nature of DH, libraries can not only play a role in terms of place, but also in communicating and, in a sense, marketing DH to the larger campus community.

As with traditional humanities disciplines, the loci of DH are the various artifacts that comprise our cultural heritage, from codices to print media, from graphic representation to video media. Yet, in terms of methodological approach, DH departs from the dominant strain of traditional humanities research because it is “collaborative and project based, and such processes and deliverables (including different kinds of digital publications) may not have a clear place in the reward and support systems of the academy” (Svensson, 2012, p. 5). Whereas scholars in the sciences are expected to have several authors on one publication/grant/product, humanities scholars tend to pursue single authored outcomes. In the context of collaboration, libraries can play a role in transforming the culture of humanities scholarship by demonstrating the value of not only multi-authored scholarship but also its multidisciplinarity. In this way, the library and DH “can thus become a platform or means for rethinking the humanities and higher education and a way of channeling transformative sentiment that often goes far beyond the digital humanities proper” (Svensson, 2012, p. 5).

Academia is already embracing DH in terms of the computational ability it brings to bear on the preservation, access and dissemination of traditional forms of media. For example, many of the search processes are being conducted almost exclusively in an online environment (Berry, 2012). As researchers become more adept at accessing and consuming information in an electronic environment, their expectations of that kind of searchability and remote access increases (Clement, Hagenmaier, & Knies, 2013, p. 124). This behavioral and attitudinal change increases the relevance and necessity of the library in the creation and dissemination of both research support and scholarship.

DH can be employed to revolutionize both librarianship and humanities scholarship as it not only enhances research potentiality through the representation and re-representation of physical artifacts, their preservation and dissemination in networked environments, but also encourages the creation of born-digital artifacts that offer new ways of thinking about our cultural heritage and the methodologies we use to interpret and preserve it. Berry (2012) corroborates these ideas when he asserts that:

The digital humanities also try to take account of the plasticity of digital forms and the way in which they point towards a new way of working with representation and mediation, what might be called the digital 'folding' of memory and archives, whereby one is able to approach culture in a radically new way. (p. 2)

DH is not only a recently established, interdisciplinary field but also an agent for theoretical revitalization.

ESTABLISHING A DH COURSE AT KANSAS STATE UNIVERSITY

Alignment of Faculty Members at the Institution

The implementation of a DH program requires appropriate personnel to support initiatives, both in the present, as well as for the continued maintenance of sustainable operations (Kretzschmar & Potter, 2010, p. 440). Although members may change as priorities shift, it is important to begin with a team that is enthusiastic and resourceful. A transition to the digital humanities entails commitment, and yields an exciting opportunity to cultivate unique areas of campus scholarship. It also offers an occasion to speak with scholars about the current research climate, and the modern tools and methods being employed to improve accessibility and findability in electronic resources.

The coordination of any new program is a highly involved task, necessitating the planning and buy-in of several individuals and interdisciplinary departments (Siemens, Cunningham, Duff, & Warwick, 2011, p. 336). It is essential that the foundational group contains knowledgeable visionaries, as well as pragmatic allies to provide hands-on training and demonstration. Although one professional may embody all of these qualities, it is much more likely that the group will consist of many members with a diverse talent base and skill set (Posner, 2013, p. 3). This empowers each member to provide consultation on a precise section of the program, without requiring individuals to stretch too far beyond their areas of expertise. Slow immersion is often preferential with any new subject, and when applied to the digital humanities such an approach gives potential contributors the opportunity to find their niche without becoming overwhelmed.

Even to establish the framework of a DH program, key members of the would-be group must first locate one another, and secondly articulate a desire to work within a digital medium. This can be difficult and may generate confusion about such activities as locating allies and tools. Perhaps unbeknownst to many academic scholars, the best starting place is with libraries and librarians—diverse professionals who possess established communication networks with department faculty. According to an Association of College & Research Libraries (ACRL) survey conducted in 2011, results indicated that metadata librarians, archivists, special collections librarians, and subject librarians were frequently invited to serve on digital humanities teams (Bryson, Posner, St. Pierre, & Varner, 2011, p. 14). Inquiring among these department members can open an extensive network of organizational knowledge, material culture, and interests that typically cannot be found on curriculum vitae or department websites (Vandegrift & Varner, 2013, p. 3). As the digital humanities is a relatively new area of scholarship it may be beneficial to also keep aware of new faculty members employed by a university. Given new scholarship trends, it could be possible that the faculty member is familiar with modern technologies and wishes to employ them in the classroom. Librarian networks and partnerships can be established to connect new research ideas and faculty to participate in upcoming DH projects.

