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Archivists and Faculty Collaborative Course Development

Courtney Chartier, Gabrielle M. Dudley, Donna Troka

Introduction

In recent years, teaching faculty at colleges and universities have openly grappled with the challenges of teaching today's undergraduate students amid issues such as college readiness, standardized tests, and technology. Evident on various online forums devoted to discussions of teaching in higher education, many faculty members are seeking new and innovative ways to engage undergraduate students while still presenting a critical examination of a field or subject matter. Meanwhile, archivists have long since been discussing the same concepts amongst themselves and recognize that they, too, have a stake in the conversation. Not only do archivists work with primary sources every day, they also stay abreast of research trends and thus can partner with faculty to further develop their courses by constructing meaningful and creative projects and assignments for undergraduate students. Such partnerships can yield astounding results which can incorporate discipline specific research methods yet are divorced from traditional research outcomes like research papers, and bring great recognition to the archives from resource allocators.

While archivists are often involved in and engaged with faculty research on their campus, they should also be as equally invested in supporting faculty teaching. Archivists must leave the stacks and step into department meetings and other faculty forums to recruit and partner with faculty on course development and innovative teaching using the archives. No longer can conversations about teaching and undergraduate education exist in silos as archivists and teaching faculty are having similar conversations in separate venues. This collaboration around teaching undergraduate students is necessary and important not only for the two professionally, but also in advancing the mission of colleges and universities around undergraduate education. By creating a culture of dual ownership, archivists and faculty can see teaching with archives as a conduit for which to reinvigorate undergraduate education and develop the writing, research and critical thinking skills of undergraduate students.

Literature review

While the archival field has many resources that offer advice for instruction programs, there are few that discuss deep collaborations with university faculty; on the faculty side, the discussion has focused on ways to better engage with undergraduate students through collaborative work. Extant literature reveals that faculty and archivists are indeed attempting to partner with undergraduate education, yet these conversations remain on the fringes of the individual professions.¹ In the seminal work "Using College and University Archives as Instructional Materials: A Case Study and an Exhortation," archivist Mark Greene implores his colleagues in academic libraries to use their nearest and often dearest treasures, college and university records, to engage undergraduate students. Greene encourages archivists to "go beyond the traditional" in their approach to outreach to faculty and the types of materials

¹ Doris J. Malkmus, "Primary Source Research and the Undergraduate: A Transforming Landscape," *Journal of Archival Organization* 6 no. 1-2 (2008): 47-70 provides an overview of the literature that reflects the conversations archivists have about archives and undergraduate education. Of particular note within this body of literature are: Marcus Robyns, "The Archivist as Educator: Integrating Critical Thinking Skills into Historical Research Methods Instruction," *The American Archivist* 64 no. 2 (2001): 368-384 and Bianca Falbo, "Teaching from the Archives," *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 1 no. 1 (2000): 33-35. Since the publication of Malkmus's article, Eleanor Mitchell, Peggy Seiden, and Suzy Taraba, eds., *Past or Portal? Enhancing Undergraduate Learning through Special Collections and Archives* (Chicago: Association of College and Research Libraries, 2012) and Anne Bahde, Heather Smedberg, and Mattie Taormina, eds., *Using Primary Sources: Hands-on Instructional Exercises* (Santa Barbara, California: Libraries Unlimited, 2014) have become important to archivists concerned with undergraduate education. Recent conversations from faculty on collaborating with undergraduates can be found in: Peter Felton, Julianne Bagg, Michael Bumbry, Jennifer Hill, Karen Hornsby, Maria Pratt, and Saranne Weller. "A Call for Expanding Inclusive Student Engagement in SoTL," *Teaching and Learning Inquiry: The ISSOTL Journal*, 1 no. 2 (2013): 63-74 and Rachel Spronken-Smith, Jason Brodeur, Tara Kajaks, Martin Luck, Paula Myatt, An Verburch, Helen Walkington, and Brad Wuetherick, "Completing the Research Cycle: A Framework for Promoting Dissemination of Undergraduate Research and Inquiry," *Teaching and Learning Inquiry: The ISSOTL Journal*, 1 no. 2 (2013): 105-118.

undergraduates utilize in the archive.² The article exists as a guide for archivists in combating issues and challenges of stereotypes and the lack of awareness of the role of archivists on college campuses. It is obvious from the number of national conference presentations and articles published on the role of the archivist as educator that there has been a shift within the profession. However, to truly "go beyond the traditional" in today's university landscape, archivists must leave the stacks and invest their skills, knowledge, and resources into undergraduate education.

