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# Undergraduate Research, Student-Student Mentoring, and Student-Faculty Collaboration in a DH-Intensive Seminar on Early Modern Spanish Cities

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# Undergraduate Research, Student-Student Mentoring, and Student-Faculty Collaboration in a DH-Intensive Seminar on Early Modern Spanish Cities

## **Cover Page Footnote**

My gratitude goes out to: Rachel Schnepfer (ex-director of the Digital Liberal Art Collaborative at Grinnell College) and Narren Brown (ex-Associate Director of the Center for Teaching and Learning at Grinnell College) for believing in this project and helping me and my students move forward despite the many difficulties; my student collaborators Alex Claycomb '18 and Prisca Kim'16 who worked so hard to make this project the best version it could be; and for expert training, generous funding, and unfailing support: the Andrew Mellon Foundation, the Elkes Grant, Professor Erik Simpson (Grinnell College) and Professor Teresa Magnum (University of Iowa), PIs for the Digital Bridges Grant; and the Obermann Center at the University of Iowa for giving me the space to create. I am most thankful to all my students in SPN 395 Designing Empire who trusted me with their education: Jason Camey '16, Moises Gaither-Ganim '16, Taz Grout '16, Prisca Kim '16, Lex Mundell '16, Megan Settle '16, Jesús Villalobos '17, and Paige Wheeler '16. Thanks y'all!

## Undergraduate Research, Student-Student Mentoring, and Student-Faculty Collaboration in a DH-Intensive Seminar on Early Modern Spanish Cities

Mirzam C. Perez

In the late sixteenth century, King Philip II of Spain undertook the task of plotting and mapping the extent of the nascent Hapsburg Atlantic Empire. He asked all his American colonial cities to complete a “*relación geográfica*,” a geographic informational survey that included a textual description of the people and places as well as a visual representation of the community. Not merely a census, the collection of relaciones geográficas would serve as powerful propaganda tool in Europe, not only among the Spanish but also the king’s foreign adversaries. Like Philip, my course, *Designing Empire: Plazas, Power, and Urban Planning in Habsburg Spain and its Colonies* teaches students how maps and the visions of territories they promoted were shaped and animated by politics and ideology. This article reveals strategies, resources, and experiences from this newly designed Spanish undergraduate seminar that responded both to students’ request for program diversification as well as personal interest in training Spanish majors in the application of digital humanities to analyze, examine, and visualize early modern Spanish cities. Although developed for a Spanish curriculum, *Designing Empire* falls within the interdisciplinary realm of history, art history, and urban planning. The process of course development described in the following article can be applied to a wide variety of academic disciplines.

*Designing Empire* examines how Spanish Habsburg Monarchs employed the founding of cities as a tool of imperial legitimacy in ways other emerging colonial powers did not, creating an “empire of cities.”<sup>1</sup> More importantly, it introduces students to a variety of digital tools and requires they apply these programs to literary and primary sources. I want to plant the seed in my students that Spanish is not only about language proficiency and canonical reading lists, but also about contributing to a vibrant research community. In this regard, a course such as this requires students to go beyond traditional language and cultural acquisition to engage in sophisticated literary analysis in a second or possibly third language. Moreover, an advanced literature seminar comprised of majors, most of whom will go to professional schools or graduate programs, must necessarily familiarize them with the present and the future direction of literary studies.<sup>2</sup> Students should gain knowledge of how digital humanities tools work and how to articulate their arguments using them and the New Media Literacies they promote.<sup>3</sup>

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<sup>1</sup> Richard L. Kagan and Fernando Marias, *Urban Images of the Hispanic World, 1493-1793* (New Haven: Yale University Press, 2000), 28.