At Kansas State University (K-State), a rudimentary interest in the digital humanities was prompted by partnerships between the English Department and the Libraries. K-State Libraries have been regularly involved in teaching digital media resources, traditionally demonstrating their use during information literacy sessions and in embedded librarian roles. Likewise, English faculty have been consistently utilizing such resources for research and curriculum support (Kirschenbaum, 2012, p. 4). Despite these commonalities, until recently K-State interests ran parallel without an intersecting idea to envision a collaborative program.

In 2012, the English Department hired a tenure-track professor with a research specialty in British Romantic-period Literature and the digital humanities. In addition to traditional humanities research and output, the professor has previous experience as the bibliographer and associate editor for the William Blake Archive, a digital repository of works by William Blake. This archive has been available freely on the Web since 1996 and is an early exemplary model of what DH projects look like and how they operate. It was the first electronic archive to be awarded the Modern Languages Association (MLA) scholarly edition and is integrated into the traditional curriculum of English literature courses. Through the Libraries' liaison partnership, it was discovered that the professor had planned an introductory DH course, with an additional interest to expand this practice in the department. Having realized an unfulfilled need among humanities scholarship at the university, it became the goal of this professor to establish a DH center for undergraduate students, graduate students, and faculty at K-State.

The humanities disciplines have traditionally played a lesser role at Kansas State University. Established as a Land Grant Institution in 1863, K-State has strategically focused upon agriculture, science, military science, and engineering (Association of Public and Land Grant Universities, 2012, p. 1). Recognizing an important opportunity to collaborate and advocate for the humanities, librarians and the English Department partnered to identify instances where expertise could be combined. The research interest of the professor and the skill sets of the librarians lent themselves to the creation of an introductory DH course. To make this idea a reality, a course proposal was needed to obtain the approval of the English Department, and authorized support from department heads within the Libraries. Therefore, the librarians and the English professor moved to the next step in the process, developing a course proposal and guaranteeing commitment from appropriate stakeholders at the university.

Digital Humanities Course Proposal

During the process of gaining departmental approval for the now established course, "ENGL 695: Introduction to the Digital Humanities," a formal proposal was developed to request support from the Libraries (and therefore, librarians). Appropriately, this proposal sought help for the development of necessary curriculum elements, with an additional pledge of course and learning support as necessary (Vinopal & McCormick, 2013, p. 8). It was recognized that a host of librarians would be necessary to make the course functional. As the initial proposal unfolded, it received formal library support from the following individuals: the Head of Metadata and Preservation, the Head of Special Collections, the Faculty and Graduate Services Librarian for the Humanities, the Head of Scholarly Communications, and the Director of IT/Building Services. A Content Development (Collections) Librarian for the Humanities was also informally added to the group to provide consultation pertaining to resources used in the class (Bracke, Herubel, & Ward, 2010, p. 256).

The course was initially designed to offer graduate students an introduction to the field of DH, including a brief overview of its historical development and contemporary debates about the status of the field within the academy. Using the models of DH courses run at the Universities of North Carolina (Anderson & Viscomi, 2013) and Maryland (Kirschenbaum, 2013), it was envisaged that the course would comprise a tripartite structure with students initially engaging in discussions about the theoretical import of DH and its relationship to traditional humanistic disciplines, specifically English, before acquiring sufficient practical skills, such as text encoding and electronic editing, to enable them to work collaboratively to create an online digital resource of traditional media materials housed at K-State.