Although the role of archivist as educator has become inherent, the role of archivist as equal partner to faculty has largely been ignored. In order for an archivist to truly embody their role as educator, they must assert their subject expertise and teaching experiences or else continue to be viewed as a service provider and gatekeeper of archives. In "University Archives and Educational Partnerships: Three Perspectives" Wosh, Bunde, Murphy, and Blacker discuss archives and undergraduate education from three perspectives: archivist, faculty, and undergraduate student. The article presents a model for equal and effective partnerships and is keen for noting challenges along the way.³ *Past or Portal: Enhancing Undergraduate Learning through Special Collections and Archives* edited by Mitchell, Seiden, and Taraba is brimming with examples of faculty and archivists collaborating on projects that strengthen undergraduate education at a diverse range of institutions. The editors aptly observe that "special collections and archives engage and empower undergraduate as well as enhance their learning experiences. These materials are far more than mere survivors of the past; they are truly portals to new ways of learning and thinking."⁴ Archivists, much like the materials within their care, are portals to new approaches to teaching for faculty and learning by undergraduate students.

² Mark A. Greene, "Using College and University Archives as Instructional Materials," *The Midwestern Archivist* 14 no. 1 (1989): 35.

³ Peter J. Wosh, Janet Bunde, Karen Murphy, and Chelsea Blacker, "University Archives and Educational Partnerships: Three Perspectives," *Archival Issues*: 31 no. 1 (2007): 83-103.

⁴ Eleanor Mitchell, Peggy Seiden, and Suzy Taraba, eds., *Past or Portal? Enhancing Undergraduate Learning through Special Collections and Archives* (Chicago: Association of College and Research Libraries, 2012), ix.

In this article, we explore teaching with archives from the perspective of archivists and a faculty member, respectively. From the faculty perspective, the article will offer the motivations for developing and teaching a course centered on enhancing the writing, research, and critical thinking skills of undergraduate students by doing archival research. In addition, it will present the course objectives and outcomes. Archivists will explore how a partnership with a faculty member not only yielded amazing results for the course, but became the impetus, and business case, to redesign its instruction program to further enhance the undergraduate experience at Emory University.

Background on Emory University and the Rose Library

Emory University is a private four-year university located in Atlanta, Georgia and has undergraduate and graduate degree programs as well as several professional schools. In fall 2014, the total student enrollment across all degree programs and professional schools was 14,769 students including 7,829 undergraduates. Inherent in the mission and vision of the University is teaching excellence among faculty and a critically engaged undergraduate student population. At Emory there are a number of programs and initiatives that support faculty teaching such as the Emory Center for Faculty Development and Excellence (CFDE) as well as number of campus entities that encourage undergraduate student learning, namely the Emory University Libraries. Currently, the University is embarking on a five-year Quality Enhancement Plan (QEP) as a part of its Southern Association of College and Schools (SACS) reaccreditation process based on the theme "The Nature of Evidence." The initiative is decidedly centered on first-year undergraduate students understanding the nature of evidence (in its many forms) and a charge has been placed upon all entities on campus to discover ways to further the mission of the QEP and advance undergraduate education at Emory.