<sup>2</sup> Grinnell College is 7th nationally in the percentage of Ph.D.s per graduate. See <https://www.grinnell.edu/about/at-a-glance>

<sup>3</sup> When I started toying with the idea digital humanities assignments I did not find bibliography of similar adaptations in foreign language and literature courses. However, some texts invited me to delve in digital pedagogy. In his introduction to *Digital Humanities Pedagogy: Practices, Principles and Politics*, Brett D. Hirsch emphasizes the need for digital humanities to focus on critical pedagogy. In particular, Hirsch refers to the unique possibility that this discipline provides to collaborate with students in the search for knowledge. For him, there is an urgent need to give due importance to the role of pedagogy in Digital Humanities. Brett Hirsch, “</Parentheses> in Digital Humanities and the Place of Pedagogy” in *Digital Humanities Pedagogy: Practices, Principles, and Politics*, ed. B. Hirsch (Cambridge: Cambridge University Press, 2012), 3-20. Similarly, Anne Burdick and her collaborators in *Digital Humanities*, establish pragmatic considerations in

The relevance of a course such as *Designing Empire* expands well beyond its salient pedagogical implications. With public facing products (website, maps, and visualizations) as well as dissemination at academic venues via presentations and articles, this course allows us to share the elusive early modern Spanish empire and the texts generated from this period. The possibility of visualizing and mapping the early modern world allows scholars, students, and the general public to understand the complexities of this moment in time, promoting an awareness of how this is not a world that is gathering dust in the archive, but continues to be very much alive and a part of our world. The legacy of the Atlantic Hapsburg Empire remains an ever-present reality in Latin America. Mapping and visualizing the early modern Spanish Empire beyond the printed page uncovers important resonances in the social, cultural, economic, and political experiences of the people and nations of its former colonies. While there has been a great deal of interest in recreating and visualizing empire in English-language studies, it has witnessed comparative neglect in early modern Spanish studies.

### **Course goals and objectives**

This seminar approaches the comparative issue of the city in the Habsburg world, focusing in particular in Spain, the Viceroyalty of Peru and New Spain, and the Spanish colonies in Asia. The common denominator is the political construction and alteration of urban public space—how old communal spaces were remade into Baroque showcases of monarchical power and how, in overseas territories, urbanism was the cornerstone of monarchical legitimacy. While the class studies the chronological development of colonial cities, it ultimately focuses on the Baroque city of the seventeenth century and its transformed look, from grand public plazas to royal citadels and new fortifications. We explore the political motives and economic implications of spatial design, as well as indigenous representations of urban spaces in Mesoamerican *códices* to reveal how these artistic forms were adopted and adapted in colonial documents. Students understand how sacred indigenous spaces were repurposed and redesigned to enforce religious and political conversion in the recently conquered communities. They study how European and local artists and intellectuals in the early modern era contributed to the representation of urban landscape of the Spanish Empire through written descriptions and visual representations of entire cities and selected public spaces alike. Analyzing the histories and “portraits” of early modern Spanish colonial cities allow students to examine, among other things, the history of cartography and chorography, ideologies involved in the aesthetic representation of cities, and evolving ideas about architecture and urban planning in the Spanish empire.

This special topic upper level seminar departed from our program’s exclusive language and literature focus and provided an alternative interdisciplinary offering for Spanish majors. The main learning goals were: students will read, think, and write critically; students will develop oral presentation techniques with emphasis on abstract,

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the field of research in DH. For these researchers, the possibility to complete experiential work and to achieve learning based on project development allows students to think critically by means of digital methods. Anne Burdick et al., *Digital Humanities* (Cambridge: MIT Press, 2012), 134. Similarly, Katherine M. Faull and Diane Jakacki insist that the integration of undergraduates in the classroom, research, and work context of digital humanities is necessary for a humanistic vision of education. Katherine M. Faull and D. Jakacki. “Digital Learning in an Undergraduate Context: Promoting Long-Term Student-Faculty Place-Based Collaboration” in *Digital Scholarship in the Humanities* 30, no. 1 (2015): 176-182.

comparison and contrast, formal analysis, and the formulation of questions and topics leading to an individual thesis and/or critique; student will engage in intensive practice of analytical writing with emphasis on the construction of a thesis, argumentative restructuring, use of theory and secondary sources to support argumentation, and review of multiple drafts; students will gain an appreciation of the richness and complexity of texts and their relation with other literary genres; students will acquire an understanding of the historical, social, material, and biographical conditions of authors and texts; and students will practice and reflect on the use of digital humanities programs applied to the field of literary and historical studies. These objectives comply with departmental expectations and, at the same time, bolster Grinnell College's institutional mission of "graduating women and men who can think clearly, who can speak and write persuasively, and even eloquently, who can evaluate critically both their own and others' ideas, and who are prepared in life and work to use their knowledge and their abilities to serve the common good."<sup>4</sup> Selected course readings included theoretical texts on space and urban studies, literary texts, primary texts, and secondary articles.