Curriculum Development

Before being fully ratified by the English Department, the curriculum for this introductory course required a series of clearly defined Student Learning Outcomes (SLOs) that were congruent with the department's SLOs and, more broadly, the university's land-grant mission. In consultation with the chair of the English Department and the Faculty and Graduate Services and Content Development Librarians, the professor developed the following eight SLOs:

By the end of the course, students should

1. Be able to provide a working definition of digital humanities, its genesis as a distinct field of study and its current role within humanities scholarship.
2. Demonstrate familiarity with the most important scholarly debates on DH, including prominent authors and their perspectives.
3. Research and evaluate the digital resources available through Hale Library's digital collections. Write a focused, convincing analytical evaluation of these resources in clear, grammatical prose.
4. Demonstrate familiarity with electronic textual editing, including a basic knowledge of Text Encoding (TEI) in XML editor (Oxygen).
5. Be able to identify and draft metadata for born-digital objects.
6. Have a working knowledge of copyright restrictions in the digital environment.
7. Demonstrate familiarity with Content Management Systems (CMS), including a basic knowledge of Omeka, the in-house CMS used by Hale Library.
8. Work collaboratively to create a digital humanities project based on the primary materials in Special Collections, Hale Library or the Beach Museum of Art at Kansas State University.

After ratifying the SLOs, the next step of the process entailed further development of the digital humanities curriculum. Although much of the content had been organized for the course proposal, using curriculum outlines from the Universities of North Carolina (Anderson & Viscomi, 2013) and Maryland (Kirschenbaum, 2013), there still remained several gaps in the syllabus where teaching support and training were needed. At this stage, it was necessary to link course topics with appropriate instructors to fully coalesce the Libraries and the English Department into a functional unit.

The Faculty and Graduate Services Librarian and the Content Development Librarian for the Humanities undertook coordinator roles for the project, contacting appropriate staff to participate in instructor or support roles. In a series of collaborative meetings with the librarians and the English professor, the syllabus was assessed by class topic and specific librarians were identified who could provide hands-on support with modules throughout the course. It was agreed the Libraries would provide support for the following areas:

1. Digital resource orientation
2. Digital repositories/digital publishing
3. Copyright
4. Metadata
5. Special collections
6. Text Encoding

Interspersed within the 15 week curriculum (See Appendix for ENGL 695 Syllabus), the library sessions would be strategically placed to complement students' understanding of DH theory and practiced-based assignments. These modules and sessions would then culminate into a final project, uploading and curating a collection of artifacts using a content management system. In addition to classroom support, the librarians were also available to provide individual assistance if it was requested by the students. The freedom to add or lessen involvement would be used to gauge the actual level of assistance needed to make the course optimally efficient and successful.

IMPLEMENTATION: INTRODUCTION, ASSIGNMENT, AND SURVEY

To begin the course partnership, the Faculty and Graduate Services Librarian (FGS) and the Content Development Librarian (CDA) hosted an information literacy session, outlining major digital humanities resources that are freely available, produced by the Libraries, or purchased from information vendors. In addition, a course LibGuide was developed as an introduction to locating resources, organizations, and digital repository options (such as Omeka). The guide was composed of elements from several digital humanities centers and libraries, including research guides from the Harvard Digital Humanities Café (Harvard Library, 2014), the University of California Los Angeles (Brunner & Borovsky, 2014), and the University of Kansas (Rosenblum, 2014). A survey was also generated at this time, to initially assess students' comfort with digital resources.

Furthermore, The Information Technology Assistance Center (ITAC) was scheduled to give a guided tour of the technology lab, where scanners and digital creation/editing tools are available for student use. The Head of Preservation and Metadata and the Metadata Librarian were asked to develop a class lecture, instructing students how to use metadata appropriately in their projects. The Head of Metadata also collaborated with Library IT services, to set up students with access to a library Omeka account.

For the intensive two-week module on text encoding, the professor worked closely with the Metadata Librarian to introduce students to the Text Encoding Initiative (TEI) and to set up a series of practical exercises encoding prose and poetry. To facilitate these exercises, students initially used basic text editors before the library provided a tutorial for using Oxygen Text Editor program. With the library's assistance, the students encoded an entire volume of poetry (approximately 4,000 words) in a week using the Oxygen program.

Assignment Evaluation

Librarians were invited to view the presentation of the assignment and offer feedback to enhance students' evaluation techniques of digital resources. Each student presented for five minutes on a specific, self-selected digital resource, commenting on the quality of the images, search capabilities, and other

features of academic interest. From a holistic approach, the librarians discovered that students appreciated material integrity, enjoying a range of non-article based cultural content such as advertisements, coupons, and images. Students also exhibited an honest struggle to overcome the complications of under-developed interfaces, especially those containing basic search features with lesser quality algorithms or insufficient metadata. There was additional confusion pertaining to image use, and how to appropriately curate content without violating copyright law.