The Stuart A. Rose Manuscript, Archives and Rare Book Library (Rose Library) is one of the University's special collections libraries and holds distinctive collections related to African American history and culture, literature and poetry, southern history and modern politics and the history of Emory University. In 2014, Rose Library welcomed 992 individual researchers from around the

world to its reading room. In addition, 573 Emory University undergraduate students used Rose Library collections either as a part of a course assignment or for personal interest and comprised 30% of the total number of researchers.⁵ Usage of the reading room by undergraduate students has grown exponentially within the last five years and is a direct result of effective course development between archivists and faculty members around teaching. Such partnerships have led to a number of interesting and meaningful projects such as the exhibition and public presentation which were outcomes of the course "From Archives to iPads: Investigating the Discourse of Sexuality at Emory" taught by Professor Donna Troka during the 2012-2013 academic year. In her role as Associate Director for the Emory Center for Faculty Development and Excellence (CFDE) and Adjunct Faculty in the American Studies and Interdisciplinary Studies Program, Dr. Troka has an intimate understanding of the needs of faculty as they further develop their skills in the areas of teaching, learning, and pedagogy.

The partnership initiated by Dr. Troka in preparation for teaching the "From Archives to iPads" course bridged dialogue by archivists and teaching faculty to create a new realm of thinking and possibilities around teaching undergraduate students. Beginning first at Emory as a member of the Research Library Fellow program, Gabrielle M. Dudley now serves as Instruction Archivist and QEP Librarian and was involved in the earliest conversations about the course and its implementation. She continues to coordinate Rose Library's instruction program and works closely with faculty on developing courses using archival materials.⁶ While not a member of the Rose Library staff at the time of the course, Courtney Chartier serves as the Head of Research Services and advocates for resources for which to support the maintenance and growth of Rose Library's

⁵ Manuscript, Archives, and Rare Book Library, Emory University, FY 2014 Research Services Unit Annual Report, January 5, 2015, 2-5.

⁶ The Research Library Fellows Program at Emory University is a two-year fellowship program for librarians and is intended to be the fellow's first professional position after graduating from library school. Each fellow is given a primary work assignment based on his/her skills and experiences. In the case of Gabrielle Dudley, she was hired to work on instruction as a member of the Research Services unit of the Manuscript, Archives and Rare Book Library for the 2012-2014 program cycle. To date, there have been five cohorts of fellows since the program began in 2011.

instruction program. Together, Dudley and Chartier have used Dr. Troka's course as a prototype for the necessity of creative thinking and dedicated resources in order to inspire uses of the archive by faculty and students that "go beyond the traditional."

The Course: Dr. Donna Troka on "From Archives to iPads"

The course "From Archives to iPads: Investigating the Discourse of Sexuality at Emory" grew out of my experiences with the Transforming Community Project (TCP) at Emory University. TCP was a project funded by the Office of the Provost, Emory's strategic plan, and the Ford Foundation and that brought Emory staff, students, alumni, and faculty together to talk about race and racism at Emory. As the years went by and the program continued curricula was developed that also focused on gender, sexuality, and the Middle East. I was approached to consult on the gender curriculum and to help develop the sexuality curriculum. This entailed spending Friday afternoons in Rose Library looking at issues of the student-run newspaper *The Emory Wheel* and the faculty and staff newsletter *Emory Report* to understand what was (or was not) being said about sexuality at Emory. It was slow work and we captured all that we could, but I began to wonder – what if I had a whole seminar course work on this? My course "From Archives to iPads" was born.

The only way the course could succeed was through collaboration. It was an American Studies/Interdisciplinary Studies undergraduate course, but it required input from Rose Library archivists and staff of what was then called Emory's Center for Interactive Teaching (ECIT), now referred to as the Emory Center for Digital Scholarship (ECDS). While the content of the course (sexuality) was in my research wheelhouse, the methodological approaches (archival research using new technologies) were less in my comfort zone. As an interdisciplinary scholar and a faculty developer who serves the entire university, I knew capitalizing on the expertise of instruction archivists and instructional designers would make my class complete. I first approached Rose Library staff about space and inquired whether it would be possible for my 15 students to come up to the reading room and look at newspapers once a week. Since the reading room was the only space Rose Library had for visiting scholars and was a "quiet" space, Rose Library staff offered me their Woodruff Room instead. They also explained that an

