

# Keeping Libraries at the Forefront of AI in the Classroom

Enhancing Assignment Creation with  
Alethea and Leganto



Jessie Ransom | Director, Product Management

# Our teaching and learning framework



## Leganto course materials solution

- Automatically links course materials with the library collection
- Connects library to the learning management system (LMS)



## Alethea engagement solution

- Chat-based interaction with content
- Personalized assistance
- Drives critical thinking
- Complements teaching objectives

# State of AI in the Classroom



# What we heard from instructors

“

*I built a course using AI. AI wrote the syllabus for me and selected all the materials.”*

*Absolutely not. Once I use AI I’m giving up”*

*There’s a faculty identity crisis. AI is upturning a lot of things.”*

*I’m open to AI. Many are resisting AI, but we have to learn it.”*

# How much do we really know anyway?

Digital Education Council Global AI Faculty Survey 2025 | Section 1. AI in Teaching Today

## 61% of faculty have used AI in teaching

- Half (49%) report they don't use AI tools in the classroom

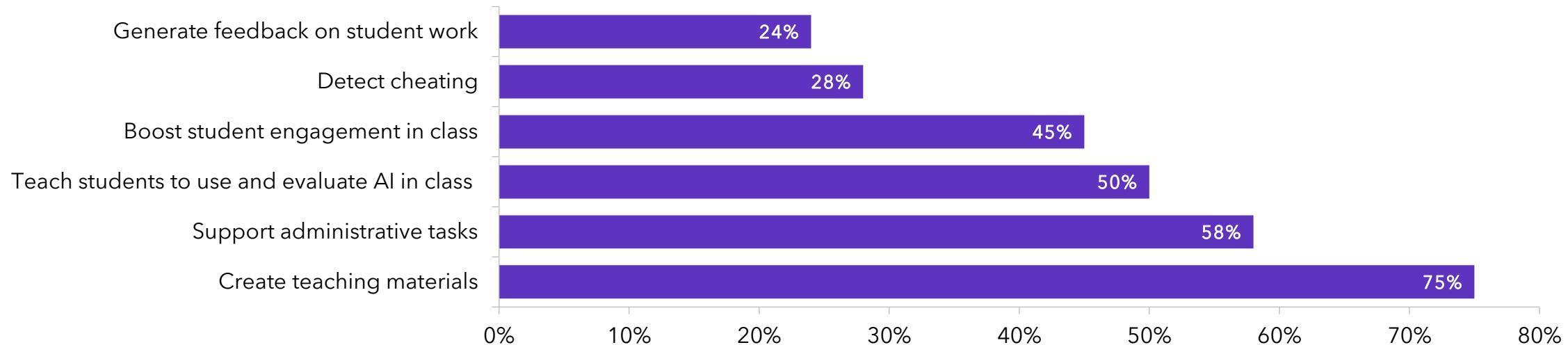
AI in Education

Just 12 percent of faculty use AI for instruction

- AI usage surged: According to our 2024 GenAI Report, AI usage in classrooms surged with 45% of higher education (HED) faculty and 51% of K12 teachers using AI tools, up from just 24% in 2023. For both HED and K12, the five most common use cases among educators include lesson planning, completing administrative tasks, supporting lectures, facilitating student activities and creating assessments. The

# Faculty are using AI to support teaching...

61% of faculty have used AI in their teaching



“

*“AI may flip the classroom. We can allow students to learn the basics at home with AI and then go deeper into the discussion in class.”*

– David Veredas, Vlerick Business School  
([Financial Times](#), March 25, 2024)