These instances provided a valuable teaching opportunity and a chance to restructure the course to provide additional support. Students were asked to expand their vision of digital resources, and identify usability concerns where interfaces failed to provide reliable results or intuitive navigation. This concept transformed students from users to critics and designers, revealing considerations to address and solve when they become involved in future digital humanities projects. Also, the failure to grasp copyright regulations yielded important information for the course instructors. These details were relayed to the Scholarly Communications Librarian to give added context and focus to the Copyright 101 lecture.

Copyright, Metadata, Omeka, and the Digital Commons

In week four, the course module focused upon electronic publishing, including platforms, copyright law, and metadata. K-State Libraries subscribe to the Omeka content management system, which has previously served to host the Libraries' publishing wing, New Prairie Press. With the support of IT staff and the Head of Metadata and Preservation, students were given registered Omeka accounts, for which they could upload content for the development of a final project. In addition, if students were more comfortable using Drupal, they were given the choice of using this content management system. Drupal is used for the creation and editing of the Libraries' homepage, so accounts and storage space could be allocated to students, if needed.

The Web Services Librarian visited the class and provided an hour long introduction to content management systems, including a demonstration of basic functional aspects, such as interface structure, image uploading, and metadata attribution. Omeka was prioritized for the instruction session, as most students required a more intuitive system. Omeka also integrates Dublin Core Metadata fields, which offer a more structured environment for introductory level students; this consistency is favorable for a complementary instruction on metadata, and was used to prepare students for the upcoming lecture by the Metadata Librarian.

Following the session on content management systems, the next class was co-taught by a team consisting of the Scholarly Communications Librarian, the Metadata Librarian, and the Head of Metadata and Preservation. The Scholarly Communications Librarian gave a short lecture on Copyright 101, showing how to properly identify copyrighted versus public domain images, and how to obtain permission to use images that are still protected under copyright law (Llona, 2007, p. 154). Students were additionally reminded to attribute artifacts to the original owner, thus avoiding any issues related to plagiarism.

The Metadata Librarian and the Head of Metadata and Preservation introduced students to the topic of metadata and how to directly apply it to their final projects. Several metadata standards were covered, but for the sake of the course Dublin Core was explained in the most detail. This standard was the easiest to demonstrate, as the object description fields in Omeka use Dublin Core nomenclature. The Librarians were able to actively demonstrate concepts using Omeka so that students could feel comfortable applying techniques during the final project phase of the course.

Through the completion of these modules, a number of key SLOs were fulfilled enabling students to recognize and evaluate digital resources (SLO 3), understand the basic information architecture of a content management system (SLO 7) and apply metadata descriptions to artifacts under appropriate interpretations of copyright law (SLOs 5 and 6). In the next sequence of events, and perhaps the most important, students were instructed on how to select materials for inclusion in the digital projects and then given the freedom to produce their own digital resource (SLO 8).

Special Collections

In week nine of the course, students as a group were invited to visit the K-State Libraries Morse Department of Special Collections. During an instructional session prepared by the Public Services Archivist, students were introduced to the coverage and unique holdings of the collections, including a basic demonstration on using finding aids. A tour of the closed stacks was given to show students how materials are stored and preserved, illustrating how the rooms are maintained and navigated. Additionally, scholarly resources and guides were added to the LibGuide by the Public Services Archivist, so students could revisit the information content for future reference. Many of the students in ENGL 695 had never visited special collections prior to the course, so the orientation served as a practical exercise in improving primary source research. It also provided an excellent opportunity to demystify the special collections facility, which students often perceive to be overwhelming and prohibitive.

The orientation was of particular importance to the course, as it constituted a major component of three of the four final projects—John Steuart Curry, Gordon Parks, and World War I poetry. For these projects, students were responsible for selecting, scanning, and curating artifacts to be collected in a digital exhibit created using Omeka. The selected content for two of the four projects (Gordon Parks and John Steuart Curry) was to be gathered from Special Collections, so a functional knowledge was needed to successfully locate materials to be digitized. To provide transitional examples, the Archivist highlighted some of the Libraries' homegrown digital content, produced by several digital initiative teams. With this particular walkthrough, students could now fully conceptualize the information cycle, from selection, to digitization and web presentation. Their previous experience had solely focused on literary interpretation and criticism; yet, these activities opened new facets of the information world, demonstrating novel ways in which they could participate and use their expertise.