archivist or graduate student assistant would have to attend these research sessions to assure that my students followed the proper procedures when handling archival materials. The archivists also offered to hold an instructional session that would orient my students to the archives, explain the rules and regulations of the space, as well as introduce them to ways of reading visual and textual materials. I then talked to ECIT staff about how my students would "capture" what they found: they had to post about their findings on the class blog and make a video project for their final presentation. While most students had smart phones with cameras on them, this was the fall of 2012, before most captioning apps were available. ECIT suggested loaning iPads to the students for the semester so that they could use the camera to capture each artifact, caption it using the Notability app, and upload it to Dropbox (also installed on their iPads). Lastly, all class readings were uploaded to the iPads for the students so it became the only tool they needed for all course activities.

A goal of the course was to theorize the discourse of sexuality at Emory as represented in the student newspaper and faculty/staff newsletter. Much of the research we had done for the Transforming Community Project was focused on sexual identity. I wanted to build on this but also add to it understandings of sexual health, in large part because of Emory's strong research focus and public health work on HIV/AIDS. Sexual violence was also a topic of interest because of Project Unspoken, which is an "initiative of the Respect Program in Emory University's Office of Health Promotion that strives to end the silence about rape, sexual assault, and relationship violence through a video series and social movement called Team Chaos."⁷

I broke my class of fifteen students up into five groups of three students each. There were two groups on sexual identity (1920-1980 and 1981-2012), two groups on sexual health (1960-2012 examining reproduction, abortion and birth control, 1980-2012 examining STIs/HIV/AIDS), and one group on sexual violence (1960-2012). I put date restrictions on some of the groups to ensure that no two students would try to look at the same newspaper at the

⁷ "Project Unspoken," Emory University, http://studenthealth.emory.edu/hp/respect_program/project_unspoken.html.

same time and to ensure that the students could find useful articles. For example, in a preliminary survey of the *Emory Report* and *The Emory Wheel* I found almost nothing on sexual violence until the 1960s with the bulk of the coverage not starting until the 1980s. This might have been because Emory was an all-male institution until 1953 (though surely there was sexual violence when it was all-male institution, the chances of it being reported in a school newspaper was slim) or because of the way that the politics of politeness suggest sexual violence was a "private" matter until the women's movement and domestic violence movement suggested otherwise.

The course objectives were: 1) to demonstrate skill in critical thinking, writing, archival research, oral presentation, and group discussion; 2) to analyze, synthesize, and evaluate scholarship on sexuality and local discourses of sexuality at Emory; and 3) to engage with digital scholarship, use it to develop a public conversation about sexuality at Emory, and describe the importance of such a task. The assignments included blog posts and comments on Wordpress, the creation of a timeline on Dipity (an open web tool for creating timelines with embedded content), and the development of an end of the semester video project on iMovie. My intention with each of these assignments was to familiarize students with these different technologies because I thought the skills they would develop using them would be useful outside the classroom. I also had specific objectives with each assignment. My objective with the blog was to encourage students to translate the theory and scholarship learned in class into accessible language that a larger public audience would understand. I also wanted them to connect the theory discussed in class to the articles they found in the archives and write about those connections. My goal with the Dipity timeline was both to urge the students to begin to develop a chronological narrative about the area of sexuality they focused on, but also to juxtapose campus events with larger national and international events such as the discovery of HIV/AIDS, the Anita Hill/Clarence Thomas sexual harassment trial, or the continued debate on same-sex marriage. The final video project gave the students an opportunity to weave together everything they had worked on in class (archival research, blog writing, timeline mapping) into a coherent visual narrative. Each group told the story of their topic, meaning, this is what Emory says and does not say about sexual violence, sexual health, and

sexual identity, and here is the archival evidence to support that story.

Overall, the course was well received. When asked to "grade" the course on an A-F scale, 93% of the students gave the class an A- or above (14% A+, 43% A, and 36% A-). Students found the blog assignments to be most useful and the Dipity timeline least useful, mostly because Dipity kept crashing when too many students signed on at once. Students also highly rated their experiences with the Rose Library. One student said, "I became a historian on Emory's history and am still telling [the] history of Emory's past to my peers to this day just for fun." Another stated, "the material found in [Rose Library] really gave the class depth and made things more realistic rather than if we just had a textbook and learned from it."

