

# Supporting Teaching with Primary Sources at Indiana University: An Ithaka S+R Summary Report

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## *Introduction*

Beginning in early 2019, Indiana University joined 24 other institutions from the United States plus two from the United Kingdom to participate in the Ithaka S&R study “Supporting Teaching with Primary Sources”. Indiana University-Bloomington (IUB) includes a vast network of over 50 galleries, libraries, archives, and museums that utilize primary sources to support the educational mission of the University.<sup>1</sup> For the project, a local team of one archivist and one special collections librarian conducted interviews focusing on teaching with primary sources at IUB with the goal of identifying and developing recommendations for supporting this work at the local level. This report covers four general themes that were identified by the project team during the course of the study: The Importance of Teaching with Primary Sources, Learning to Teach with Primary Sources, Discovery and Access, and Physical Primary Sources and Collaboration.

It should be noted that the interviews, coding, and analysis of these findings were all conducted prior to the COVID-19 pandemic. The effects of the pandemic are ongoing, and at the time of this writing, many libraries, archives, and museums across the IUB campus remain closed to the public providing services remotely or open at limited capacity. Furthermore, primary source instruction will be largely remote and virtual throughout the 2020-21 academic year. Looking beyond this year, these findings are informative for understanding the challenges instructors face in both an in-person and remote environment, and especially illustrate the possibilities and anxieties related to incorporating new technologies and tools into primary source instruction. While most instructors emphasized the importance of working with physical collections during their interviews, acknowledging increased student engagement in these experiences, it is impossible to imagine that the rapid shift to remote learning will not have a lasting impact on campus pedagogy beyond the pandemic. At the repository level, it is likely that this will lead to a need to provide a broader suite of instructional offerings that blends in-person and remote (synchronous and asynchronous) formats based upon the needs of the situation.

## *Methodology*

Following an exempt study classification from the Indiana University Institutional Review Board (IRB) in late May 2019, the project team began the recruitment process. Initially the team compiled a list of 30 potential participants generated from already existing instructor and archivist/librarian relationships. Of these, the list was narrowed to include a sample of instructors at various ranks ranging from graduate student adjunct lecturers to full professors (including pre and post tenure professors), from various departments, and various depths of previous instructional collaboration (one-shots vs semester long). Ultimately, recruitment emails (see Appendix A) were sent in mid-September to 19 instructors. Of these 3 from the departments of Gender Studies, History, and Sociology did not respond, and one from the School of Public Health initially expressed interest but ultimately did not proceed to schedule an interview. It is also worth noting that Ithaka pre-defined the scope of the study to focus entirely on instruction utilizing primary sources as “direct witnesses to a period, event, person/group, or phenomenon, and which are typically used as evidence in humanities and some social science research.” Primary sources used “as data (as in a psychology study) or as inspiration for literary or artistic composition (as in a creative writing class)” was not included, and as such, departments, including Fine

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<sup>1</sup> Collections at IU, <https://collections.iu.edu/all-collections/> (accessed August 14, 2020)

Arts, Linguistics, and the Sciences were likely not good candidates. In the end, 15 individuals were interviewed representing the following demographics:

Rank	Number of participants	Percentage
Adjunct lecturer	2	13.3%
Lecturer	2	13.3%
Assistant Professor	4	26.6%
Associate Professor	5	33.3%
Professor	2	13.3%
<b>Total:</b>	<b>15</b>	

Department	Number of Participants	Percentage
American Studies	1	6.6%
Education	1	6.6%
English	2	13.3%
Folklore	1	6.6%
French and Italian	1	6.6%
History	6	40%
Meda School	1	6.6%
Musicology	1	6.6%
Theatre, Drama, and Contemporary Dance	1	6.6%
<b>Total:</b>	<b>15</b>	

**\*It is also important to note that while the above departments represent primary affiliations, many of the participants interviewed hold joint appointments. These include the departments of African American and African Diaspora Studies, African Studies, American studies, East Asian Languages and Cultures, Gender Studies, and International Studies, and the Institute for Digital Arts and the Humanities.**

Additionally, 9 of the 15 interviewees were past participants of the IU Libraries Primary Source Immersion Program, which awards grants to instructors of any rank to assist them in redesigning a course and more closely integrate primary sources into their instruction.<sup>2</sup>

Interviews were conducted using a semi-structured interview guide (Appendix B) developed by Ithaka S+R, either in the office of the instructor, in a private consultation room, or in one case, remotely via Zoom. Questions centered around 4 general themes: training and sharing of teaching materials, course design, finding primary sources, and working with primary sources. The interviews were audio-recorded using two digital audio recorders and lasted between 49 minutes and 89 minutes. They were then transcribed, anonymized, and checked for accuracy.

Initial open coding was completed by both team members on the interview transcripts. These initial codes were then reviewed, discussed, grouped into themes, and adapted for consistency. The team members divided the theme codes between them and completed a second round of coding on the transcripts. Codes and quotes were tracked through a combination of Word comments and an Excel spreadsheet to organize the emerging and evolving common themes and trends from the interviews, discussed below.

## *Findings*

### Importance of Teaching with Primary Sources

During the course of the interviews, three main themes emerged concerning why instructors choose to utilize and frequently foreground primary sources in their teaching practice. For many, primary sources present the necessary frame to decenter their authority and combat the notion of “settled” knowledge, instead placing students in a position to challenge assumptions and interrogate gaps in the historical record. For others these collections afford them the opportunity to move away from textbooks, which carry concerns about cost and questionable interpretation and representation, towards sources that place students on a more equitable educational footing. For most, enhanced levels of student engagement with primary sources serves as a major motivating factor.

### Decentering Authority

During our interviews, instructors outlined a wide swath of learning objectives tied to their utilization of primary sources. They ranged from the simple desire to familiarize students with the resources on campus and foster a sense of place within their community, to discipline-specific subject content, pattern and change over time, and many more. However, one overarching theme was the desire to not just simply teach a set of facts, but to also impart a set of skills applicable beyond the classroom and in a wide range of situations. These generally included skills such as critical thinking, information and visual literacy, and issues such as civic engagement and social justice. As one School of Education instructor aptly summarized, “I want them [students] to be able to access these materials, so that they can go out

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<sup>2</sup> Indiana University Libraries Primary Source Immersion Program, <https://libraries.indiana.edu/primary-source-immersion-program> (accessed August 14, 2020).

and do things to improve the world. I also think that primary sources are, in and of itself, like a question of equity and justice and access, because information is for everybody.”

One recurrent theme that over half of the interviewees discussed in detail was the desire to decenter their authority in the classroom and at the same time combat the perception by some students that history has “already been produced and that they’re here to consume it.” For many, primary sources offer the opportunity to combat the “settled narrative”, challenge assumptions, interrogate gaps, and teach students that they are instead “supposed to insert themselves into that conversation. That they aren't just supposed to absorb it.” The notion of history (and knowledge in general) as a construct, and the resulting archival silences, was a recurring theme during our conversations. As one elaborated, working with these sources “is really important for studying any marginalized group in history, because history is still written by people who are in power. And so it's important to, I think, look at the primary sources to think about ways we might rewrite history...it really is about like who gets to write history, and how does that shape the stories we know.” For other instructors, primary sources afford the opportunity to encourage critical thinking and challenge assumptions. As one noted, “I think, the thing that is most interesting to me in teaching is trying to get students to be a little bit subversive and more radical in how they see the world and trying to get them to do that through reading these primary sources right. So, questioning their assumptions and, maybe, uprooting some of those stereotypes that go into how they view the world.” Others explicitly spoke of utilizing primary sources as a requirement for teaching their intended learning objectives and creating student buy-in. A member of the School of Education explained that this work is “powerful in terms of student interest and engagement, and it's also powerful in terms of justice.” Elaborating upon a lesson where the class tracks the legacies of racism following reconstruction, the instructor noted that

I don't know how I could accomplish that through a lecture or through just telling them that that's what's happening....I understand why many students are very concerned about being indoctrinated into thinking a certain thing, you know, because we're living in a time where they can't really trust a lot of information. So, when you look at a historical document, you're looking at it for what the bias of the person was, who wrote it or made it, but it's not coming at you....

## Educational Equity and Representation

While the mode of delivery for these primary sources varied widely from course packs filled with pre-selected primary sources by the instructor, published sets of primary sources, to repository visits for hands on interaction, to digitized collections accessible remotely, several interviewees remarked that their use of primary sources was in direct response to their dissatisfaction with textbooks. While one noted that primary sources are more conducive to active learning, others were concerned about the cost burden of textbooks on students and view these sources as a more equitable, open educational resource.

Several further discussed their dissatisfaction with the settled narrative that textbooks often convey. As one described, “I started out using a textbook, and I was dissatisfied....I also wanted to bring in more diverse examples, which is another main reason that I usually end up not liking textbooks, because I feel like I have to supplement them anyway...” Similarly, another elaborated that:

I don't like a lot of the textbooks. So, the first time I taught the course... I had the textbook and then, the primary sources, and I was constantly battling with the textbook about the interpretation -- the whole arching interpretation, so I just got rid of the textbook...And that becomes a way to talk about truth and knowledge, things like that.