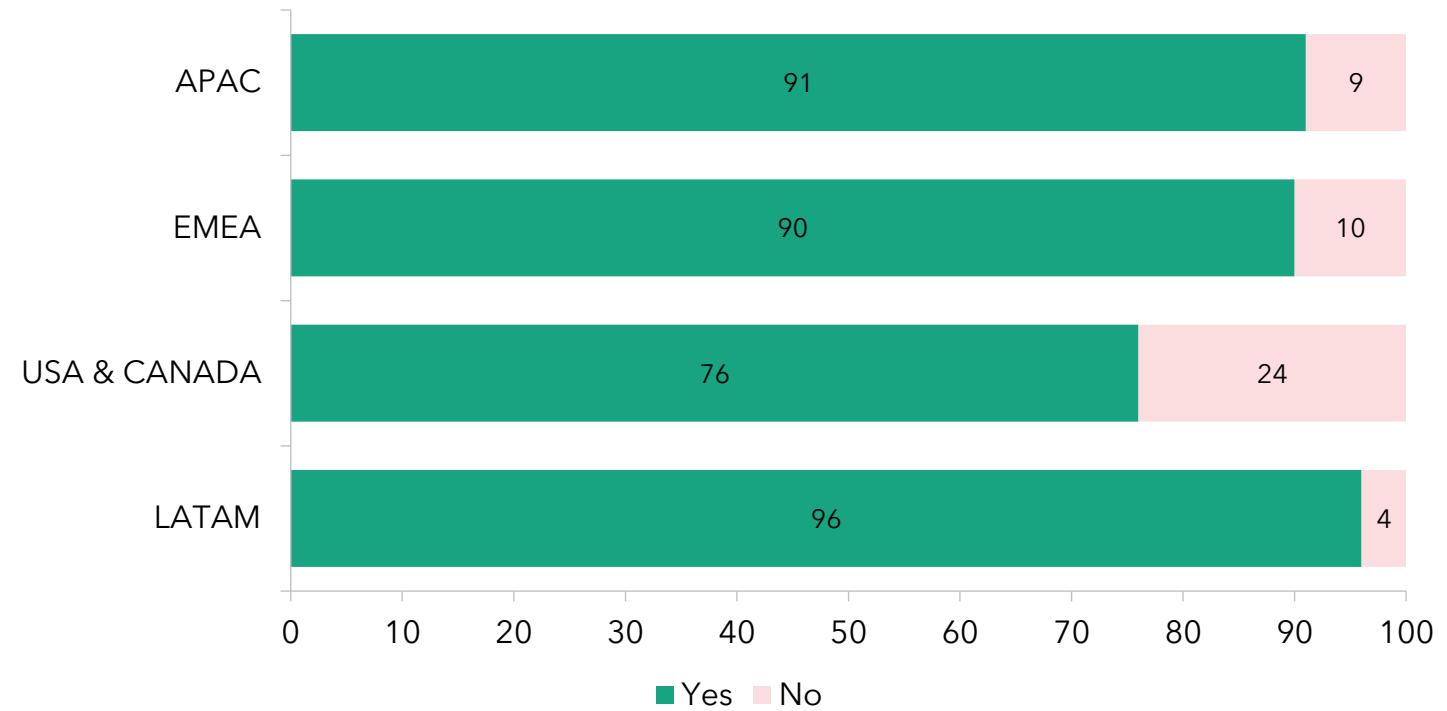
([Digital Education Council, 2025 Global Faculty Survey](#))

# ...and more expect to use AI in the future

86%

of faculty globally say  
they see themselves  
using AI in teaching  
in the future

Faculty view on whether they will use AI in the future by region



(*Digital Education Council, 2025 Global Faculty Survey*)