Throughout the semester several students bemoaned the fact that only their classmates had knowledge of the articles related to sexuality at Emory that they found every day. So, I talked to the head of the Woodruff Library's Exhibitions Team and asked if there was any space for a physical exhibit and she agreed we could use the space outside of the ECIT. I polled my students to see if they were interested in doing a directed reading the next semester to develop a public exhibit. Four students signed up and we were joined by a fifth student who was finishing his senior thesis on the discourse of sexual identity, specifically LGBT identity, at Emory.

Our original goal for the directed reading was to develop a physical exhibit with the materials the class had found as well a digital exhibit using Omeka. It became clear early on that this would be overwhelming for the six of us to do in a directed reading that only met for two hours each week. Instead, we decided to focus on the physical exhibit in Woodruff Library. The first task completed was to review all the sources gathered by the class. To do this, I made copies of each group's folders on Dropbox and gave access to each student. We all went through each file and deleted any that had unclear images or were not labeled with date and source. Then we discussed what was missing from the accumulated sources. We had very few articles from 1836-1950, so we returned to Rose Library to conduct additional research to see if there were more sources from these early times. We found a few, but the bulk of the materials dated from 1950-2013.

We then talked about layout. I showed examples of other Emory exhibits at Emory as well as from museums. We also consulted with the library's Exhibitions Designer on the available space and therefore how many articles we could include. I printed copies of all the sources we agreed to include in the exhibit. We arranged the tables in our classroom like the three walls we had for our exhibit (one table per wall) and then mapped out what the exhibit might look like. In this mapping out we found we had too many items and in continuous consultation with the exhibit designer we finalized a workable design.⁸

Though this exhibit was the result of a class, it was also part of a series on faculty/student research collaborations. On the date of the exhibit opening, the students participated in a panel discussion about their experience with the project. I had previously interviewed each student and played those interviews on a loop in the middle of the exhibit, visible in the provided image of the exhibit. This part of the experience was really motivated by the faculty developer in me as I wanted to have a public event that other faculty could attend and talk with my students about their experiences working with archives. I saw this as an opportunity to further the discussion on this innovative pedagogical approach.

The Course: Rose Library's Contribution

Because the initial request for a partnership came from the behest of Dr. Troka, Rose Library's initial role in the "From Archives to iPads" course was simply to facilitate the use of space and provide access to materials for the class sessions each week. Staff met with Dr. Troka prior to the start of the semester to discuss the structure of the course, its goals and learning outcomes, and how to best facilitate the use of the materials by students. Although the goals and overall themes of the course fit the mission of Rose Library and its collections, the logistics of providing space and access to Emory University Archives materials on a weekly basis would prove to be a challenge and required additional thinking and management around the logistics of hosting the course.

⁸ To view images of the final exhibition, visit <http://donnatroka.com/teaching/from-archives-to-ipads-investigating-the-discourse-of-sexuality-at-emory/>.

A significant consideration for Rose Library staff was providing an appropriate physical space for the class to meet and safely use materials. At the time, Rose Library had only one space that could accommodate a class of this size, but it was not designed as a classroom. The long and narrow room named for Emory donor and Coca-Cola Company Chairman, Robert W. Woodruff, featured exhibits throughout the space, board room style furniture set up at one end of the room, and a living room style area in the other end which was sometimes affectionately referred to as "Grandma's living room" by students. Not surprisingly, the space was not well-suited for the flexibility necessary for large groups working with archival materials and using electronic devices that often require outlets for charging and good lighting for image capture in order to conduct their research. The Woodruff Room had to be reconfigured each week to be as efficient for classroom use as possible and required that staff separate the pieces of the board table and create smaller component tables so that multiple students could use them as desks. This configuration was time consuming and still required some students to lounge on the couches and other living room style furniture with their iPads to review Rose Library's digitized collections of Emory yearbooks instead of working with originals. Students were very open to being flexible about the use of space and were well-versed in the workflows by the end of the course.