Others spoke of utilizing these sources as a means to further equity in education and to place students on a more equal footing. They spoke of using primary sources to remove barriers to historical thinking and as a mode for building confidence amongst students coming from all educational backgrounds. As one Musicology instructor described, "when you're working with primary sources, I feel like a lot of times, students are less afraid of voicing what they think about them sometimes than they are about secondary sources,...especially if they're academic, they don't always feel like they have a right to dialogue in the same way that they do with primary sources." Another interviewee elaborated that "I think, there's just a real disconnect between kind of what the average high school student gets and then what they're expected to do in a college history course. Obviously, students that attend -- you know, private schools or other schools that have strong history instruction are already practicing some of that stuff. But, a lot of them just don't have that practice." Instead for this instructor a primary source offers the opportunity to place students on an equal footing through collaborative observation and interrogation. Going further they note that "You can just keep asking more questions. And you may not get all the answers, but that kind of exercise, I think, allows students to begin to take some of the steps of understanding that history isn't a fixed thing that is in this textbook, but that it's something that people are constantly revisiting, negotiating, reinterpreting."

## Level of Student Engagement

Nearly every instructor we interviewed spoke of primary sources as a way to enliven student engagement in the classroom. They spoke of it as a way to "awaken students' imaginations," give students permission to find their "own thoughts interesting," "hook students in a way that other resources and materials do not," and essentially build in a lab component to humanities disciplines. According to one faculty member in the Department of Theatre, Drama, and Contemporary Dance, foregrounding primary sources helps students start from a place of "research is fun" rather than just "going to the book and finding the things from the book and copying them into your paper." Furthermore, one History instructor noted that "with primary sources, it's a lot easier to say 'choose your own interest.' Whereas with the secondary source, and especially with a textbook, which is...hard to make selections that draw on their own interests."

Over and over again, faculty described student interaction with primary sources during repository visits as the moments they are "more enlivened" and "lean in." One faculty member from Art History noted that "people that normally don't talk at all in the classroom I can see them talking here....seriously, kids I have never heard their voice all semester, I take them outside of the class, and all of a sudden, I hear their voices. And that's really interesting." Another from the History department further elaborated,

one of the unexpected consequences was that I found that often, it was students who were less vocal or perhaps less successful on paper, who nonetheless felt very engaged by those visits. So I got to see a more three-dimensional view of my students. I got to see who can think on their feet. I got to see curiosities that they weren't expecting. So my

experience with the libraries and archives was it was time exceptionally well spent, even though it's a huge amount of labor.

## Learning to Teach with Primary Sources

Another theme emerging from our conversations was the informal manner in which instructors learn to teach with primary sources. Two thirds of the interviewees acknowledged a lack of formal training in primary source instruction. Many also acknowledged a lack of formal training with regards to teaching in general during their graduate school experiences. Despite this absence, interviewees indicated a wide range of experiences and exchanges that informed the inclusion of primary source instruction in their pedagogy. Discipline-specific training in using primary sources, research use of primary sources, and mentorship from advisors and colleagues that include observation and modeling of pedagogical skills are three areas that emerged from the interviews. Connected to mentorship was also a discussion in several interviews of experimentation, learning by doing, and formal and informal methods of sharing and communicating with professional colleagues. Learning from librarians and archivists, and the services and programming provided through campus resources, including Indiana University's Center for Innovative Teaching and Learning (CITL) and the IU Libraries' Primary Source Immersion Program (PSIP), were discussed by interviewees as valuable and vital resources. Looking at the way instructors learn to teach with primary sources revealed the importance of the role played by librarians and archivists, as well as avenues for further support.

### Graduate School Experience

#### ***Lack of formal training***

10 out of the 15 instructors interviewed at IU mentioned at some point that they'd had no training either to teach in general or to teach specifically with primary sources. Succinctly put by one instructor: "faculty members don't receive much training, generally speaking. It's like learning on the job, basically." Another mentioned that while they attended a program with a strong focus on pedagogy and received training for "certainly teaching generally, absolutely. Not so much in the use of primary sources." Some mentioned this lack of training only briefly, while others elaborated: "I did not receive a lot of training in teaching at all, and certainly not with primary sources. Although, you know, there might be a little 5- or 10-minutes presentation here or there...usually about teaching with art, which is obviously teaching with a primary source, but was not described in that way in teacher training." There was also a distinction made, that any training provided was not departmental training, but through campus resources, such as centers for teaching and learning. Others discussed how the departments they were trained in did not emphasize primary sources for teaching or research. One interviewee observed, "I became aware of it [primary source instruction] not because I ever took a course on how to think about teaching undergraduates primary sources. I never had a class like that, whatsoever." A few outlier responses included faculty who learned to teach in a flipped classroom model as part of teaching languages and a couple interviewees who trained as elementary or high school teachers and had strong training from schools of education.

## ***Discipline-specific Training and Personal Research Experience***

Many instructors credited discipline-specific training for learning to incorporate primary source instruction into their classrooms. 9 of the 15 interviewees were fully or partially trained in the history discipline and mentioned that training directly influenced their approach to teaching with primary sources. As a Theatre History professor succinctly put it, “It’s something that I’ve more imported from my training as a scholar than my training as a teacher.” Another History professor elaborated, “as a historian coming out of a particularly empirical tradition, it was obvious that one teaches largely through primary sources rather than through historiographic debate.” This obviousness of teaching students with primary sources based on discipline background was reiterated by an Art Historian who explained that given their background it was clear “you can’t teach adequately without the object.”

Due to the graduate school focus on using primary sources for research and not teaching purposes, many interviewees also identified the ongoing influence of their personal research experience on their pedagogical approach. Again, for many of the history-trained instructors, the discussion of bringing personal research techniques and strategies into the classroom was framed as obvious. Several described the ongoing relationship between their research and teaching as a continuing learning process. One discussed the direct correlation between research for their dissertation and exposure to primary sources, which would eventually manifest in their teaching: “I was finding all of these different primary sources that had been scanned for Google Books and they weren’t actually discussed, you know, in any Victorian lit classes... and so I started thinking, you know, I actually really want to focus on this. I think that it’s really important that students have access to these primary sources.” While most interviewees recognized that their discipline training in research during graduate school most strongly impacted their inclusion of primary sources in the classroom, an outlier amongst the interviewees was a lecturer in the Folklore Department. Their close association with the archive at their graduate school as a student worker, and the close physical proximity of the archive to that folklore department, were the key elements from graduate school that informed this instructor’s incorporation of physical primary sources into their teaching.

## ***Modeling/Mentorship/Observation***

As one instructor aptly acknowledged, knowing how to analyze and use primary sources for research is different than teaching how to analyze and use primary sources. For 2/3 of the interviewees, the primary way identified for how they learned to teach during graduate school was through a combination of mentorship and the modeling of teaching methods and practices. Through observation and informal conversations, these current instructors indirectly learned and acquired pedagogical skills, a type of training succinctly described by one as “only by watching how people did it well or did not do it well.” What this mentorship and modeling looks like is not uniform across disciplines and backgrounds; some are more active or passive than others. On the active end of the spectrum of experiences was an instructor who described relationships with two mentors as “it wasn’t so much that we had formal training as much as he was always talking about pedagogy, which was such a gift,” and “he models great stuff, and we talk about it back and forth... it’s more been word of mouth, just happens to come in conversation type stuff.” Another interviewee also described an active relationship with a mentor as this combination of observation and conversation: “so I think I’ve watched him teach and talk to him over the years about teaching and what works and what doesn’t. And I think I’ve learned a lot from him.



Sometimes, just directly asking advice, and sometimes, just watching how he teaches.” This pattern of exchange of ideas coupled with mentorship appeared in several interviews.

A more passive experience described by some interviewees was that of observation as teaching assistants and assistant instructors, valuable moments for noting teaching techniques and approaches. For one, teaching was described as “always part of the conversation” and “the way it came was being a TA, being an AI.” Discussing their experience as a TA, another described the courses as “designed around primary sources, and they were taught as primary sources” and that “at the teaching level, I’ve always been exposed to courses that were primary sources-based.” The observation of primary source instruction as graduate students was also mentioned by a third instructor, an Art Historian: “as an undergraduate and a graduate student, I noticed, you know that this is part of what the professors do. They bring students to the museum to look at these particular materials.” Observing this model of incorporating primary sources into a course impacted the development and education of interviewees as graduate students.

## Experimentation, Conversation, and Exchange

### ***Learning by Doing***

A lack of formal training to teach with primary sources plus a reliance on observation, modeling, and mentorship meant for many of the interviewees that much of their learning came from trial and error, learning by doing. As one phrased it, “that’s just traditionally the model of pedagogy in higher ed, right, like, let’s not formally do this, let’s just sort of share it through word of mouth, and eventually, you’ll figure out what you’re doing.” Some described this learning-by-doing as evolving from their positions as TAs and AIs, such as one who mentioned the lack of instruction provided by a professor: “he just said go, run the sessions.” This dependence on learning on the job means a constantly evolving teaching practice with instructors assessing and adapting with each iteration of their course. Another instructor described this process as “a lot of it observing what works and what doesn’t work in class. I talk to students and solicit feedback. I like to talk out, you know, particular issues with colleagues and mentors.” Several others touched on this evolution of teaching techniques both in their own experiences and in their advice to colleagues for learning to teach with primary sources.

### ***Professional Networks and Pedagogical Exchange***

An extension of mentorship and observation, interviewees identified both formal networks, such as large professional organizations, and informal ones, such as social media platforms, as sites of exchange and conversation around teaching with primary sources. One instructor described the importance of professional organizations and conferences, stating: “it’s a relatively close-knit small group of scholars from around the country that provide a really good network for both thinking about researching....but also about how to teach both at the undergraduate and graduate levels.” They also highlighted the importance of syllabus banks, such as that of the American Historical Association (AHA), and the exchange of active learning exercises and techniques through professional organizations, emphasizing a focus on how to use primary sources or where to find collections of primary sources. Other interviewees reported similar experiences with professional organizations, including trading syllabi and sharing teaching experiences. Another emphasized the collaborative nature of teaching with primary sources,

and thus the importance of talking to others involved in this work and keeping current on the literature surrounding teaching with primary sources, just as with any other area of research.