# Students are heavy users of AI...

86%

of students already  
use AI in their studies

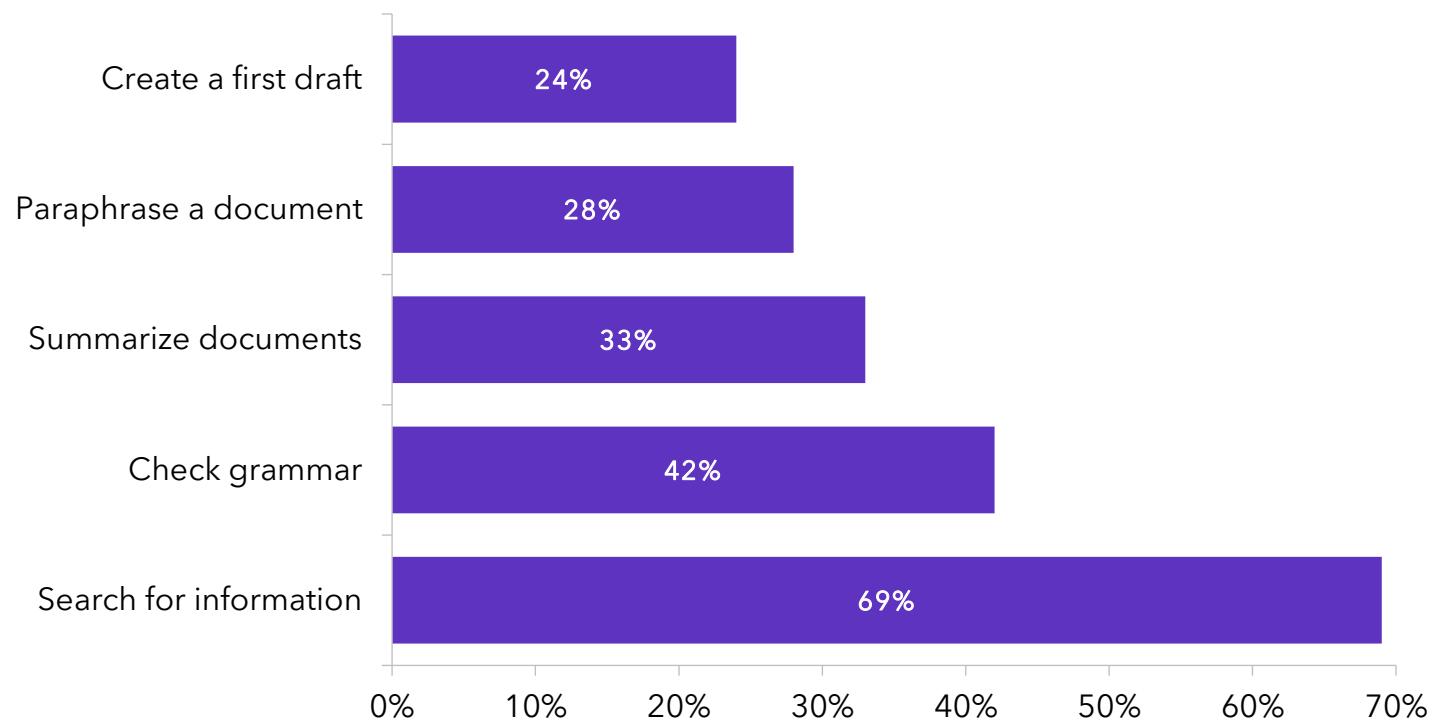
54%

of students  
use AI weekly

24%

of students  
use AI daily

Student's AI use cases



([Digital Education Council, 2024 Global Student Survey](#))

# ...but they have their own concerns



## Knowledge gaps

- 58% of students feel they lack sufficient AI skills and knowledge
- 48% feel unprepared for an AI-enabled workforce



## Institutional concerns

- 55% believe over-reliance of AI in teaching decreases the value they receive
- 60% worry about the fairness of AI evaluation
- 61% are concerned about privacy

“

*“My class has been accused of using AI before because our translations had ‘too few’ mistakes. We were all concerned that putting a lot of effort and dedication into our work can now be misinterpreted as using AI, which is very scary.”*

– Student

*[The Times \(UK\), April 24, 2025](#)*

# Ethical considerations must be front and center



Data privacy



Bias and fairness



Equitable access to tools



Accuracy



Academic integrity



Impact on critical thinking



Environmental concerns



Teacher-student dynamics

“

*If not carefully integrated, these tools can lead to an isolated learning experience where students interact more with technology than they do with their peers or instructors.*”

– Katalin Wargo and Brier Anderson

[EDUCAUSE, 2024](#)

# Library leadership in AI adoption is critical



## Librarians are well-positioned to:

- Teach AI literacy and ethical use
- Support faculty and students in navigating and evaluating AI tools
- Advocate for equitable access and mitigate digital divides
- Collaborate with faculty on assignment design that encourages critical thinking over shortcircuiting



*"Just as libraries once championed print, digital, and information literacy, we are now well-placed to become key players in advancing AI literacy as technology shapes the future."*