Final Project

Students were given time to work on their final projects in the final weeks of the semester. Librarians were available to help with consultation and assistance as needed. The Metadata Librarian assisted the students during this time as they encountered difficulties with Omeka. She offered expertise in text encoding using Oxygen encoding software, text presentation/insertion, and professional insight. Additionally, the Beach Museum of Art played a significant role in helping the students obtain scanned images for their projects. Another major player in obtaining images was the Department of Special Collections, in particular, the Curator of Manuscripts was essential in providing access to unique images within Special Collections.

Project Presentations and Survey

During the last week of the course, students presented final projects to the class and librarians. The final projects consisted of four groups, containing approximately three to four students per group. The projects covered a diverse range of DH topics, focusing on the following subjects chosen by students: John Steurat Curry, Gordon Parks, William Blake, and World War I poetry. Partnered with the Beach Museum, students in Group 1 scanned Curry's illustrations to Stephen Crane's *The Red Badge of Courage*, and developed an accompanying classroom guide for K-12 teachers and students with discussion questions. Group 2 worked directly with Special Collections to scan rare photographs documenting Gordon Parks' film *The Learning Tree*. Group 2 also partnered with the Beach Museum to obtain scanning permission from the Gordon Parks' Foundation, and with assistance from film students in the English Department, added biographical context and metadata to the scanned images. Group 3 deviated from the Omeka platform, opting to use a Semantic Media Wiki to aggregate William Blake references in twentieth and twenty-first century popular culture. Finally, Group 4 chose to scan and upload a rare monograph of American First-World-War poetry and collaborated with the Metadata Librarian to display encoded text of the poem.

Librarians provided feedback, grading the theoretical underpinning of the projects, the process and creation of the work, the contribution of the work to the academic community, the effectiveness of developing collaborative relationships, originality, and sustainability. Librarians also summarized the projects, and reviewed concepts needed to be considered as students continue on in their careers (potentially working with DH related companies or academic associations). A final survey was also distributed, to assess progress made from this course.

Solutions and Recommendations

From the inception of ENGL 695, assessment was recognized as an essential component for reviewing the success of the course and digital humanities services (Bryson et al., 2011, p. 54). During the initial week of the course, a survey was distributed to gauge student comprehension of the digital humanities. The survey included the five following questions:

1. Define Digital Humanities
2. Rank your comfort level with electronic resources, 1 being the lowest and 5 being the highest.
3. Have you ever used Special Collections and Archives here at K-State? If so, in what capacity have you used Special Collections and Archives?
4. What are you hoping to learn from this course?
5. How integral is the library to your learning process?

Definitions of the digital humanities were generally basic in scope, with students recognizing that humanities-based objects could be born digital, or created through the digitization of physical artifacts. Students also understood that digital products could embody multiple formats, including manuscripts, photographs, audio, and video. In addition, most students stated that digital humanities improved access to primary sources, thus making them available to a larger audience via the Internet.

Regarding comfort with electronic resources (1 being lowest, and 5 highest), students answered with a mean comfort level of 3.32, a mode of 3, and a median of 3. Students on the lower end of the spectrum felt relatively unprepared, with some having just conducted their first PowerPoint presentation a few

weeks ago. Students with a comfort level of 3 generally recalled specific databases, such as JSTOR, Project Muse, and MLA, but commented that they presently felt inadequate when reflecting upon their searching skills.

When asked about their experience with the Libraries, it is worthy to note that ten out of the eleven students had never visited Special Collections before enrolling in the course. Although this is not particularly unusual (Brannock, 2008, p. 54), the question revealed an important skills gap that the course could revitalize. There was also a mixed opinion about the importance of the Libraries, with more experienced students recognizing the essential functions of databases and librarians for facilitating research, while less experienced students mainly used the library for study and meeting space.

Analysis of what students were hoping to learn from the course showed that nearly all responders were interested in the future of digital humanities, and what that potentially means for them concerning the job market. They were particularly interested in becoming more fluent with digital technology, especially tools that could aid their research or that would be useful to the scholarly community at large.

At the end of the semester, a similar survey was distributed to better understand the effectiveness of the course. In this survey, students presented more complex definitions of the digital humanities, demonstrating a greater comprehension of the subject matter than at the beginning of the course. Comfort level with electronic resources also improved, with a mean comfort level of 3.7, a mode of 4, and a median of 4.