Sharing about teaching successes in an effort to aid others was also discussed in detail by one History professor, who emphasized professional generosity within departments and scholarly fields, advocating for the sharing of teaching materials and techniques. They saw this as common in their field: “I also think mostly historians are very generous with one another, and especially around topics that we might think of as having some kind of present-day importance.” The same instructor also explicitly linked this professional generosity to their role in training graduate students. “I talk with my students about pedagogy as reverse plagiarism, right? That this is an element of scholarly inquiry, in fact, where we share to the max. And I’ve been a beneficiary of that.” Professional conversations around teaching are an exchange of information in which all can contribute and benefit. Another formal example of pedagogical exchange is that of the instruction of courses moving between colleagues. Three instructors discussed inheriting and adapting courses from colleagues and thinking ahead to passing on their teaching materials to others.

Other interviewees spoke of the value of local conversations about teaching. One History professor discussed the advantages of being in a large department that has a working group focused on teaching history and their interest in hearing more about how colleagues work with campus repositories, saying “it gives you ideas.” While this departmental exchange is relatively formal, others offered much more informal examples, such as one interviewee who mentioned casually speaking with colleagues about classroom management when modifying a course for a greater enrollment number. Others mentioned conversations with new colleagues, especially with regard to pointing them toward local resources. A third instructor emphasized the longevity of these informal interactions, stating “...my peer group...I’ve been drawing on them from, you know, conference presentations and informal chats, since the very first year I was in grad school.”

By far, the informal method of professional conversation discussed most frequently was social media. One instructor noted its potential to connect colleagues and serve as a platform of exchange, commenting that “I’d say every day, some historian is on Twitter, saying ‘Do you all have suggestions for teaching on Topic X?’” The informality and immediacy of social media platforms are conducive to quick exchange between colleagues and professionals within and across fields.

## The Role of Librarians and Archivists

### ***Learning from Librarians and Archivists***

Several interviewees mentioned the importance of librarians and archivists in learning to teach with primary sources. Many discussed this in terms of interaction with physical materials and learning how to facilitate this access, but also the importance of learning from the experts at their local repositories. This learning includes not just what is held in these collections, but also techniques for engaging students, course and assignment design, and how to incorporate primary sources more fully into a course or class meeting. One instructor discussed their experiences learning from the exercises and techniques employed during class visits: “I feel like I’m as much attending class in certain ways as they are. Not because I don’t know how to work with primary sources, obviously, but the pedagogy around it and sort of what kinds of questions you need to ask students to get them to think about it beyond it being an

interesting object.” Other interviewees mentioned specific techniques they have learned from librarians and archivists, such as one who described learning the jigsaw method, “in which you do that kind of group work, and then you reshuffle the groups so that each person has to report to the other members of their new group what their original group found.”

The same instructor also recognized the unique skills and perspective of librarians and archivists that are beneficial to both students and instructors, strongly stating, “I’ve actually learned more pedagogically from librarians and archivists on this campus in my career here than I have from anyone else. Like that’s categorically the case.” They continued, describing the revelation it was to learn from librarians and archivists “not just about how to put the right books in front of undergraduates but how to help them engage them.” Another interviewee agreed with the value in learning from librarians and archivists, stating that “seeing how you present primary sources...that’s been one of my educational pieces.” A few interviewees specifically advised colleagues new to teaching with primary sources to “talk to a librarian...talk to someone who has archival experience.”

One of the interviewees who elaborated on learning from librarians and archivists was an English professor, who stated at the beginning of the interview that “whatever training I received and working with primary materials I got from the public service staff...with whom I became friends, and who essentially helped me prepare for these classes and how to approach these materials, what types of materials to use.” The integral nature of the expertise and knowledge of librarians and archivists to primary source instruction was evident throughout this interview, as they described continuing to learn from librarians and archivists at each institution at which they have worked. Beyond the necessity for librarian and archivist knowledge of their collections, this instructor emphasized the techniques and approaches used by these professionals to encourage student engagement with materials. In a connection to the trend of observing the modeled teaching of a mentor, this interviewee also cited the opportunity to watch a curator at the rare books and manuscripts library teach classes as “very, very important for my own kind of genesis as a person doing these types of things.”

### ***Campus Resources and the Primary Source Immersion Program (PSIP)***

Related to learning from librarians and archivists, many interviewees mentioned the role of campus resources, such as the Center for Innovative Teaching and Learning (CITL), information literacy and instruction grant programs run through the IU Libraries, and the Primary Source Immersion Program (PSIP) as important sites of learning and experimenting with primary source instruction at IU. The programming and workshops from these entities has profoundly affected the instructors interviewed. One described not only workshops they took through CITL, taught by teaching archivists from the University Archives, but also ones directly coordinated through the IU Libraries, such as a workshop of databases of primary sources available through Adam Matthew. While recognizing the value and wealth of resources available on the IUB campus, another instructor mentioned the deluge of opportunities and the lack of time to take advantage of them all. Unfortunately, instructors are forced to make choices about which programs to attend based upon their specific objectives.

Recognition of the important role that librarians and archivists can, and do, play in providing platforms and spaces for instructors to learn to incorporate and refine teaching with primary sources is evident in how interviewees discussed the value of the PSIP. The first three years of this grant program (2017-2019) featured a three-day workshop with participants, introducing them to resources and repositories

across the IUB campus, in order to more closely integrate primary sources into their teaching.<sup>3</sup> 9 of the 15 interviewees were grant recipients. After attending the workshop, each subsequently implemented a course redesign incorporating what was introduced during the workshop. The value of this program to one instructor was that it was “not just a one-hour training, it was, you know, I think three days, of you know, meeting with archivists and talking about pedagogical concepts with regard to using primary sources.” The sustained nature of this program allowed participants to connect with colleagues they might not have encountered before and have extended conversations about teaching, a luxury not always afforded to faculty. Others described the benefits of the program as an opportunity to learn about campus repositories and collections they might not have known existed, to gather more information about these collections, and to become more aware of available and accessible resources.

Beyond learning about what collections on campus had to offer, many indicated that the importance of the PSIP lay in connecting people. According to one, the program created “a community of other people who were also interested in doing similar things.” To another, it offered “the opportunity to meet with representatives of those collections to talk about your course.” For some, the program was a “revelation that there were outreach librarians,” and “a strata of university employees who might want to help me in that enterprise.” The connecting of instructors with librarians and archivists profoundly influenced both, and is one part of the community created from the PSIP. The program also created the opportunity to meet and exchange ideas with people from different programs, schools, and disciplines on the IUB campus, and was acknowledged as a rarity by many interviewees. Providing the space to have these conversations, being able to learn from each other, and building professional networks and pedagogical exchange were valuable outcomes of the PSIP. As one instructor reiterated, the program was “stupendously successful in connecting individual faculty with collections that might animate their teaching and in bringing us into contact with each other.”

## Discovery and Access

During our conversations, instructors described working with what seemed to be an almost infinite range of primary sources, but when it came down to finding, accessing, and vetting said sources it is apparent that instructors and students approach this quite differently and have a different set of concerns. Instructors voiced concerns such as time, locating sources outside of the Western, Euro-centric experience, and a general sense of what could be termed search fatigue or option paralysis. Relating to the later, they do frequently cite relying on the expertise of archivists, curators, and librarians to mitigate these concerns. They also frequently discussed the challenges and opportunities that advances in digitization and digital humanities tools offer. By comparison, it is evident that students struggle with a desire for immediate access to materials in a remote environment that does not require a special visit to a repository, an intimidation factor that comes with an unfamiliarity with doing this work, and general issues with digital literacy.

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<sup>3</sup> Due to COVID-19, the 2020 in-person workshop was cancelled, and a series of virtual workshops was held for previous participants and any other interested instructors in the IU community.

## Types of sources

The instructors interviewed spoke of using primary sources covering a broad range of shapes, sizes, and forms. These included primarily text-based examples such as newspapers and magazine periodicals, diaries and correspondence found in personal manuscript collections, institutional and government records, transcripts of oral histories, music scores, and rare books; visual materials such as artwork, maps, photographs, and architectural drawings; audio-visual examples such as music, sound recordings, television footage, and government and feature films, as well as historical artifacts and sites. Furthermore, depending upon the discipline, the focus of the course, and the research question, they also spoke of using judicial opinions, case law, scientific papers, literature, and even old encyclopedias as primary sources in the classroom. Several also made sure to point out that primary sources are not just old historical documents, but also come in the form of datasets, government databases, and websites. Interestingly three instructors also spoke of using contemporary sources, such as bringing speakers with first-hand knowledge to their classrooms, having students conduct oral history interviews to add context to their research, or sending students to look at online memes, YouTube videos, Snapchat, Reddit, and Tumblr. Regardless of the original format, faculty and their students might access these in a variety of ways even within the same semester, such as in physical form at a repository, as paper reproductions including in-class facsimiles and primary source readers, or in digital form on PowerPoint slides or through digital repositories and databases.

While exciting, this ever-expanding set of options creates its own set of challenges since the category primary source does not have a fixed definition, but rather is dependent on the research question being asked. As a result, several instructors spoke about the “blurry” nature and “messiness” of defining primary versus secondary sources, especially when it comes to teaching students. As one instructor elaborated:

that's actually a big challenge, more challenging than I had anticipated when I first started it, because sometimes, even for me, those distinctions are not totally clear. Which is why I've taken to saying original historical documents as opposed to primary versus secondary sources...So, we have to tease those things out. Yeah, and some of those nuances get incredibly complicated...it depends on your field too, because, like you said, some people are using certain things in different ways.