Despite the non-modular furniture, the Woodruff Room was a competitive space as it offered access to a balcony with sweeping views of the Emory quad and downtown Atlanta skyline. It was regularly scheduled for Rose Library departmental meetings, special events, donor visits, and outreach activities with community groups, and also as a meeting space for other campus entities. In addition to more administrative uses, the room was also used for other classes using archival materials thus reserving a single class to use the space every week presented significant challenges.

To add another point of complexity, the coordination of the retrieval and delivery of archival materials in the precise order needed by the students was a challenge. Due to the nature of special collections libraries, the retrieval of materials was done entirely by staff and there was limited hold space as much of the materials used in the course, specifically *The Emory Wheel*, were extremely large and difficult to remove from the shelf, much less keep stored on hold

for a class visiting once a week. Upon further consideration, the most logical solution to the dilemma of materials retrieval and delivery was to assign the task to the graduate instruction assistant and to create a detailed spreadsheet listing the dates of the class visits and the corresponding materials needed for each date. Yet this system required some flexibility, as some of the students, who had been assigned to work with the earliest years of the publications, quickly realized that there was little relevant information to be found and needed to skip ahead in the materials list.

Despite these logistical questions, Rose Library archivists did not hesitate to agree to host the class and provide space, materials, and other support needed. The course, with its many challenges, provided a necessary springboard to have a difficult yet needed discussion about the instruction program's constraints and issues of space, materials access, and archivist partnership with faculty. Many of the issues related to space and access were beyond the control of the archivists, but the basic level of engagement with student learning and scholarship could be enhanced by seeing Rose Library as a central place for promoting student scholarship. In order to ready students, faculty, and archives staff for this new level of engagement, a significant commitment to "go beyond the traditional" had to be established.

Partnerships

For Dr. Donna Troka

This class, and the partnership with Rose Library, not only began my love affair with archival materials, it also helped to shift the way I think about teaching. As a faculty developer, I see it as my role to try out new and innovative approaches to teaching so that I can better support the faculty I serve. Often this means trying out a new technology: blogging with Wordpress or creating infographics with Piktochart. In working with Rose Library, I began to think about the importance of familiarizing students with the holdings at the institution they are attending. Not only do they learn a new method (archival research), they also get a better understanding of their institution. Additionally, the "Archives to iPads" course introduced me to faculty/student collaborations both with the archival research we did during class and with the exhibit we created in the second semester directed reading. This experience was

transformative because it showed me how students could both master the material but also use their creativity and leadership skills to bring projects to fruition. In the end they developed a piece of public scholarship that could be shared with a future employer or their parents. I have never seen students so invested in a class before and so willing to go that extra mile to work together to make something exceptional. As a result of my experience with this course, I have talked to faculty informally in teaching consultations and formally in public presentations about the rewards of incorporating archival research in the classroom while collaborating with Rose Library staff. Additionally, my spring 2016 course "Resisting Racism: From 'Black is Beautiful' to 'Black Lives Matter'" will juxtapose Rose Library's holdings on the American Civil Rights Movement with the contemporary Black Lives Matter movement. I believe with both the new space that debuted in fall 2015 and Rose Library's archivists' deep dedication to working collaboratively with faculty to develop exciting and innovative courses, Emory is a leader in faculty/student pedagogical collaborations that build upon primary sources found in university archives.

For Rose Library

Like many other archives and special collections, Rose Library long suffered from "museum-itis" with most instruction taking the form of show-and-tell sessions rather than in-depth discussions of either subject content for advanced courses or archival literacy for lower division undergraduate courses. While Rose Library archivists enjoy good relationships with faculty aware of our holdings through their own research, not enough faculty were aware of Rose Library's potential role in their teaching. By partnering with Dr. Troka on the course, archivists sharpened their skills in collaborating with faculty on course development, working with a large class of undergraduate students on an in-depth assignment, and further understanding of a blueprint for a unique assignment far outside of the traditional research paper. Archivists in Rose Library recognized that in order to build upon the skills and knowledge gained by the staff throughout the course, significant changes needed to be made to sustain a more robust instruction program.