– Leo S. Lo, Dean/Professor  
University of New Mexico

[AI Literacy Guide](#), Spring 2025

# Supporting AI in the classroom



# Faculty feedback on course materials

“

*I would want to know right away if something was in the library. This is critical.”*

# Leverage the library for student access

## 1. Upload file

**The Art of Storytelling**  
WRTG 245

Time: 1:30-4:30pm, Mondays  
Building 4, Room 398  
Instructor: Professor Reed  
Office: 555 South Street  
Office Hours 9:00-10:30am Tuesdays  
Email: email@email.com

**Course Summary**

Unlock the secrets of captivating storytelling in this comprehensive creative writing course. "The Art of Storytelling" is designed to help aspiring writers develop their unique voice and master the techniques needed to create engaging and memorable stories. Through a combination of lectures, writing exercises, and peer reviews, students will explore the fundamental elements of narrative craft, including character development, plot structure, dialogue, and setting.

**Course Objectives**

- Understand the key components of effective storytelling.
- Develop well-rounded characters that resonate with readers.
- Construct compelling plots with clear beginnings, middles, and ends.
- Enhance your writing with vivid descriptions and immersive settings.
- Master the art of writing realistic and engaging dialogue.
- Learn techniques for editing and refining your work.
- Gain confidence in sharing your stories with others.

**Required Materials**

Our weekly readings will largely come from these books. I suggest you buy a copy of each.

- King, Stephen. *On Writing : A Memoir of the Craft*. Scribner, 2000.
- Elements of style by William Strunk Jr, 2012

**Attendance Requirements:**

- Students are allowed a maximum of [number] unexcused absences during the semester.
- Excused absences must be documented and approved by the instructor in advance or as soon as possible in the case of emergencies. Acceptable reasons for excused absences include illness, family emergencies, and official university activities.
- Students are responsible for catching up on any missed material and assignments due to absences.

**Consequences of Excessive Absences:**

- Exceeding the allowed number of unexcused absences may result in a reduction of the final course grade.



## 2. Leganto links to library

The Art of Storytelling

Published

Link to course

List info

...

**Required Materials** (2)

**On Writing: A Memoir of the Craft**  
Book | King, Stephen, Twentieth anniversary edition.; Scribner trade paperback edition., New York :, Scribner, 2000. Total pages 1 online resource (288 pages)  
[View online](#)

**Elements of Style**  
Book | Strunk Jr, William, New York :, Start Publishing LLC, 2012. Total pages 1 online resource (48 pages)  
[View online](#) • [More options](#)

**Week 1: Introduction to Storytelling** (4)

**Writing Down the Bones: Freeing the Writer Within**  
Book | Goldberg, Natalie, Cameron, Julia, Addison, Bill., 30th anniversary edition., Boulder :, Shambhala, 2016. Total pages 1 online resource (218 pages)  
 Note: chapter: Writing is not a McDonald's Hamburger  
[View online](#)

**Is Chatgpt a menace for creative writing ability An experiment**  
Article | Niloy, A. C. and Akter, S. and Sultana, N. and Sultana, J. and Rahman, S. I. U., Journal of Computer Assisted Learning, 40(2), 2024  
[View online](#) • [Read article](#)

# Faculty feedback on course materials

“

*I'm always mindful of usefulness and applicability. I change at least one thing per term.”*

*I only get the course confirmation a month before teaching. I don't have time to discover new content.”*

# Streamline the discovery of new resources

The image displays three distinct library discovery interfaces side-by-side, illustrating how they can be integrated to streamline resource discovery.