## Instructors

One thing that was quickly evident after speaking with instructors was that they find and select the primary sources that they use for instruction in a disparate and multitude of ways. While four mentioned mining published bibliographies and source books to locate relevant primary sources for course use, otherwise it was impossible to draw specific conclusions about mode of discovery because of the myriad of ways that faculty locate these materials. Almost all the instructors spoke of utilizing some sort of online search tool. These included ProQuest, JStor, HathiTrust, or YouTube for general searches; subject specific examples such as ArtStor and Victorian Popular Culture; and specific repository search engines such as Archives Online or IUCAT for campus resources, and remote examples like the Library of Congress or Metropolitan Museum of Art. It is worth noting that over half of our interviewees mentioned Google at some point for discovering sources. A couple of faculty members also

mentioned utilizing a personal collection of primary source materials, such as old newspapers and magazines, in their classrooms.

During the course of the interviews, nearly every instructor expressed some sort of frustration with finding and/or accessing sources. These frustrations with physical access included geographical distance, logistics such as capacity limits and limited open hours at repositories, as well as ease of access to sources in certain media formats such as print vs film. Additionally, another expressed concerns about finding sources “that cover enough of the big picture...And I constantly warn students, ‘Look, these are just two voices out of millions.’ But that’s a real challenge.”

The following common discovery challenges for instructors emerged during the interviews.

### ***Search Fatigue / Option Paralysis***

One challenge that appeared in many conversations was a general sense of search fatigue or option paralysis. Some instructors referred to the search process as “overwhelming”, going “down a rabbit hole” or that “there’s often so much information out there that it is difficult to wade through...and it’s difficult to decide where to begin.” By nature, archives and special collections house rare and/or unique materials that are not duplicated across multiple repositories and the description and discovery tools to access these materials varies by repository. Many repositories also have backlogs of unprocessed collections that have little or even no publicly available description. Thus, it is necessary for instructors, and researchers in general, to search across multiple search engines and access tools in order to first locate where an item might reside. To complicate the issue, while collection level records and book records from these repositories generally feed into WorldCat along with a link to detailed descriptions, there is no worldwide (let alone nationwide) database that facilitates searching within collection descriptions and catalog records. The details within these records, such as biographical notes and folder lists, are needed to identify relevant course or research materials. Indiana University alone has over 50 separate archives, libraries, and museums that steward primary source material, and no central search portal to facilitate discovery. While some are part of the IU Libraries, many are not. As a result in order to locate materials, faculty have to navigate and rely upon a disparate set of repository websites, search portals, card catalogs, and sometimes simple serendipity to locate collections that might even have little or no online footprint.

While two instructors cited the IU Libraries Primary Source Immersion Program, which includes a panel session and consultations with campus collection managers, as a useful aid to their increased awareness of campus repository options and to navigate these complexities, this program cannot serve as a substitute for and familiarity with intuitive digital discovery mechanisms that allow instructors to independently search for relevant materials. As one instructor aptly described “The thing about the school [Indiana University] is it’s so large, and it has so many fantastic resources. So just knowing what to look for is -- can be a challenge.” Similarly, another noted that “I don’t know what I don’t know...and I don’t know what to be looking for. And so, I have at times used, looked through the databases. But figuring out which database to look at and how to find the database is not always really easy.”

An additional layer of complexity is added to the discovery journey when faculty look to integrate sources from outside the university. According to one instructor, there are “too many places” and “too much choice.” As an interviewee from the Folklore Department elaborated:

sometimes I'll look at other archives. A lot of folklore departments have archives...And it's really hard to figure out and it's not always available to see what sorts of things are there, at least from somebody who's a thousand miles away trying to look at it online. So, and I'm looking for very specific sources like that, that I know or suspect could be in an archive somewhere....So, you know, I think my problem and it's probably the problem for a lot of people, is that I know there are things out there, I just don't know how to find out about them. And I feel like I don't have the time to.

### ***Consultations (Formal and Informal)***

Likely as a result of this disparity, over half of the instructors interviewed mentioned formal and informal instruction consultations as one of the means by which they find relevant collections to support their coursework. Most of these spoke explicitly of working with archivists and librarians to draw upon their collection expertise, seek recommendations, talk through possibilities, and learn about unprocessed materials or collections without online finding aids that would be undiscoverable otherwise. As one faculty member succinctly noted in regard to the complex nature of identifying primary sources, it's "always going to be easier" to talk to the archivist or librarian. For another, these conversations can lead to "some absolutely entirely unexpected primary sources that I would never have even known to look for.... And that's where having someone... who's worked there for a long time and knows those collections exceptionally well, that's where, you know, genius moments arrive." At a more informal level, some of the interviewees spoke of gathering ideas from fellow teaching colleagues and professional colleagues either through in-person discussions and online communication forums such as Facebook, Twitter, and Instagram.

### ***Sources Beyond the Euro-centric/Anglophone Lens***

For those seeking primary sources related to Western, Euro-centric topics, as one noted "there's no shortage" of materials available in both physical and digital form through Indiana University or other repositories such as the Library of Congress. However, by comparison, the same instructor acknowledged that "there's a real disparity between the availability of materials for Europe and the United States, and then, the rest of the world."

Five instructors who typically teach with non-English language materials noted common struggles in finding good translations of primary sources. Depending upon the discipline and the focus of the course, some instructors are dependent almost entirely on using translated work to facilitate access for their students. As one summarized:

finding the thing that represents a particular kind of train of thought in the middle ages, that not everyone has read 800 times... you know, we all assign...Chaucer, Canterbury Tales, like they've read that. What can I give them that steps outside the boundaries of what they've already experienced...that's a huge barrier.

At the same time, they also have to balance concerns about assigning an expensive printed translation with fair use guidelines so that they can still give their students enough of a source that they can really dig into the material. To combat these concerns, in some cases faculty choose to utilize informal

collections of translated sources online such as the Internet Medieval Sourcebook. However, this approach is also not without its own set of concerns. It requires the faculty member to have the language skills to vet the accuracy of the translations, as well as other concerns related to potential link rot, meaning these might not be reliable options semester after semester. In another approach two instructors who were concerned about students working with non-English language sources mentioned moving away from text almost entirely and instead relying on visual culture such as maps, photographic evidence, and artwork. As one explained, it “allows me to just sort of get students to talk about what you can see in an image and what is left unsaid, or what are the limits of our ability to interpret this without more knowledge.”

## ***Time***

Understandably, five instructors also acknowledged the additional time commitment that making the shift to teaching with primary sources entails. Before they can even begin to consider designing class activities and assignments, they first need to identify and vet a set of primary sources that are relevant for their course content. This is especially time intensive for instructors who are endeavoring to tread new ground either through using under-utilized collections or for those who are developing a course entirely from scratch. While archivists/librarians can and certainly do mitigate some of this burden by helping identify potentially relevant sources for use, ultimately instructors still carry most of the load familiarizing themselves with the content so that they can tie the sources into the overall course learning objectives, design assignments, and evaluate student work. As one instructor from the School of Education lamented, “Time is the biggest challenge, like I would love to sift through and create so many powerful lessons that, like, that every time I step into the classroom I have something that I'm doing with a primary source document.” Another similarly elaborated “while I very much value like decentering my own authority and often use primary source activities as a way to do that...it also takes usually some component of explanation, especially if you're going to do it consistently throughout the semester. So, it's just a time commitment, which is not inherently a bad thing. It's just hard to figure that out, you know.” Specifically regarding vetting materials before in-class use, another lamented:

...I know sometimes there are things that have slipped through that are just wrong, that it's impossible for me to know everything...That happened to me this semester. And it wasn't the worst of words, but it's still outdated language. And, I ended up having to say something in class after a student had already read a word out loud that I would rather not have been read....So that's a challenge especially when I'm trying to-- when I'm not able to spend a couple hours reviewing everything...

## **Students**

Based upon our conversations, it was difficult to draw any real conclusions about the specific ways in which students find and access primary sources. However, it was evident that the extent and mode of searching is often heavily influenced by course learning objectives. For example in several courses discussed by interviewees, course learning objectives centered on teaching students to summarize and evaluate primary sources, but not on searching for sources which are a different set of skills. In most of these instances, the instructors pre-selected and then assigned students a set of sources, or provided a



list of vetted options from which to choose. Interestingly in two cases,, instructors instead required students to collect contemporaneous primary sources. As one faculty member from the Department of Folklore described:

we talk more about what features they should be looking for rather than how to search for it...So, it's much more focused on generating primary sources, generating texts, right. And it primes them for the bigger projects to what I think we're going to be getting more and more stronger results in the final project. So, I have them...find just a friend, a family member, a coworker and record one story just, you know, even if it's just asking them for the strangest thing that's ever happened to them or if they know of any place that's haunted and if they've gone to any place that's haunted or, you know.

Naturally in many instances, instructors did identify finding and accessing primary sources as one of their course learning objectives and as such dedicated varying amounts of time to teaching those skills. Some spoke of individually meeting with students to direct them towards relevant sources, another spoke of planning in-class “lightning round” sessions to personally help students troubleshoot databases, others spoke of collaborating with archivists and librarians to teach these skills, while one intentionally embeds digital humanities tools, such as word clouds, text analyzers, and concept maps, into the curriculum to aid students in generating effective keywords. While the methods for teaching these skills varied widely, instructors did identify a few friction points for students working with primary sources including a desire for ease and immediate access, intimidation, and digital literacy challenges.