The most important change that involvement in this course brought was a change in Rose Library's overall philosophy of

instruction. Since the success of the "From Archives to iPads" course, the following seminar and the student curated exhibit, Rose Library has dramatically enhanced its staffing around instruction, the structure of our program offerings, and basic thoughts around archival instruction and undergraduate education. Prior to and immediately following the course, there was no permanent staff completely dedicated to instruction as the majority of the effort around instruction was done by a temporary staff member. Rose Library demonstrated its commitment to the instruction program by creating a full-time Instruction Archivist position to bring continuity and to establish an intentional and programmatic approach to thinking around undergraduate students in the archives. Funding for such a position was possible by demonstrating that not only were archivists poised to bring an added value to the teaching and learning missions of the University, but that the demand for more courses with assignments in Rose Library increased due to publicity and popularity around the "From Archives to iPads" course.

An immediate change to the program included a restructuring of instruction offerings to reflect the level of analysis and understanding of primary sources as required by most assignments. Prior to the restructuring, the instruction session typically consisted of staff selecting materials on a topic relevant to the course, placing the materials on a table in front of the room, and then pointing to materials while telling seemingly interesting anecdotes about an item or the circumstances around the individual items or people involved. While nothing is *wrong* with the show-and-tell model, it did not effectively orient students to the multi-purposes and perspectives for which scholars approach archives and no longer adequately prepared undergraduate students for the level of analysis and contextualization required to complete their assignment. Sometimes the show-and-tell can add to the issue of "museum-itis" and further present the archives as a room of curiosities or a library of relics from the past. With this in mind, the archives orientation session and overall instruction program was redesigned to a tiered approach which could include a show-and-tell, classroom visit, archival literacy overview, and intensive lab or subject content sessions as options. Through this remodel, students can gain a truer understanding of archives in a more holistic way that better reflects their interactions as a scholar. Although the show-and-tell will

always be available, it will no longer be the only option but one of many offered that can support the goals and outcomes set by the archivist and faculty.

Key to all of these changes has been our new philosophical approach. After the experience of "From Archives to iPads" Rose Library instruction staff now emphasize our value as partners to faculty and graduate student instructors, as opposed to just service providers facilitating the use of space and materials. This has led to practical administrative changes as well. Rather than waiting for faculty to come to us, we actively recruit by reviewing the course catalog each semester and contacting faculty teaching any course with themes or topics that intersect with Rose Library collections. Now, when a faculty member requests an instruction session of any variety, they are required to complete a request form that includes their goals for the session. If that session will lead to an assignment for students to use Rose Library materials outside of the classroom, faculty must meet with an archivist for a one-on-one consultation during which we discuss the assignment structure, course learning outcomes, and instruction session, and the archivist offers advice on collections to be used and the staging of assignments. More importantly, these consultations allow archivists and faculty to build a rapport and manage expectations for the remainder of the course. This bold but necessary step in the process has proven to be extremely fruitful for archivists, faculty, and students. By positioning ourselves as equal partners in both assignment and course development, we foster more respect from faculty members and graduate student instructors as well as students as the "day in the archives" is not seen as field trip, but an essential component in their course. As a result, instruction requests have begun to come in earlier each semester allowing for course development and the archivist's expertise in both our collections as well as archival literacy are better leveraged. By positioning ourselves as full members of Emory's teaching community, we are invited to or asked to spearhead innovative teaching initiatives.

Strengthening our partnerships across campus units was another goal of the instruction program aided by this course. Outside of developing a positive relationship with a faculty member, the course gave Rose Library staff the opportunity to collaborate with staff from the Woodruff Library's Exhibitions Team and the Emory

Center for Digital Scholarship. It served as an opportunity for us to demonstrate that our work and collections had significant value and intersections with the work of other units within the Library. Rose Library already had many instances of collaboration with these units (for example, the Exhibitions Team frequently worked with Rose Library materials as well as curatorial staff) this course was an opportunity to look outside of how we had participated traditionally and show the contributions Rose Library could make to digital scholarship projects and developing pedagogies.