The survey indicated that the visit to Special Collections proved enlightening for the class, with many students commenting on their lack of realization of how much material still exists in a non-digital format. Students also began to conceptualize the importance of visiting localized archives, and gained a deeper appreciation for collections they previously did not know existed.

As a general assessment of the course, students were confident that they had learned a variety of important tools and topics relating to the digital humanities. In terms of the SLOs, while the students were able to fulfill 1-3, a minority was hesitant about the second clause of SLO 4: demonstrate a basic knowledge of Text Encoding (TEI) in XML editor (Oxygen) and considered that additional practical coverage of TEI would be helpful for future DH endeavors and further progression in the field. In terms of SLOs 5-8, students gained important insights into the curation and creation of digital objects, including the process, as well as the collaboration, required to complete large-scale projects. Students were also very satisfied with the Libraries' contribution to the course, and indicated that the support of librarians and library staff was essential for the completion of projects. Students appreciated the flexibility of the librarians involved in the course, and were grateful that they were accessible throughout the entire course to answer questions as needed.

During the final project stage, the group of students working on a digital repository of photographs relating to the Kansas-born author and filmmaker, Gordon Parks, encountered some resistance to their access and handling of these materials from Special Collections. Unfortunately, due to a misunderstanding, access to the photographs was initially restricted for conservation reasons. In the future, such situations can be avoided by the establishment of a thorough network of communication between the primary instructor, students and library departments.

In terms of the curriculum, the majority of the students believed that more time could have been allocated for the final projects. For future iterations of the course, the syllabus will be re-structured so that collaborative work on final projects will begin much earlier in the semester and that the teaching of specific skills, such as text encoding, is project orientated rather than by a standardized example. Lab components and clinics outside of scheduled class time co-run by the primary course instructor and the metadata librarian will also be utilized to assist students in practicing and developing text-encoding abilities.

FUTURE RESEARCH DIRECTIONS

In addition to ENGL 695: Introduction to Digital Humanities, we have already seen considerable and detailed scholarly work in the DH field at K-State, including the continuing work on the William Blake Archive, the Louisa May Alcott letters, and the creation of a digital archive of American poetry of the Great War. To continue the current momentum being generated at the departmental level, we will invite local speakers from the Center for Digital Research in the Humanities, University of Nebraska, Lincoln during Fall 2014 to present their research and in Spring 2015 host a one-day DH symposium at Hale Library. This symposium is a joint collaboration between the English Department and Hale Library and will provide a multidisciplinary forum for curators and scholars of every level, distinguished professors to graduate students from a variety of disciplines, including Literature, History, and Philosophy. The scholars we hope to attract to this symposium will primarily be from regional institutions with two plenary speakers from national DH centers. New Prairie Press has offered to publish the proceedings of the symposium.

In terms of DH sustainability at K-State, the development of a DH center is crucial in providing the programming support, storage, servers, and librarian and tech support (Maron & Pickle, 2014, p. 9) for the digital projects that emerged from ENGL 695. These projects will form the long-term nexus of DH at K-State, fostering cross-campus partnerships and local, national and international collaborative relationships. The anticipated symposium seeks to add an additional layer of sustainability by establishing a network through which research can be disseminated to the academic community and public at large (Warwick, Terras, Galina, Huntington, & Pappa, 2007, p. 305).

CONCLUSION

The collaborative effort of English 695 Introduction to Digital Humanities was successful on many levels. In terms of SLOs, we saw a significant increase in the students' knowledge of the digital humanities, its genesis as a discipline, and its relationship to the field of humanities scholarship. Students also demonstrated an increased aptitude with electronic resources, and the use of technological tools for the creation of primary resources and electronic publishing. All the students in the course obtained an excellent introduction to K-State Libraries Special Collections, an often under used resource by students. The collaborative nature of the course allowed for an efficient use of faculty resources, allowing those individuals with expertise in a particular area to work specifically in that area with the students. Also, since nearly all of the students in the course were English graduate students, they saw a diverse snapshot of what the profession of librarianship includes. Students did feel that additional text encoding practice was necessary, thus offering the possibility of continuing work on other DH projects that are text orientated beyond the course. Given the success and subsequent interest in digital humanities at K-State, a solid foundation has been established to host a digital humanities symposium in the coming year. It is also hoped that a digital humanities center will be established at the university in the near future to support the four projects generated from the course and facilitate further DH-related activities.