*Designing Empire* allowed me the unique opportunity to experiment with progressive digital pedagogy while simultaneously adhering to my institution's rigorous curricular expectations. However, several important institutional factors also contributed by providing the necessary expertise, budgetary relief, and resources for me to engage thoroughly in the digital humanities. For one, Grinnell College committed in the past four years to foster the application of digital humanities methods in undergraduate teaching and research. A well-equipped digital laboratory, the Digital Liberal Arts Collaborative, provides the space, technology and specialized talent to support innovation in digital pedagogy.<sup>5</sup> The laboratory is staffed by a well-trained team of instructors and IT specialists who assist novice and expert faculty alike in the implementation of digital projects. External grant funding has been critical to support training and collaboration beyond our institutional limitations. In this regard, Grinnell College, in collaboration with the University of Iowa, sought and received an important grant to promote the digital humanities at an inter-institutional level. *Digital Bridges for Humanistic Inquiry* (2014-2018) was a four year grant that promoted training, innovation, and dissemination in digital humanities pedagogy. Generously funded by the Andrew Mellon Foundation this grant provided opportunities for faculty, staff, and students from both institutions to learn, work, and research together. Three consecutive summer institutes and multiple academic year workshops familiarized me with text analysis, mapping, data visualizations, online exhibits, and digital storytelling. A semester-long fellowship helped advance my digital projects. This training and expertise was indispensable in moving my digital pedagogy forward. Institutional and faculty endorsement of undergraduate research experiences provided additional impetus to my work. In April 2016, the Grinnell College faculty voted to guarantee a research experience for every student as follows: "Student research is focused inquiry supervised by a faculty member that seeks to answer or explore an intellectual and/or creative problem or question. Grinnell College seeks to provide every student an opportunity to pursue research and share the product publicly." Our faculty agreed that a research expectation, building on a student's broader course of study, would also be incorporated into departmental guidelines and used for curricular planning. To

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<sup>4</sup> <https://www.grinnell.edu/about/mission>

<sup>5</sup> Digital Liberal Arts Collaborative. <https://www.grinnell.edu/academics/centers-programs/ctla/dlac>

comply with this requirement, I turned to digital humanities assignments to introduce undergraduates to alternative research in the humanities. While I was positive that our majors were acquiring solid traditional research and analytical skills when writing research papers, it was indispensable to introduce them to the most current technology, software, and methods. I was also convinced that digital projects would allow all students to strengthen skills in teamwork, negotiation, peer to peer mentoring and collaborations.

### **Getting up to speed**

Using digital programs in the classroom for the first time can be intimidating and challenging for any instructor. The best advice I received from more experienced colleagues was to start small. In 2014, I experimented in my advanced seminar *El Ingenioso Hidalgo Don Quijote de la Mancha* with a short assignment using the digital text analysis program NVivo. NVivo might not seem like a good choice today as it is a proprietary software and requires users to pay for a license. However, five years ago, my institution had recently purchased the program and I was strongly encouraged to use the resources in place.<sup>6</sup>