### ***The Desire for Immediacy and Ease of Access***

Understandably, during the course of a 16-week semester, a students’ time is limited in what they can tackle for a course assignment, especially for those collections which are not accessible remotely. Instructors acknowledged that students must weigh concerns such as geographical distance and digital access to off-campus collections when choosing which collections to work with rather than being able to utilize the sources they find most interesting. As a result, in some cases instructors provide students with a list of pre-selected on-campus sources to use as starting points for their assignments. Furthermore, instructors also acknowledged that many students struggle to read cursive and, as a result, often choose to work with other sources. Interviewees further observed a disconnect between student expectations for immediate access and the reality of accessing physical primary sources, which are often stored in remote storage facilities requiring advance requests for use and are only accessible in a secure reading room during limited open hours. The reality is that “they expect everything to be online. And it is really hard for them to imagine the value of walking through stacks. It's hard for them to reckon with waiting for some days...that feels like a long time for them.”

Further playing into this accessibility of materials, three instructors also expressed concerns that it is becoming increasingly hard for their students to effectively process long-form reading. One theorized about the “effects of social media upon us culturally” and reported on “an increasing number of students who have difficulty even following one page of instructions” over the last couple of years.” The same instructor further elaborated that:

we will see the ways in which these books are differently apprehended by students who've grown up as digital natives who are not used to reading paragraphs that are 300 words in length. And are certainly not used to reading chapters....It's a really intimidating prospect, because they're-- that generates so much more alienation from the past than anything that we've had to contend with in your or my experience....

The challenge, as another instructor phrased it, is that “we need to figure out how to get them engaged with primary sources within the boundaries of their existing reading experience so that we can move them toward a reading experience that allows them both kinds of reading.”

### ***Intimidation Factor***

At the same time, three instructors remarked upon what we would define as an intimidation factor when it comes to their students interacting with primary sources in archives and special collections libraries, or even the main library especially when it comes to accessing physical collections (this will also be discussed further under Demystifying Libraries and Archives). One observed in undergraduates “a kind of fear of just poking around.” The same instructor continued on to acknowledge that when visiting a repository, students “have to physically be moving and opening books and maybe kind of getting excited.... But I get a kind of staring at the shelf thing, and they don't even want to kind of open up the book. So I don't know, that's just really, I think fear of not knowing what they're doing standing in front of those books and how to approach it.” Similarly, another interviewee shared that:

Something that they [students] have said to me before and something that I have felt is when the collections are not digital, it's even more intimidating....Checking things out, asking people for help, like, that's burdensome and, you know, like--the resources exist, and they continue to feel a little bit like but they're not for me.

To combat some of these concerns, faculty noted that one of their goals was to connect students directly with archivists and librarians. For example, when prompted about how their students find primary sources, one instructor responded, “Well, frankly, the way I teach them is to introduce them to the people who know how to do that. Well, I have you come to class...So, the goal is to get them to you guys.”

### ***Digital Literacy***

At the same time, instructors also frequently remarked upon observing their students struggle with the digital literacy skills required to access, evaluate, and digest primary sources in an online environment. At a general level one interviewee noted:

I just continue to really be surprised at how little these students kind of understand about how to do research online. It feels like a mismatch because they are the digital generation, and yet, you know, their ability to come up with search terms, their ability to sort of push, again, push through the hard part of figuring out how to locate materials that might not be just exactly what you imagined but might be appropriate, you know, getting them to

be more creative. All of that just seems really hard, except for a few exceptional students who get it right away, right? So, I'm not sure.

At a more granular level, interviewees referenced student challenges with generating effective search terms, identifying appropriate sources, evaluating the provenance and credibility of collections through repository websites, and then simply viewing the materials once located. In particular interviewees remarked upon student struggles in navigating repository search portals to locate relevant primary sources. According to one “once they're there, not all of them are structured in a way where it's easy to access information or even to figure out what to click on or whatever or how to use it...so I think it's difficult for them to feel comfortable.” Understandably however, this is certainly not entirely the fault of novice undergraduate users. As previously referenced, primary source search portals are nearly as prevalent as the number of repositories with a wide-ranging quality of user experience. Further complicating the matter, when it comes to viewing digitized materials, instructors noted increasingly observing students accessing primary sources via their phones rather than their laptops.

## Technology

### ***Digitization***

Several instructors noted the enormous opportunity that the expanding digital access to collections provides. As one noted “I feel like the opportunities are just growing. The more that things are digitized and open online, there's just more and more stuff available. I don't even think I've scratched the surface of what I could do with our collections here at IU, not to mention what's available at other archives in the country and libraries.” Everyone interviewed spoke of digitization efforts as a major asset to their work and as one noted “I definitely see more opportunities than anything else. I think, it's an exciting time to be doing this kind of teaching, precisely, because there are so many different kinds of materials that are being made available digitally.” They noted that digital access eliminates the need for travel and thus lowers the barriers to access; offers the possibility for text searchability; means that film, audio, and born-digital formats can be used efficiently; and diversifies representation both in the classroom and in scholarship.

However, despite this overwhelming sense of positivity about digitization efforts, three instructors did refer to some disadvantages. As one reminded us, working solely with digitized content has the potential to decontextualize “like plucking things out of a collection and ignoring the rest of the context because you haven't been sitting with the box that you can't see, that kind of thing, which is not just a teaching issue. That's an issue for all of us historians. It's very tempting to just do it that way.” While another referred to the advantages of the text searchability opportunities created through digitization, they also voiced concerns that “it can be limiting to scholarship.... you're skipping past all of the contextual stuff, the physical context of the piece of evidence that you're looking at. You know, what's -- what else is there? What surrounds that particular keyword?”

Relatedly, others lamented the loss of the “serendipity factor” that often goes along with working with physical collections. As one described that moment of “discovering something along the way of your research that is really not related to what you were keyword searching, but it leads you down a more fruitful and more interesting path.” Or for another being “disappointed” by not having to travel to a

repository for research because in that scenario “I don't get to meet the librarian. And I don't get to hear about other things that I won't even have known about. The happenstance goes away, the serendipity.”

### ***Digital Humanities and Tools***

While a few instructors mentioned periodically utilizing digital tools and methods such as 3D recreations, interactive maps, and digital objects with zoom capability that allow students the opportunity to explore, only one discussed integrating these methods into their pedagogy on a regular basis. In that instance, the instructor embeds numerous methods such virtual reality with Google glasses to demonstrate space, network analysis to look at how things are connected, mapping to get a sense of relationships across geography, and text analysis tools such as Voyant and JStor’s text analyzer to identify patterns and generate keywords. The intent behind using these methods specifically with primary sources according to that instructor is to help students develop their own research framework. They explained that

I'm not telling them what documents tie together, they're choosing it for themselves...Based on their interest.... And with primary sources, it's a lot easier to say "choose your own interest." Whereas with the secondary source, and especially with a textbook, which is so much stuff there that it's very hard for them to create their own framework because they've had several dumped on their laps and it's hard to make selections that draw on their own interests. So I feel like primary sources are easier to branch out from whereas secondary sources are very hard to narrow it down from.

Elaborating further, the same instructor discussed encouraging their students to think critically about the digital tools they learn and use, noting:

I also want them to question the tools. So we talk about how ineffective network analysis is at representing gaps in historical sources. How maps aren't always drawn exactly the same way.... And text analysis doesn't get at emotion...So I want them to see those kinds of algorithmic structures that play in the stuff that they're getting familiar with so that they know how it breaks, when it breaks, and how to break it. Because those aren't just there, they're not neutral.

Despite the low number of interviewees who regularly use digital tools, at least two-thirds of the interviewees expressed an interest in adding methods to their instruction in the future beyond PowerPoint, such as digital exhibits and mapping, but described feeling “ill-equipped” or the prospect as “intimidating.” Furthermore, despite a desire to do so, several expressed concerns about the time commitment required to learn new technology and balancing that with often already stretched schedules. As one Musicology instructor noted “That's something I really want to get into. I'm just, like, a little bit scared of learning the technology and how much time that's going to take to set up, to be perfectly honest....Yeah, it's one of these things like if I could do nothing but, like, really do beautiful teaching all the time, that's what I would want to do.”

## Physical Primary Sources and Collaboration

The final theme that emerged from our conversations was the value of students interacting with physical primary sources and experiencing the physical spaces of local repositories. The instructors discussed these moments as foundational for introducing students to new and different places, encouraging exploration with primary source materials, and increasing the level of student engagement. Because archives and special collections libraries can be largely unfamiliar to undergraduates, the interviewees also noted the importance of mitigating student fears and potential intimidation in these spaces. Connected to these themes is the importance of students hearing different voices related to primary source inquiry. The instructors acknowledged how vital collaboration and ongoing partnerships with librarians and archivists are to enriching students' experiences with primary source materials.

## Student Experiences and Engagement

### ***The Importance of Physical Things***

Nearly every interviewee mentioned the importance of providing students an opportunity to interact with physical primary sources, most often discussing these experiences in relation to visits to repositories on the IUB campus, including the University Archives and the Lilly Library.<sup>4</sup> Two instructors discussed the tactile experience of handling, holding, and touching documents, books, and artifacts in these spaces, recognizing such an experience as a rarity, "a major component of the visit, being able to handle stuff and actually look at history," and "gives them [students] a physical connection to everything that came before." Another faculty member discussed these visits as both a thrilling opportunity, as well as a challenge to "find ways of teaching students about the beauty and the essence of actual things." Continuing, they emphasized that this endeavor is worthwhile in helping students understand why these materials are important to preserve and "what a difference it makes to confront something in person."