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KEY TERMS AND DEFINITIONS

Curriculum: Structured educational courses grouped by subject for the purpose of thematic instruction and learning.

Digital Humanities: Research concerned with the cross-disciplinary teaching and creation of digital, humanistic scholarship through computational technologies.

Engagement: Active involvement in learning, teaching, and outreach to improve information literacy and learning outcomes.

LibGuide: An online guide or webpage used by librarians to inform students and faculty about specific research subjects, through the concentration of authoritative resources available for use.

Librarians: Professionals who assist in the task of teaching, organizing, and preserving information, with a specific emphasis to improve information literacy and access to resources.

Libraries: An institution which collects and organizes information for preservation and access, including print, electronic, physical artifacts, and audio-visual materials.

Pedagogy: The methodology or practice of teaching.

Technology: Improved tools utilized to solve problems, perform a task, or reduce the time and energy associated with previous methods to complete a similar function.

APPENDIX

Table 1.

Engl: 695 Spring 2014	Class Subject	Readings Due for Class Today	Assignments Due for Class Today	Activities
Week 1: Monday, Jan 20	University Holiday: no class	University Holiday: no class	University Holiday: no class	
Wednesday, Jan 22	Intro to course: what is DH?	Schreibman et al, 'The Digital Humanities and Humanities Computing: An Introduction', CDH. McCarty, 'What is Humanities Computing?' Orlandi, 'Is Humanities Computing a Discipline?'		
Friday, Jan 24	Humanities Computing 1: the field	Unsworth, 'What is Humanities Computing and What is not?' Kirschenbaum, 'What is Digital Humanities and What's It doing in English Departments?'		
Week 2: Monday, Jan 27	Humanities Computing 2: methods and genres	McGann, 'On Creating a Usable Future', MLA, Guidelines for Evaluating Work in DH and DM' Unsworth, 'Second-Generation Digital Resources in the Humanities'		
Wednesday, Jan 29	Humanities Computing 3: Hale Library	Beaser, 'The Past, Present, and Future of Digital Libraries' CDH Smith, 'Preservation' CDH		Intro to Digital Resources and Scanning 101 (Profs. Pankl and Hoeve)
Friday, Jan 31	Humanities Computing 4:	Palmer, 'Thematic Research Collections'	Digital Resource Assignment (Profs. Pankl and Hoeve)	Profs. Pankl and Hoeve to attend class and evaluate assignments
Week 3: Monday, Feb 3	Textual editing	Rommel, 'Literary Studies' CDH Collins, 'Reading, in a Digital Archive of One's Own' Tanselle, 'The Varieties of Scholarly Editing'		
Wednesday, Feb 5	Textual editing	Lernout, 'Anglo-American Textual Criticism and the Case of Hans Walter Gabeler's Edition of <i>Ulysses</i> '		Textual Editing Assignment (in class)
Friday, Feb 7	Electronic textual editing	Smith, 'Electronic Scholarly Editing' CDH		
Week 4: Monday, Feb 10	Electronic Publishing Hale Library: Omeka and Drupal Gardens	Willett, 'Electronic Texts: Audiences and Purposes' CDH	Creation of Omeka sandbox accounts	Omeka and DG (Prof. Coleman)
Wednesday, Feb 12	Electronic Publishing Hale Library: Omeka cont'd	Fyfe, <i>Electronic Errata: Digital Publishing, Open Review, and the Futures of Correction</i> (KSOL)		Omeka and DG (Prof. Coleman)
Friday, Feb 14	Hale Library: copyright and metadata	Cohen, Daniel. <i>The Social Contract of Publishing</i> (KSOL)		Copyright 101 (Prof. Oleen) Metadata 101 (Prof. Turvey-Welch)
Week 5: Monday, Feb 17	DH archives: Rosetti Archive	McGann, 'Imagining What You Don't Know: The Theoretical Goals of the Rossetti Archive'		Prof Courtois to discuss K-Rex
Wednesday, Feb 19	William Blake Archive	Eaves et al, 'Standards, Methods, Objectives of the William Blake Archive' Jones, 'The William Blake Archive: An Overview'		