- ExLibris Leganto:** A screenshot of the library's main interface. It shows a sidebar with 'Lists' and 'Favorites'. The main area is titled 'Introduction to Philosophy' and lists 'Introductory Readings' (4 items). Each item includes a thumbnail, title, author, and a brief description. For example, 'Mind and soul' is described as a 'Book Chapter' by Matthews, Eric, published by Head of Philosophy Publishing Plc, 2005. Other items include a book chapter on feminist philosophy, a Crash Course video on philosophy, and an article on the nature of philosophy.
- Search the library:** A screenshot of a library catalog search results page. The search term is 'pop culture philosophy'. It shows 20 results out of 299. Each result includes a thumbnail, title, author, and availability information (e.g., Online, Physical). One result is 'Introducing philosophy through pop culture' by Irwin, William, 1970-; Johnson, David, published by Hoboken, NJ: Wiley, 2015.
- EDUC 309: Methods & Materials for Teaching Reading II:** A screenshot of a course-specific recommendation page. The course title is 'EDUC 309: Methods & Materials for Teaching Reading II'. The page is titled 'Explore Recommendations' and features a grid of 12 items categorized under 'All topics' (Character development, Plot structure, Setting and description, Dialogue writing, Editing and revision). Each item has a thumbnail, title, description, and a 'Saved Items' button. Examples include 'Writing Basics - Unit 7: Revision Basics' (PDF, 45 min), 'Improve Your Writing Skills' (eBook, 30 min per lesson), and 'ENGL 101 Rhetoric & Composition' (eBook, 3 hr).

**Early mockup** (highlighted in a purple box): A label is placed over the course recommendation page to indicate an early version of the interface.

# Faculty feedback on course materials

“

*It's "expensive" to change the content, because now I have to think of the implications for assignments and learning."*

# Discovery is only the first step

EDUC 309: Methods & Materials for Teach... Published Principles of Ed... List info ⚙ ...

+ Add Manage Sections Filter Search Expand view

Lists Favorites

Section 1: History and Theories (3)

 **Nursing diagnosis handbook : an evidence-based guide to planning care**  
Book | Ackley, B. J.; L. Ackley, B. J., Ladwig, G. B., & Makic, M. B. F. (2015). *Nursing diagnosis handbook: an evidence-based guide to planning care* / [edited by] Betty J. Ackley, Gail B. Ladwig, Mary Beth Flynn Makic (Eleventh edition.). Elsevier.  
Full details ⚙ ...

 **The design of everyday things**  
Book | Norman, Donald A., Revised and expanded edition., New York, New York :, Basic Books, [2013]. Total pages 1 online resource (366 p.)  
Note: We will use this book as an introduction to the course as a whole.  
Due: Jul 29, 2021 Essential Reading list [View PDF](#) [Create assignment](#)

 **Come as you are : art of the 1990s**  
Book | Ackley, B. J.; L. Ackley, B. J., Ladwig, G. B., & Makic, M. B. F. (2015). *Nursing diagnosis handbook: an evidence-based guide to planning care* / [edited by] Betty J. Ackley, Gail B. Ladwig, Mary Beth Flynn Makic (Eleventh edition.). Elsevier.  
Note: We will use this book as an introduction to the course as a whole.  
Due: Jul 29, 2021 Essential Reading list [View online](#)

Section 2: Teaching reading and writing (3)

7 7 7

# Alethea

AI-assisted platform to support *deep* student engagement with academic texts

## What is Alethea?

In 2018, the University of Surrey applied for two patents. Within these two patents, DABUS created a beverage container and a device that can help with search and rescue emergencies. 38

Show less



Device for the Autonomous Bootstrapping of Unified Sentience (DABUS) is a system of neural networks created by Stephen Thaler at the University of Surrey. Using these neural networks, DABUS is able to create

Show less



In 2018, the University of Surrey applied for two patents. Within these two patents, DABUS created a beverage container and a device that can help with search and rescue emergencies. 38

Show less



DABUS created a device that could be used to attract attention in cases of emergency. This beacon uses electrical pulses to an LED light at a fractal dimension easily recognized by humans (See: Figure 4. By analyzing brain recognition patterns and research, DABUS was able to create a beacon that mirrors patterns recognized by human brains so that this beacon could be easily spotted, even in a busy distracting environment. 40