NVivo is a qualitative data analysis computer software package designed for qualitative researchers working with very rich text-based and/or multimedia information, where analysis on small or large volumes of data are required. The program has three main functions: word frequency, word search, and coding. The "word frequency" function generates a list of the most recurrent words in the text within certain extension and type parameters and creates a "cloud" of words as a visual representation of this information. In this visualization, the frequency of the word corresponds to its size in the image. That is, the most used words in the text take more real space in the cloud. The second "word search" function gives us the opportunity to find a specific word or phrase within the text. This function has the option of creating a "word tree" that presents the phrases associated with certain keywords. Finally, NVivo includes the option of "coding" a text. This function allows you to mark the text and save the relevant appointments in "nodes" related to the subjects of interest of the researcher. This coding function is comparable to the process of reading a printed text and highlighting citations related to the same subject. With two or more texts, NVivo can also create an encoding matrix that compares two texts with citations stored in the same node. The utility of each function depends on the type of analysis in question. For example, the word cloud does not provide specific or quantitative information, but it serves to visualize general ideas in the text. On the other hand, the search for word frequency facilitates a more technical analysis by allowing the incorporation of statistics that can be exported to Excel. Being able to code the text by means of relevant topics is useful to organize specific appointments and look for thematic patterns in the text. Similarly, the "word tree," which displays the phrases surrounding the main word, reveals patterns or associations between certain words that may not be so clear in a cursory reading of the text in question.<sup>7</sup>

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<sup>6</sup> Today there are simpler and more powerful open source text analysis tools available that are commonly used in college classrooms. For instance, Voyant <https://voyant-tools.org/> offers interesting visualization options. Also, dataBasic.io <https://databasic.io/en/> offers a set of introductory tools and a user-friendly interface.

<sup>7</sup> See NVivo: <http://www.qsrinternational.com/nvivo-product>

To introduce the program, I grouped students and assigned sections of the digitized text of *Don Quijote* asking them to apply all of NVivo's functions to their text selection. They wrote a three page essay interpreting their findings and a separate reflection comparing and contrasting traditional reading/ analysis with digital analysis. Students preferred close reading with a highlighter to relinquishing control to machine analysis. They also found my instructions and grading criteria ambiguous.

The following summer I worked with Alex Claycomb '18, a second year student at the time, to assess student reactions from the Spring 2014 course and redesign the assignment. I also participate in the grant's first Digital Bridges Summer Institute to explore mapping, 3D visualization, and exhibition creation tools that inspired me to expand the toolkit and scale-up the scope of the project to include not just textual representations of early modern Spanish cities, but also visual and geographic representations. We planned using NVivo to buttress the traditional humanistic experience by conducting a distant reading analysis to detect patterns that then guided a more traditional close reading of the text. We wanted students to discover interesting recurrences and collect textual evidence to write their essays. We also adopted Timemapper.js, a free open access program that allows you to create a map and a timeline in the same visualization.<sup>8</sup> Our DH specialist recommended this program because it allows students to visualize changes through time in a geographic area, practice oral presentations, and support an argument. Today, however, there are many other mapping options available such as Google My Maps, which is free and straightforward to use, and Kepler.gl, a fairly recent, free mapping platform with easy to use introductory mapping tools. Kepler.gl claims to be a powerful open source geospatial analysis tool for large-scale data sets.<sup>9</sup> Finally, we planned on using the program Omeka, a free, flexible and open source web publishing platform for displaying library files, museums, archives and academic collections and exhibitions. There is also a licensed version that offers more visually appealing templates and even includes the possibility of integrating a geolocation plugin, a feely available extension of the software that makes it possible to place an object at a geographical location on a map. My course, however, worked with the free version, Omeka.net. Omeka's main advantage is its user-friendly design that allows students to focus on content and interpretation rather than programming.<sup>10</sup> Students would complete a final project in Omeka curating images with well researched historic and cultural context and integrating the spatial and urban planning theory studied during the semester.

An important concern at this time was how to preserve academic rigor without sacrificing student interest. More importantly, I was concerned with controlling student anxiety and frustration. Most students were not accustomed to using computer programs and were not in the habit of quantifying evidence, yet I wanted them to work comfortably and enthusiastically in the required assignments. It was clear to me that my teaching had to be adapted as well.