Conclusion

The "From Archives to iPads" course has garnered significant attention by the University and propelled Rose Library even further as a space in support of undergraduate research.⁹ Due to the success of this archivist and faculty partnership model, Rose Library has increasingly been called on by new faculty and initiatives related to teaching across campus. Although the partnership presented its own challenges, it is often used as a bridge for discussing innovative projects and initiatives for teaching undergraduate students at Emory.

In fall 2015, the CFDE at Emory University hosted a University Course on Ferguson entitled "The Ferguson Movement: Power, Politics, and Protest."¹⁰ Taught each week by a different scholar, archivists Gabrielle Dudley and Courtney Chartier were invited to lead one of the sessions, as the major assignment for the course was a research paper based on primary sources housed in Rose Library. In spring 2016, Dr. Donna Troka will offer a course tentatively titled "Resisting Racism: From Black is Beautiful to Black Lives Matter" and will contextualize and juxtapose the Black Lives Matter movement with the American Civil Rights Movement

⁹ For media coverage of the course and exhibition see: Holly Crenshaw and Gabrielle Phan, "Emory students collaborate on exhibits examining race, sex," *Emory Report*, April 28, 2013, http://news.emory.edu/stories/2013/04/upress_student_collaboration_on_exhibits/campus.html.

¹⁰ For more information on "The Ferguson Movement: Power and Politics, and Protest" course see: "The University Course," Emory University, <http://cfde.emory.edu/programs/teaching/universitycourses/index.html>. For media coverage of the course see: Kimber Williams "Fall 2015 University Course to explore 'Ferguson Movement'" *Emory Report*, March 11, 2015, http://news.emory.edu/stories/2015/03/er_ferguson_course/campus.html.

of the 1960s. Students will be asked to utilize Omeka to develop a digital exhibit using civil rights movement-era materials from Rose Library alongside contemporary artifacts of the Black Lives Matter movement.

Without the experience of "From Archives to iPads," Rose Library might not have been invited to participate in the University Course and Dr. Troka might not have designed another seminar course dependent on access to its collections and digital scholarship tools. As a faculty member interested in exploring new topics within the context of historical documentation and in finding new ways for students to develop research skills and share their scholarship with their community, Dr. Troka found the support from various Emory units to complete her vision and give her the contacts and confidence to move forward in planning similar seminars. As archivists interested in raising their profile as contributors to Emory's teaching and learning initiatives, Rose Library found an essential blueprint for a collaborative course with a unique assignment, and the evidence that equal collaborations between archivists and faculty are possible, and preferred. As with the "From Archives to iPads" course, creative teaching with archives will be welcomed, except this time these courses will be greeted with a newly renovated classroom space, renewed philosophical and pedagogical approaches to teaching undergraduate students, and the benefit of a true archivist and faculty partnership.

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Dr. Donna Troka is the Associate Director of Pedagogy and Teaching at the Center for Faculty Development and Excellence (CFDE) at Emory University. As an Adjunct Assistant Professor in the Institute of Liberal Arts (ILA), she teaches special topics courses in American Studies and Interdisciplinary Studies. Her publications include the co-edited volume *The Drag King Anthology*, and articles titled "Critical Moments: A Dialogue Toward Survival and Transformation," in *The Caribbean Review of Gender Studies*, and "'You Heard My Gun Cock': Female Agency and Aggression in Contemporary Rap Music" from *African American Research Perspectives*. This semester Dr. Troka is teaching a course called "Resisting Racism: From Black is Beautiful to Black Lives Matters" that juxtaposes the histories and strategies of the Civil Rights Movement with the strategies and histories of the contemporary Black Lives Matter movement. For more about her teaching, research, public scholarship and advocacy work, see www.donnatroka.com.