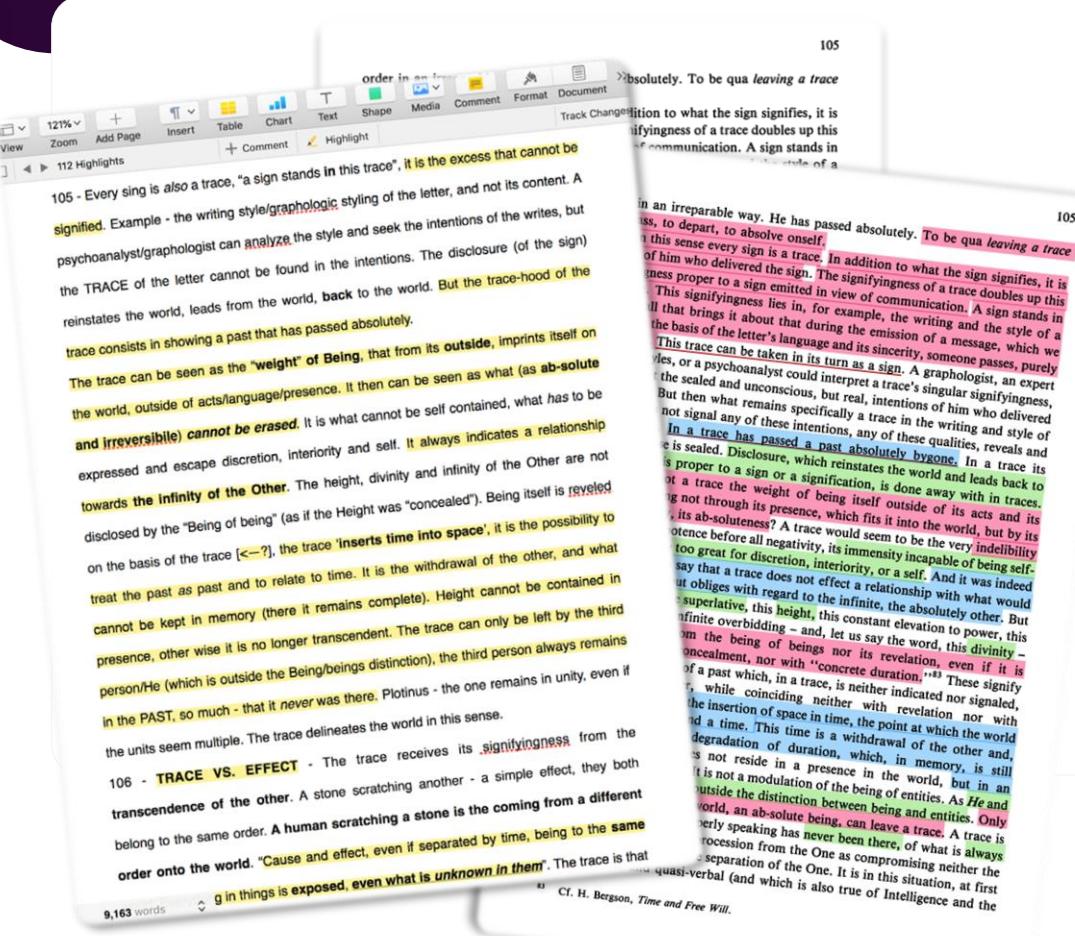
ALETHEA COACH

Let's consider the DABUS case from your highlights. How do the inventions created by the AI robot DABUS relate to the issue of granting intellectual property rights?

The DABUS AI was created to create two new products, therefore arising the question is it the creation of DABUS's right to those ideas/products, or is it the AI's product, therefore the non-entity's property?

Exactly, the DABUS case raises important questions about intellectual property rights for AI-generated inventions. Now, let's consider the U.S. Patent Office's stance on this issue. How has the USPTO sought public input on the impact on patents?