Preparatory work continued during Fall 2015, the semester before teaching the course. When Alex and I felt comfortable with the digital tools and their limitations, we developed detailed guidelines for the assignments. Each assignment included a completed

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<sup>8</sup> See: <http://timemapper.okfnlabs.org/>

<sup>9</sup> See <http://kepler.gl/>

<sup>10</sup> See: <https://omeka.net/>

digital version for students to visualize the possibilities of the software and understand the stated expectations. The models (or sandboxes) would also function as a practice space and help alleviate student frustration. As an additional measure to control student anxiety I also instituted a digital humanities peer mentor. I hired Alex to help students as a peer to peer mentor in the upcoming semester. He would train students, hold office hours, and be available for technical assistance.

When the course began I informed enrolled students of the digital nature of the course as well as the extensive institutional resources available to support our work. I made students aware of the applications of digital humanities in literary and historical studies and emphasized the course's comparable rigor and intellectual sophistication to other Spanish seminars. The students showed enthusiasm and interest in the proposal. At the end of the semester they completed an evaluation on the digital component of the class as well as the regular end of course evaluation.

The final syllabus required students to complete a series of scaffolded assignments with various digital tools. By scaffolded I mean a writing process that begins with a thesis and proposal and proceeds with the writing and revision of multiple drafts until a polished final draft is submitted. Students used NVivo to compare and contrast word usage and thematic content in two letters written by Hernán Cortés. They also used NVivo to complete pre reading and prewriting exercises. Next, using TimeMapper.js, students plotted on a map the communities that were *required* to complete a *relación geográfica* for King Philip II. They compared this visualization to one depicting the communities who *actually completed* the important survey. They created a chronology to contextualize the visualization. Finally, students completed a final project on early modern visual and textual representations of a selected city. They curated images and texts to populate a collective Omeka exhibit. At the end of the semester, they created a prototype Omeka website that presented competing analyses of representations of early modern Spanish Atlantic cities.

### **Assessment**

The Center for Teaching and Learning at Grinnell College helped me develop a written assessment of the course's digital components. This was done at my request to gather more quantifiable feedback from my course and determine what the students perceived as the benefits and challenges of this new course. The eight students enrolled in the course completed the ten-question survey with their regular end of course evaluations. The ten questions from the anonymous survey corresponded with college wide learning goals. The results were all fairly positive revealing a mean and median above 3 on a scale from 1 to 5. Thus, the scores indicate a global or overall sense of agreement with the use of digital humanities tools. Only six of seventy seven usable responses stated disagreement with the prompt. Please see appendix A for a sample of the survey with the questions and the median score for each question (number in bold).

### **Outcomes**

NVivo continued to pose many challenges and cause more frustration in relation to the other programs used. Most of the students reported ease in learning and managing the program and could collect a set of data including frequencies, patterns, and nodes. However, once they had the data at hand, the students were not comfortable integrating

statistical information in their argumentation. While the students were familiar with citing and using textual and bibliographical references, numbers and statistics were a serious challenge for many of our humanities majors. In a future iteration of the course I will include a module on analyzing and writing about data.

On the other hand, the second assignment using Timemapper was well received. The students reported great satisfaction with this program. It was easy to use and allowed them to create interesting and geographically accurate visualizations. The students presented their visualizations to the rest of the class with great eloquence and never questioned the tool's usefulness. The one reported negative aspect was that access required setting up a personal Twitter account. Many students were annoyed with having to use social networks for academic matters. From a pedagogical point of view, the Timemapper assignment was an excellent prelude to the final Omeka project since it brought to my attention which students needed more help building an image-based argument, an indispensable skill for the final project. In addition, the assignment was very effective in getting the students to test out research ideas that eventually inspired the final project with Omeka.