Some coupled their discussion of the value in learning from physical objects with observations on the impact that increased access to digital sources has on students. One instructor stated that physical interactions gain value "as we go more and more paperless." Another thought students want and enjoy seeing and touching physical primary sources "because they spend so much time working on screens." Yet others expressed concerns about what is lost when more and more research is conducted online, including one who stated, "it means that students are...losing the skills of engaging with, like losing the skills of going to the library and finding things." With more and more primary sources becoming available online, and on one hand more accessible, another interviewee expressed concern with the changing landscape of access to physical library materials: "I think the question of the changes in where physical things are located and what is basically experienced as the increasing inaccessibility of actual physical things, is the biggest one, because I still do want them to touch the physical things."

A few interviewees focused on what is lost in working with digital sources that makes experiences with physical ones so meaningful. As mentioned above in Discovery and Access, some were concerned with the loss of context, how an item relates to a collection as a whole, which can also affect serendipitous

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<sup>4</sup> The University Archives and the Lilly Library are the repositories at which the interviewees work, but other IUB repositories and collections used and discussed by the interviewees include the Eskenazi Museum of Art, the SAGE Costume collection, the Black Film Center Archive, the Wylie House Museum, and the Mathers Museum.

discovery of other materials. One instructor agreed that working with a digitized item or facsimile is decontextualizing, “taking it out of how it actually exists.” Continuing the comparison between interacting with digital materials and physical ones, this instructor provided an example about the relationship between text and image in a physical book, stating that “the sense of scale is vital, the sense of seeing it within a book, that you actually have to turn the pages physically.” Student excitement at interacting with original documents is evident, according to one interviewee who noted, “there is more engagement with physical objects than there is with the digital ones, which means that it’s absolutely essential that they [students] get that component as far as instruction is concerned.”

The acknowledgment that some things are lost in interacting with a digitized primary source is balanced with the recognition of increased access and other advantages that digital content can afford. This understanding of value in all formats leads to using the juxtaposition of physical and digital formats as a powerful tool of analysis. One interviewee provided a beautiful example from the Wylie House Museum in which students both read a transcript of a letter and viewed the original letter, side by side. While the text is the same, the physical remnants of emotion from the person who wrote the letter remain on the paper, a powerful reminder that they were “written in the state of emotional upset, they’re hasty, they’re splotted.” It conveys that the letter was actually written, a powerful lesson for students that “the artifactual quality of the letters that really helps them understand, to help them approach those materials differently.” While the transcript assisted students in reading the content of the letter, this physical evidence provided crucial information about a person’s emotional state in the past and should be considered in conjunction with the words on the page.

Primary source instruction that did not involve rare, archival, or distinctive collections was also mentioned by some interviewees, who identified introducing students to the physical spaces and resources in academic libraries as a course goal. One instructor observed that many of their students’ first visit to the campus library during their college experience was for their course. In another instance, an instructor conveyed the importance of handling physical books through an assignment requiring students to use physical encyclopedias as primary sources at the main library. The explanation for this desire for students to physically handle books is not always complete, but the insistence in the obvious value of these interactions is repeated by many interviewees, who reiterate often the enthusiasm of students encountering the physical and their desire to create these opportunities for students.

An outlier perspective amongst the interviews on the matter of physical materials was one who actively de-emphasizes physical archives in their courses, but still assigns students to explore and access something at a physical archive. This exercise is explained as an opportunity to think about the gaps and silences in archives and special collections libraries, a lesson that not everything is online. The experiences also illustrate the divide between the description of an item and access to its contents. Another vital aspect of this assignment is to understand cultural institutions that hold primary sources and how collections are described.

### ***Out of the Classroom, Into the World***

Many interviewees discussed bringing students to physical repositories or asking them to visit these spaces on their own time to complete assignments, describing these experiences as valuable instances of getting students out of the classroom, introducing them to something new, and connecting classroom content to the larger world. The experiences are not just about building analytical, critical thinking, or

research skills, but, as one instructor phrased it, “getting them aware of what’s on campus...all of those things are really valuable... getting them to use the library, to get out of the classroom and out of the typical – and off the computer.” Another instructor agreed, mentioning that these experiences give them “permission to find [their] own thoughts interesting,” a learning objective of great pedagogical importance to this instructor. Again, the physical interaction with primary sources is emphasized in this discussion, as they noted “this idea of helping them to remove that last barrier sort of between themselves and historical thinking that they can touch it, that they can handle it, that they can look through it, that they can say something about it, that they can make connections with it to other things.”

Several mentioned the importance of introducing students to repository spaces that are potentially brand new to them. Students do not necessarily know that these places exist, the jobs of the people who work there, or how to use such resources. This acknowledgement that class visits to special collections libraries, archives, or museums serve as an introduction to these institutions helps frame all interactions that follow. Different instructors talked about this introduction in different ways. Two emphasized that these are first experiences for students and that “they’ve never gone in those places before and have no idea what a finding aid is, or how to do any research there.” Another instructor described how they prepared students for these visits, saying “I do a lot of like really selling the visit as an exciting experience, as a unique experience for undergrads, especially in the Lilly for undergrads to encounter these things and be able to touch the, that not all special collections are as welcoming to undergraduate research.”

Placing the specific operations of the IUB campus repositories into the larger context of the world of rare books, manuscripts, archives, and museums allows students to appreciate what is held in these institutions and the work that happens there. Part of this appreciation also goes beyond the physical materials and begins to touch on how these institutions work and how collections are created, acquired, curated, and made available to the public. One instructor mentioned telling students about

the treat of getting to walk into a repository like this and have the right to see anything. I talk about the particular repositories in question, their particular features. In other words, they’re not just containers of stuff. They are libraries and archives that have particular things in mind, right. So I teach them about the ways in which primary sources come down to us filtered through institutional commitments.

For some instructors, how closely the physical collections tie into the course learning objectives is not necessarily as important as this introduction to the larger context of cultural heritage institutions and the work they do. What specific materials are used as examples from the archive matters less than the interaction itself, the introduction to this space and how it operates.

### ***The Effect on Student Engagement***

Increased student participation, excitement, and enthusiasm are just three observations made by interviewees regarding the effect of interacting with physical primary sources during repository visits. Some instructors noted how student engagement is different in these spaces, as well as how students relate to each other. As one said, “they can get close to it and hover all around it and have a conversation together around it. They’re just going to make a lot of observations and have a response to

it that's very different than sitting in the classrooms." These different responses were described by another instructor as "students who were less vocal or perhaps less successful on paper, who nonetheless felt very engaged by those visits." This instructor also noted "I got to see a more three-dimensional view of my students. I got to see who can think on their feet. I got to see curiosities that they weren't expecting. So my experience with the libraries and archives was it was time exceptionally well spent, even though it's a huge amount of labor." The work involved in organizing and facilitating these experiences for students is justified by student responses.

Expounding further, an instructor noted increased collaboration between their students during visits to both libraries and museums, emphasizing "the beauty of taking them here or the museum is that they all have to speak to each other. And so people that normally don't talk at all in the classroom I can see them talking here." The same instructor also mentioned how they hear student voices in sessions at repositories that haven't been heard in classroom conversation all term and that they have observed the sense of responsibility students feel in presenting and discussing the sources they interact with in these places. Another instructor saw similar collaboration and participation from their students during repository visits, as well as increased levels of enjoyment: "they often have a whole lot of fun with that, which I think builds a nice kind of collaborative environment... kind of sets a good tone for participation." Describing class visits to repositories as "stimulating and inspiring," another interviewee emphasized the students' exposure and introduction to "the process of the detective work that one can engage in in an archive." As another instructor phrased it, these visits are an opportunity to "spark intellectual curiosity from some kind of emotional curiosity" while interacting with physical primary sources.

One instructor explained the profound effect these experiences can have on students, how these interactions are essential to "students being able to engage with this material on their own terms." This individualized approach was emphasized by other interviewees, as well as the effect increased engagement has on more intangible aspects, such as one instructor's statement: "I so think they are more enlivened by seeing the thing in front of them." The importance of not just working from reproductions, but working from physical, original items, elicits very positive reactions from students, regardless of the work required of them in order to access and work with these materials. As another instructor noted, "they've got to come back here, and they've got to figure out what to do. But they tend to enjoy that. I think that it's a good challenge for them." While interacting with physical primary sources in physical archives, libraries, and museums might take more work, the challenge and the experience are ones that students tend to enjoy, according to these instructors, and are ones that they prepare students for ahead of time, such as the advice one instructor gives to their students: "I just tell them to try to be open, to not feel like they need to know everything, and to be prepared to enjoy themselves."

## Demystifying Libraries and Archives

An important element of introducing students to the physical spaces of libraries, archives, and other cultural heritage institutions is demystifying these places and creating a comfortable learning environment. Recognizing that a first visit can be "a bit intimidating," several interviewees highlighted their efforts to prepare students for what to expect and answer the whys behind procedures and practices potentially unfamiliar to students. Many instructors mentioned that prior to class visits, they



shared with students the logistics for navigating these spaces, such as putting personal belongings in lockers, washing hands before handling materials, and interacting with the people who work in libraries and archives. Some interviewees directly related these unfamiliar, potentially intimidating, practices to one of the missions of these repositories: preservation. One noted, “they [students] have to know you’ve got to be careful because we’re preserving these things,” while another emphasized front-loading all the information about what to expect in special collections libraries in an effort to make them feel as comfortable as possible: “I want them to know the routine...without them feeling like they’re being policed.” However, these practices are not always enough, as another instructor noted, “sometimes, I think often they’ve been kind of intimidated by the whole thing even if we’ve brought them over here and they’ve met you and they know that you’re a lovely person.” Mitigating intimidation (also discussed above in Student Discovery and Access) was identified as a core component of integrating library and archival instruction into courses.