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Table 1. Continued

Engl: 695 Spring 2014	Class Subject	Readings Due for Class Today	Assignments Due for Class Today	Activities
Friday, Feb 21	Walt Whitman Archive	Price, 'Dollars and Sense in Collaborative Digital Scholarship: The Example of the Walt Whitman Hypertext Archive'		
Week 6: Monday, Feb 24 [Last day to drop a class without a W]	Evaluation of DH resource			Oral Reports: Groups 1 and 2
Wednesday, Feb 26	Evaluation of DH resource			Oral Reports: Groups 3 and 4
Friday, Feb 28	Kansas Humanities Council and DH			Prof. Vail
Week 7: Monday, Mar 3	Wikipedia: the Basics (Alex Stinson)	See KSOL	Sign up for Wikipedia account (instructions on KSOL)	
Wednesday, Mar 5	Wikipedia: Assessing Wikipedia as a Humanities platform (Alex Stinson)	See KSOL		
Friday, Mar 7	Wikipedia: Assessing barriers to contributions and GLAM Wiki (Alex Stinson)		200 + words Wikipedia contribution	
Week 8: Monday, Mar 10	Other Wikimedia projects and copyright (Alex Stinson)	See KSOL		
Wednesday, Mar 12	Social media: blogs <i>et al</i> as DH platforms			Group Presentations
Friday, Mar 14	Social media: blogs <i>et al</i> as DH platforms			Group Presentations
Spring Break	Break	Break	Break	
Week 9: Monday, Mar 24	DH projects: Intro to project management	Pitti, 'Designing Sustainable Projects and Publications' CDH	Annotated bibliography due	
Wednesday, Mar 26	Hale Library: Special Collections			Hale Library: Exploration of digitization of content
Friday, Mar 28	The Beach Museum of Art			Beach Museum collections
Week 10: Monday, Mar 31	Intro to TEI	Renear, 'Text Encoding' Vanhoutte, 'An Introduction to the TEI and the TEI Consortium'		
Wednesday, April 2	TEI	McGann, 'Marking Texts of Many Dimensions' CDH		
Friday, April 4	TEI			TEI mini project
Week 11: Monday, April 7	WW 1 Poetry: electronic textual editing			
Wednesday, April 9	WW 1 Poetry: electronic textual editing			
Friday, April 11	WW 1 Poetry: electronic textual editing		Completion of poem encoding.	Presentation of encoded poem
Week 12: Monday, April 14	Informatics and data mining			Prof Hsu to discuss Infomatics
Wednesday, April 16	DH Projects		Abstracts on DH Projects	All groups

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Table 1. Continued

Engl: 695 Spring 2014	Class Subject	Readings Due for Class Today	Assignments Due for Class Today	Activities
Friday, April 18	DH Projects			
Week 13: Monday, April 21	DH Projects: TEI and Omeka clinic			
Wednesday, April 23	DH Projects			
Friday, April 25	DH Projects: Progress reports		Progress report (1 page)	All groups
Week 14: Mon April 28	DH Projects: TEI and Omeka clinic			
Wed April 30	DH Projects			
Fri May 2	DH Projects			
Week 15: Monday, May 5	Presentation of Projects			Groups 1 and 2
Wed May 7	Presentations			Groups 3 and 4
Friday, May 9	Evaluation		Reflection essays due	

ENGL 695: Introduction to the Digital Humanities: Humanities, Computing and Digital Editing

We live in a digital age and much of what we write, research, and communicate relies on digital mediums. In this course, we'll explore the possibilities of using digital mediums for literary scholarship.

We will begin with readings in the history and development of Digital Humanities before examining the theories and practice of editing visual and verbal texts in a multi-media digital environment. Students will research and evaluate major digital humanities projects, such as the Rossetti Archive, Whitman Archive, and Blake Archive, and will also edit Wikipedia articles, construct a hypertext resource site or database in a field of interest, and learn the practical skills and tools necessary to produce an electronic edition of a text that can be further developed beyond the course. Students will be strongly encouraged to collaborate on projects. Knowledge of digitizing images and texts, encoding languages, or web design is NOT a requirement; we will have technical experts on hand to teach these skills and to assist students in creating their websites.

Primary Reading

A Companion to Digital Humanities. Eds. Schreibman, Susan, Ray Siemens and John Unsworth. Blackwell Publishing, 2004; paperback, Feb. 2008. (online at <http://www.digitalhumanities.org/companion/>)