Omeka was the most successful, albeit time consuming, assignment. The students did not have any difficulty learning the program and reported feeling satisfied with the rigorous research completed. Another advantage was that all exhibits populated a collective website. Sharing the virtual space and administrative duties established mutual respect and careful management of the site among students. Student however voiced some disappointment with the aesthetic aspects of Omeka. The exhibits, completed with the free version of Omeka, lacked appeal, especially when compared to the model exhibits of the paid version. More specifically speaking: the program lacked the possibility of personalizing each student's collection of images. Equally problematic was the fact that the connection between a geographical space and an object described in the collection could not be emphasized. This issue detracted from the collection and did not help to emphasize the textual argumentation proposed so effectively by the students. This problem would have been averted had we had access to the paid Omeka platform.<sup>11</sup>

I cannot emphasize enough the positive aspects of training and integrating a digital humanities peer mentor in your classroom. During the past three years I have had the opportunity to collaborate closely with student Alex Claycomb '18 and observe his development in digital humanities expertise. More importantly, this experience has helped hone his planning, organizational, and communication skills that will come in handy as he prepares for a career in academia. In an exit statement Alex Claycomb '18 commented on the crucial nature of his position: "I think the work of a Digital Humanities Mentor was very important for the goal of this class. While the professor had broader visions for the project and obviously guided my work, I gained the more specialized knowledge to be able to make recommendations and provide advising. At the same time, while she was busy teaching the course, I was able to provide intimate support to the students on the more challenging aspects of Digital Humanities work, providing them with the tools they needed

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<sup>11</sup> It has recently come to my attention that my students' disappointment with Omeka could have been easily resolved had we used the paid version of the program. Another possibility now available that does not require paying for the licensed version of Omeka is to host one's own site with Reclaim Hosting, a site offers a one-click install of Omeka as a part of its affordable web hosting services. In my particular situation all hosting has to be in the Grinnell website and thus I cannot adopt this excellent suggestion.

for success.” He added that the biggest challenge in this role was “to find a healthy balance between allowing them to work independently and providing guidance. In the end, I found it beneficial to establish very fixed hours of availability with the goal of organizing my work load.”

The summer after teaching the course I attended the Iliads Conference at Hamilton College in July 2016. There, with the director of the Digital Liberal Arts Collaborative at Grinnell College, Rachel Schnepper, and a student from my *Designing Empire* course, Prisca Kim '16, we sought suggestions from visiting experts on how to improve the physical appearance of the course Omeka site. We built a Wordpress website, that could be easily hosted by my institution, to function as the landing page and where all the exhibitions could be linked to. In Fall 2017 Alex and I resumed work on the website which included a thorough copyediting and multiple aesthetic improvements. The Omeka site has now been migrated to the public college server. The course website can be viewed here: <http://omeka1.grinnell.edu/CiudadesHistoricas/>

As I write this, my goal is that students in my upcoming *Designing Empire* seminar will feed the site with new curated visualizations of other colonial cities of the Spanish Empire of the Habsburgs. The integration of digital tools in the literature classroom provides students with basic training in digital applications, encourages them to think in a quantitative ways, and challenges them to consider the discipline of literature in alternate ways. While they refine analytical and argumentative writing skills they also cultivate team building and collaboration skills. My student assistant Alex Claycomb '18 corroborated my enthusiasm for DH assignments in his exit statement: “The digital humanities is to me a promising option for integration into humanities courses. It provides new opportunities for students and researchers alike and can be a useful tool to support and expand traditional research methods.”

Finally, while the programs we used in the first iteration of the course are quickly being replaced by more efficient and user friendly ones, and I will likely have to update them in the next iteration of the course, the skills students gain continue to make my effort worthwhile.

## **Conclusion**

While Liberal Arts colleges claim to encourage and promote creativity and exploration in the modern language classroom, the reality is that most continue to endorse the hegemony of the research essay as the disciplinary standard. In our noble pursuit of adequately preparing our undergrads for professional and graduate schools we focus exclusively on the teaching of writing, argumentation, and textual analysis through the completion of a well-researched final paper. An exclusive emphasis on the research essay has created a generation of writers, albeit good writers, that have become mechanized in their approach to the field. Familiarizing students with a digital humanities tool kit allows undergraduates to develop creative ways of seeking, arriving at, and dissecting data, text and image. DH encourages the process of exploration and de-stresses the importance of a final product, allowing students the freedom to explore new ways of visualizing, comparing, analyzing, and exhibiting text and image. While my experiences in DH pedagogy have revealed student frustration in learning and integrating DH software programs in their assignments, I also have evidenced their growth as team members, thinkers, and innovators of early modern literature. Dealing and engaging with new

technology, despite the frustration and rejection that our students experience, allows them to produce more engaging and original work while expanding and strengthening their tolerance for ambiguity and uncertainty, valuable soft skills applicable in their future studies and workplaces.