Some interviewees emphasized the emotional barriers that students can have when interacting with special collections spaces and primary sources. Several described some of their students feeling that these places are not for them, they do not belong there, they are not allowed to be there. One instructor’s understanding of this emotional barrier connected to the observation that the physical spaces of libraries are less accessible in recent memory to students at all steps in their education. As they elaborated, libraries are “being defunded, like, in schools especially, you know, like, librarians don’t exist anymore, and librarians and archivists are not the same, but, like, are often resources that can do similar things for students. And I just don’t see a lot of evidence of, like, my students even coming here and using, like the stacks in any kind of way that would be helpful.” The unfamiliarity with libraries in general makes a first experience in a special collections library or archive that much more intimidating. As another instructor described it, “They get uptight about having to go over there and look for actual books. But generally when they’ve turned it in, they kind of have a smile on their face and they kind of enjoyed it...So I think the barrier is, the emotional barrier is high, but the satisfaction is also high after the fact, that’s my sense of things.” The emotions around trying something new, entering a new space, interacting with unfamiliar people and sources, can be intimidating, but also rewarding for students.

One instructor noted the fear of touching materials as another barrier to student comfort. Discussing a Look Think Wonder in-class exercise where students engage with primary source materials, this instructor remarked on how the activity helps students approach unfamiliar primary sources “that they are sometimes even nervous to touch. So it legitimates touch.” They also made sure to point out that while lowering the “fear of touching materials” barrier for students, this exercise also went beyond “this is very cool” and included “why is this cool.” Thus, the activities and learning occurring within special collections libraries and archives serve multiple purposes, combining introduction to unfamiliar materials with analysis and critical thinking skills.

## Collaboration and Partnerships with Librarians and Archivists

Nearly every instructor interviewed mentioned the importance of collaboration with librarians, archivists, and curators to facilitate interactions that benefit students, build their research and critical thinking skills, and put physical primary sources into their hands. As one instructor phrased it: “this is absolutely key, because I could not do any of the above without the collaboration and the distinctive contribution of librarians.” The interviewees describe many different configurations of how these

partnerships look and the logistics behind them, as illustrated by one instructor's differing interactions with various repositories for the same course that ranged from collaborative item selection and lesson planning to working without significant librarian/archivist assistance. What remains at the forefront of these conversations is the recognition that the work of primary source instruction is both an ongoing endeavor and a collaborative process that cannot be conducted in isolation and without the work of other people.

Recognition and respect for the expertise and specialist knowledge of librarians and archivists was evident in several interviews when discussing either how instructors have communicated about outside instruction or how they identify materials and learning objectives. One instructor explained their approach as "I let them [librarians or archivists] decide kind of what the outcomes will be for the day, because you all are familiar with the materials in your collections, and probably have thought way more than I have about how to teach them, how to use them in an education setting with students – undergrads." Continuing, this instructor emphasized the importance of students hearing from different specialists about primary sources and acknowledged the specific knowledge of librarians and archivists: "we're in your realm, and you're the specialist." Another elaborated upon this relationship saying:

I'm coming with a sense of the overall goals of the class. And whoever I'm working with is coming with a sense of, you know, what are the materials in the archive and what are, what have been helpful ways for students in general to engage with them in the past. So it's kind of fitting that information together and then, you know coming up with a plan for the class that...ends up being...a fairly collaborative thing.

Instructors and librarians/archivists each bring their own expertise to the table when planning and facilitating student engagement with primary sources. A third instructor agreed, stating, "even though I'm trained in the history of the book and have done history of the book within my own research, there is something different about a librarian, who's a custodian of the collection, and who relates to the materials as artifacts. There's a different set of skills there and a different voice that is really wonderful for the students to experience." The importance of bringing these different skills and voices into the classroom inform these instructors' decisions to incorporate physical primary sources, and the people who steward them, into their courses.

Throughout the course of the interviews, instructors frequently referenced the human component of these relationships and the labor involved at all staff levels in supporting student learning experiences with physical primary sources. They viewed these interactions as central to the success of their courses. As one History professor stated, "it's a feature of so many of the best classes that are taught in my department." Another noted the importance of librarians, archivists, and curators in navigating and searching the collections, describing this work as a sort of mediator role between researchers/instructors/students and the collections. A third mentioned that one of the key objectives behind class visits is to introduce students to these people, citing human interaction as an important mode of transferring knowledge. Many instructors acknowledged the labor involved in integrating physical primary sources into courses. One described not just the work of teaching librarians, but catalogers and processing archivists, when they observed "we don't find suddenly in our archive something that magically appeared out of nowhere. Somebody else saw that and catalogued it...So it's important for that part of their experience. To see how other people put these together, how other

people get interested in primary sources.” Thus, how repositories are constructed and organized was identified as a vital component of primary source instruction.

Interviewees further described collaboration with librarians and archivists as an “ongoing project, rather than, you know, just like I think we’re going to do it for one semester.” By viewing this work in the long term, instructors, librarians, and archivists can evolve partnerships over time, experiment with approaches and techniques, and situate these working relationships in the larger context of professional cooperation. Several History instructors connected the importance of incorporating librarian and archivist expertise into their course to a larger conversation about how professionals in these fields are part of a collaborative ecosystem, engaging with and relying on each other. One instructor described exposing students to this collaborative, communicative model of work as: “It’s nice to have a place to bring them where someone else can talk to them about primary sources because that’s part of the conversation, too. Right? Historians talk to archivists, it’s not just historians writing history articles.” That one field cannot exist and thrive without the other is evident in another interviewee’s discussion of this close alignment of professions:

a particular moment we’re at in the humanities, actually, where I think that historians, librarians, and archivists, we are now in a single plane in that we are custodians of the past in an incredibly rapidly changing present...in terms of how material is archived and digitized, but also of a present in which the humanities are at stake...our professions have been brought into much closer alignment than they would have been before.

However, some interviewees did caution that this close alignment of professions is not evident to all students, or to all instructors for that matter. One discussed the novelty of this approach and students’ revelation of “how much they are dependent on other people at the library, collaborative work, which was new to the students. Because when they encounter faculty, they don’t think of them as collaborating and most of us don’t.” Continuing, this instructor identified both an issue and opportunity for primary source instruction: “one of the biggest kind of problems that I, that I see, is that faculty members think of libraries, broadly construed, as there to help them, but not as a site of collaboration.” Changing the perception of libraries and archives, and the purpose of these sites from assistance to collaboration, through teaching with primary sources, has the potential to strengthen the understanding and relationships between librarians/archivists and instructors. Another interviewee recognized the potential for faculty advocacy for funding and resources in repositories to continue and maintain this vital aspect of their work, stating “it would be a great use of resources in the humanities to think about the pedagogic mission of those spaces, to really commit to it.”

## *Conclusions*

The project team at Indiana University Bloomington identified a number of thematic areas where librarians, archivists, curators, and other cultural heritage professionals can continue to support and facilitate primary source instruction: the Importance of Teaching with Primary Sources, Learning to Teach with Primary Sources, Discovery and Access, and Physical Primary Sources and Collaboration. These findings reflect conversations with instructors who actively incorporate primary sources into their teaching, offering insights into both the opportunities and challenges of this work. The inclusion of primary sources in undergraduate curriculum deepens and broadens student experiences, encouraging

not just critical thinking and analysis, but also cultural appreciation, social justice, intellectual curiosity, and lifelong learning.

During our conversations, it became apparent that instructors intentionally choose to foreground primary sources in their teaching for three main reasons. These sources provide a frame to enhance student engagement, support educational equity and representation, and combat the notion of the “settled” narrative.

Despite this recognized importance of primary source instruction, a majority of the interviewees received no formal training in teaching with primary sources, or teaching of any kind. What training they received in graduate school as researchers informed many of their approaches to bringing primary sources into the classroom. Through observation and mentorship, instructors began their learning journey, which evolved through trial and error, as they learned by doing and exchanging ideas in informal and formal professional networks. The influence and potential role of librarians and archivists in this learning to teach with primary sources landscape are most vividly seen in collaborations and interactions with individual instructors and the potential for community building through workshops and programs like the Primary Source Immersion Program (PSIP).

Instructors at Indiana University employ a broad and exciting array of primary sources to enhance undergraduate instruction. However, it was apparent from our conversations that finding, accessing, and vetting these sources can be a challenging and time intensive process, especially when it comes to utilizing non-English language / Eurocentric collections. Interviewees frequently cited relying on the expertise of archivists, curators, and librarians to mitigate these concerns. While they viewed technological advances and digitization efforts in an overwhelmingly positive light, especially as a mode to increase access to materials regardless of geographical distance and increase representation in the classroom, a few did lament the loss of serendipitous discovery that can result from working with physical collections and personally visiting repositories. While few at this time integrate digital humanities tools into their curriculum, several discussed a desire to do so in the future given the time. By comparison, students seek to find and access primary source materials from an entirely different lens. They tend to struggle with a sense of intimidation when seeking to utilize primary source materials in physical form, yet at the same time seek quick access to materials that are easily digestible.

Despite this desire for quick and easy access to sources, instructors identified student interaction with physical primary sources and the physical spaces of local repositories as significant in increasing student engagement. The mitigation of student fears, anxieties, and potential intimidation in archives, special collections libraries, and museums is vital to creating a comfortable learning environment and encouraging intellectual exploration. Instructors noted ongoing collaboration with librarians and archivists as foundational to enriching student experiences with physical primary sources. The expertise of these information professionals offers an alternate voice discussing primary source inquiry in the classroom and broadens student understanding of cultural heritage institutions and the materials they steward.