## Appendix A

Course evaluation for SPN 395 Designing Empire.  
Number in bold corresponds to median score for that question.

### Spanish Seminar: Designing Empires

The Center for Teaching, Learning & Assessment seeks to gain insight into the relationship between Digital Liberal Arts projects such as these and learning outcomes. In this effort, we seek your assistance by asking you to read and respond the underlined prompts that follow.

Each of the underlined prompts include *italicized examples* as elaboration of the prompt. **Please note:** the *italicized* examples of possible manifestations provided are not exhaustive.

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For each of the prompts, we ask you to rate how strongly you disagree or agree with them on a scale of one to five with, where one is “Strongly disagree” and five is “Strongly agree.” Please circle the level of agreement that most accurately reflects your opinion on the prompt.

The projects improved your ability to think critically. *Demonstrated by an ability to evaluate and use quantitative or qualitative evidence moving from number/anecdotes to argument and consistent theme.*

1) Strongly disagree 2) Disagree 3) Neither agree or disagree 4) Agree 5) Strongly agree  
Not Applicable **3.88**

The projects improved your ability to analyze the work of others. *Manifested by how you respond to, interpret meaning and make critical judgments about specific work(s) relevant to the culture, time and space they were created in.*

1) Strongly disagree 2) Disagree 3) Neither agree or disagree 4) Agree 5) Strongly agree  
Not Applicable **3.13**

The projects improved your ability to think creatively. *Exemplified by developing new ways of thinking in relationship to your approach to Spanish, conducting research, carrying out tasks, solving problems and or meeting challenges.*

1) Strongly disagree 2) Disagree 3) Neither agree or disagree 4) Agree 5) Strongly agree  
Not Applicable **4.00**

The projects improved your ability to use evidence to respond to questions. *Evidenced through the use of the rules of evidence in this discipline to support an argument.*

1) Strongly disagree 2) Disagree 3) Neither agree or disagree 4) Agree 5) Strongly agree  
Not Applicable **3.75**

The projects improved your ability to communicate clearly. Manifested by an increased ability to communicate in non-verbal (visual) modes or an ability to express ideas in more than one language.

1) Strongly disagree 2) Disagree 3) Neither agree or disagree 4) Agree 5) Strongly agree  
Not Applicable **4.13**

The projects improved your ability to continue learning independently. Exemplified when approaching work and personal life with an attitude that learning is lifelong, possible and desirable.

1) Strongly disagree 2) Disagree 3) Neither agree or disagree 4) Agree 5) Strongly agree  
Not Applicable **3.83**

The project improved your ability to approach questions from multiple perspectives. Evidenced by a familiarity with non-US perspectives, a desire to listen and respond appropriately to opposing views by using multiple disciplinary perspectives.

1) Strongly disagree 2) Disagree 3) Neither agree or disagree 4) Agree 5) Strongly agree  
Not Applicable **4.00**

The project improved your ability to represent a diversity of ideas and perspectives. Illustrated by an ability to address an issue from multiple disciplinary perspectives and an appreciation for the effects of discrimination and bias on opportunities and judgments.

1) Strongly disagree 2) Disagree 3) Neither agree or disagree 4) Agree 5) Strongly agree  
Not Applicable **3.88**

The project improved your understanding of a core body of knowledge. Demonstrated by the successful completion of courses in your department that support inquiry.

1) Strongly disagree 2) Disagree 3) Neither agree or disagree 4) Agree 5) Strongly agree  
Not Applicable **3.38**

The projects improved your ability to employ modes of inquiry appropriate to your field. Manifested by the completion of independent projects or the completion of a major or concentration.

1) Strongly disagree 2) Disagree 3) Neither agree or disagree 4) Agree 5) Strongly agree  
Not Applicable **3.63**