## *Recommendations*

The Indiana University Libraries are well situated to support teaching with primary sources on the IU Bloomington campus. The Primary Source Immersion Program, connecting instructors and repositories, began in 2017 and continues to serve as a nexus of exchange, collaboration, and innovation. The concerns and opportunities raised by the interviewees can help guide ongoing planning related to this program, as well as drive conversations about how teaching with primary sources is described and how this work is organized. Librarians, archivists, and curators can further support instructors and students and meet identified needs, in a manner described by one interviewee as “part of the idea of education is to share the unique things that you know with people, so that they can have a different experience.” Below is a list of recommendations based on the findings of these interviews.

### Building Connections Across the IUB Campus

- Liaise with repositories across IUB campus to foster increased coordination, collaboration, and community amongst the librarians, archivists, curators, and museum educators who facilitate and participate in teaching with primary sources.
- Collaborate with the Center for Innovative Teaching and Learning (CITL) to develop workshops where instructors can discuss their experiences teaching with collections on campus, both strengths and weaknesses, and create community with others involved in primary source instruction. Such programming would build and strengthen professional networks and increase conversations around pedagogy.
- Collaborate with IUB schools and departments to create programming specifically designed for graduate students to introduce and support learning to teach with primary sources. This is an identified educational gap and an area where librarians and archivists can meet a need and support future colleagues and instructors. These collaborations could be at the IU Libraries or individual repository level. IU Libraries and its special collections repositories have an opportunity to become a major training ground for both future librarians/archivists and future instructors in teaching with primary sources.
- Work with the Department of Information and Library Science, the IU student chapters of the Society of American Archivists and American Library Association, and the IU student Society for Rare Books and Manuscripts to create programming specifically designed for masters of library science students on how to teach with primary sources from the librarian and archivist perspective, including how to collaborate with instructors and support their teaching.
- Collaborate with the Institute for Digital Arts and Humanities to cross-train archivists and special collection librarians on digital humanities methods to support the expressed interests of instructors to increasingly utilize those methods in conjunction with primary sources.

### Within the IU Libraries

- Promote how and why librarians and archivists partner/collaborate with instructors to teach with primary sources, including a more visible presence on the IU Libraries website, and the websites of campus repositories. This increased visibility should include describing options for teaching with primary sources and providing samples and testimonials of how collections and librarian/archivist instruction have been integrated into courses.

- Foster increased coordination, collaboration, and community amongst the librarians, archivists, and curators at IU Libraries repositories who facilitate and participate in teaching with primary sources.
- Assess our physical spaces, policies, and staffing and adjust them to make buildings and classrooms more welcoming places, and access to collections more welcoming experiences, for all students. This assessment and adjustment should be an ongoing practice working to mitigate student anxieties, combat any intimidation factor, and ensure educational equity.
- Assess and evolve the Primary Source Immersion Program (PSIP) in light of the feedback from these interviews, focusing on the ongoing creation of a primary source instruction community and exchange on the IUB campus. Explore options for expanding PSIP programming, creating more opportunities to bring together instructors from different schools and programs to discuss, share, and explore ways to teach with primary sources. Additionally, several interviewees mentioned the desire for more workshops introducing collections on campus, how to access them, and how to use them in teaching.
- Partner with Scholarly Communications to promote and support usage of primary sources for instructional purposes as an alternative to textbooks and as a means to encourage educational equity and representation.
- Consider the creation of a primary source literacy specialist position to liaise and foster communication between relevant stakeholders such as Teaching and Learning, subject librarians, and archives and special collections.
- Work with Digital Collection Services, Cataloging, archival processing units, and other stakeholders to assess discovery tools and search functions for catalog records and finding aids. Many instructors described being uncertain of how to find what is held by repositories. Investigate workshops and/or modeling videos to assist instructors in navigating these discovery tools.
- Collaborate with Communications and Discovery and User Experience to increase the online presence of primary source collections, including finding aids, catalog records, and digitization. Highlight selections from collections on the IU Libraries' website and their teaching potential.
- Work with subject librarians to create and promote subject specific guides to campus primary sources and database highlights aimed at helping teaching faculty navigate the overwhelming number of options. Coordinate with subject librarians to increase access to quality translations to primary source materials.
- Identify tools and strategies developed and used during the COVID-19 pandemic for remote/virtual teaching with primary sources and assess if and/or how they could be adapted and included to support digital literacy as instruction programs continue to evolve.

## *Appendix A – Recruitment emails*

### **Recruitment Email**

**Subject.** IU Libraries study on teaching with primary sources

Dear [first name of instructor],

Maureen Maryanski and Carrie Schwier are conducting a study this fall on the practices of humanities and social sciences instructors in order to improve support services for teaching undergraduates with primary sources. We are interviewing instructors whose undergraduate students engage with primary sources in any format, such as by conducting research, analyzing sources as evidence, or curating collections of sources. We would love the opportunity to speak with you about how students in your undergraduate classes work with and analyze primary sources. Would you be willing to participate in an approximately one-hour interview to share your experiences and perspective?

To give you a little more background on this project, our local Indiana University study is part of a suite of parallel studies at 25 other institutions of higher education in the US and UK, coordinated by Ithaka S+R, a not-for-profit research and consulting service. The information gathered at IU will be included in a landmark capstone report by Ithaka S+R and will be essential for IU and the other participating institutions in further understanding the support needs of instructors who teach with primary sources in any format.

Please let us know by Friday, September 13 if you're interested and available this semester to sit down and talk about your teaching with primary sources. We'd like to start scheduling interviews for October and November as soon as possible.

If you have any questions about the study, please don't hesitate to reach out. Thank you so much for your consideration.

Sincerely,

Maureen Maryanski and Carrie Schwier

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**Recruitment Follow-up Email**

**Subject.** IU Libraries study on teaching with primary sources

Dear [first name of instructor],

Thank you for expressing your interest in participating in this study. I would love to set up a time to interview you at your convenience. Please advise me of your availability in [time frame].

Also, during the interview, I would like to ask you to share a copy of a syllabus from a course in which you teach with primary sources that we can discuss in detail. We will use the syllabus as a prompt to discuss elements of course design. I will not share or reproduce the syllabus except for research purposes, and the confidentiality of your interview will be maintained. Sharing a syllabus is optional and you can still be interviewed if you decide not to share one with me.

Finally, before the interview begins I will ask you to [sign an informed consent form/provide verbal consent] in order to ensure that you understand the study and are willing to participate in it. I am attaching the [form/verbal consent protocol] to this email in case you'd like to look over it now.

Sincerely,

Maureen Maryanski and Carrie Schwier



## *Appendix B – Interview Guide*

### Interview Guide

#### *Background*

Briefly describe your experience teaching undergraduates. Examples: how long you've been teaching, what you currently teach, what types of courses (introductory lectures, advanced seminars) you teach

- How does your teaching relate to your current or past research?

#### *Training and Sharing Teaching Materials*

How did you learn how to teach undergraduates with primary sources?

- Did you receive support or instruction from anyone else in learning to teach with primary sources?
- Do you use any ideas, collections of sources, or other instructional resources that you received from others?
- Do you make your own ideas, collections of sources, or other instructional resources available to others? If so, how? If not, why not?

#### *Course Design*

I'd like you to think of a specific course in which you teach with primary sources that we can discuss in greater detail.

- Do you have a syllabus you're willing to show me? I will not share or reproduce this except for research purposes.
- Tell me a bit about the course. Examples: pedagogical aims, why you developed it, how it has evolved over time
- Explain how you incorporate primary sources into this course. If appropriate, refer to the syllabus
- Why did you decide to incorporate primary sources into this course in this way?
- What challenges do you face in incorporating primary sources into this course?
- Do you incorporate primary sources into all your courses in a similar way? Why or why not?

In this course, does anyone else provide instruction for your students in working with primary sources? Examples: co-instructor, archivist, embedded librarian, teaching assistant

- How does their instruction relate to the rest of the course?
- How do you communicate with them about what they teach, how they teach it, and what the students learn?

## *Finding Primary Sources*

Returning to think about your undergraduate teaching in general, how do you find the primary sources that you use in your courses? Examples: Google, databases, own research, library staff

- Do you keep a collection of digital or physical sources that you use for teaching?
- What challenges do you face in finding appropriate sources to use?

How do your students find and access primary sources?

- Do you specify sources which students must use, or do you expect them to locate and select sources themselves?
- If the former, how do you direct students to the correct sources? Do you face any challenges relating to students' abilities to access the sources?
- If the latter, do you teach students how to find primary sources and/or select appropriate sources to work with? Do you face any challenges relating to students' abilities to find and/or select appropriate sources?

## *Working with Primary Sources*

How do the ways in which you teach with primary sources relate to goals for student learning in your discipline?

- Do you teach your students what a primary source is? If so, how?
- To what extent is it important to you that your students develop information literacy or civic engagement through working with primary sources?

In what formats do your students engage with primary sources? Examples: print editions, digital images on a course management platform, documents in an archive, born-digital material, oral histories

- Do your students visit special collections, archives, or museums, either in class or outside of class? If so, do you or does someone else teach them how to conduct research in these settings?
- Do your students use any digital tools to examine, interact with, or present the sources? Examples: 3D images, zoom and hyperlink features, collaborative annotation platforms, websites, wikis
- To what extent are these formats and tools pedagogically important to you?
- Do you encounter any challenges relating to the formats and tools with which your students engage with primary sources?

## *Wrapping Up*

- What advice would you give to a colleague who is new to teaching with primary sources?
- Looking toward the future, what challenges or opportunities will instructors encounter in teaching undergraduates with primary sources?