# Student academic coach

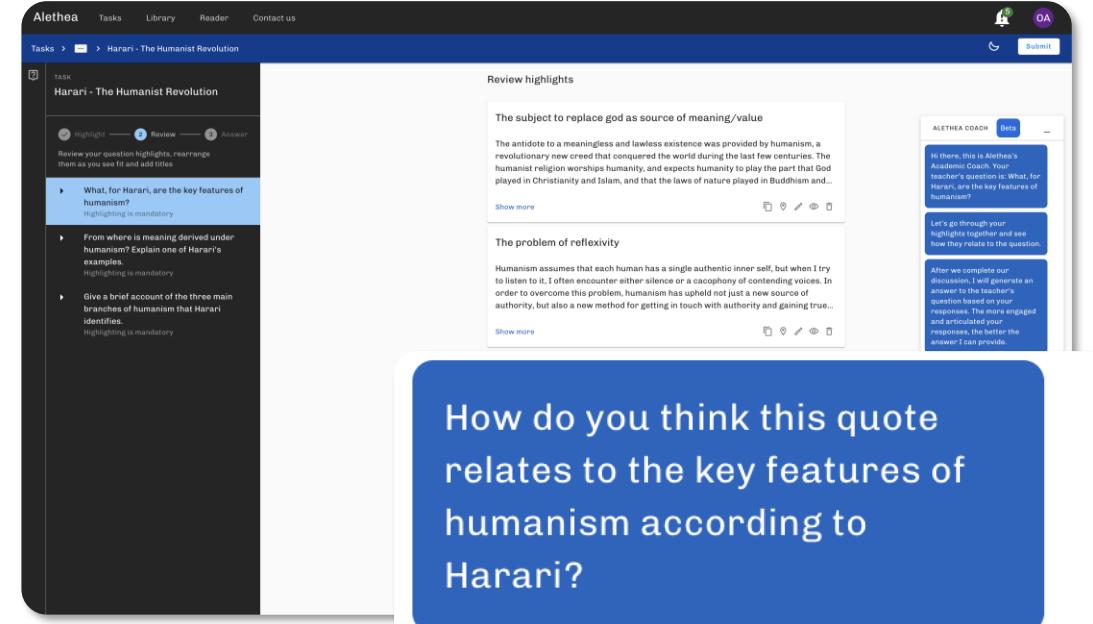


105 - Every sign is also a trace, "a sign stands in this trace", it is the excess that cannot be signified. Example - the writing style/graphologic styling of the letter, and not its content. A psychoanalyst/graphologist can analyze the style and seek the intentions of the writes, but the TRACE of the letter cannot be found in the intentions. The disclosure (of the sign) reinstates the world, leads from the world, back to the world. But the trace-hood of the trace consists in showing a past that has passed absolutely.

The trace can be seen as the "weight" of Being, that from its outside, imprints itself on the world, outside of acts/language/presence. It then can be seen as what (as absolute and irreversible) cannot be erased. It is what cannot be self contained, what has to be expressed and escape discretion, interiority and self. It always indicates a relationship towards the Infinity of the Other. The height, divinity and infinity of the Other are not disclosed by the "Being of being" (as if the Height was "concealed"). Being itself is revealed on the basis of the trace [←?], the trace 'inserts time into space', it is the possibility to treat the past as past and to relate to time. It is the withdrawal of the other, and what cannot be kept in memory (there it remains complete). Height cannot be contained in presence, otherwise it is no longer transcendent. The trace can only be left by the third person/He (which is outside the Being/beings distinction), the third person always remains in the PAST, so much - that it never was there. Plotinus - the one remains in unity, even if the units seem multiple. The trace delineates the world in this sense.

106 - **TRACE VS. EFFECT** - The trace receives its signifyingness from the transcendence of the other. A stone scratching another - a simple effect, they both belong to the same order. A human scratching a stone is the coming from a different order onto the world. "Cause and effect, even if separated by time, being to the same g in things is exposed, even what is unknown in them". The trace is that

<sup>105</sup> Cf. H. Bergson, *Time and Free Will*.



Alethea Tasks Library Reader Contact us

Tasks > Harari - The Humanist Revolution

Task

Harari - The Humanist Revolution

Highlight Review Answer

Review your question highlights, rearrange them as you see fit and add titles

What, for Harari, are the key features of humanism? Highlighting is mandatory

From where is meaning derived under humanism? Explain one of Harari's examples. Highlighting is mandatory

Give a brief account of the three main branches of humanism that Harari identifies. Highlighting is mandatory

Review highlights

The subject to replace god as source of meaning/value

The antithesis to a meaningless and lawless existence was provided by humanism, a revolutionary movement that conquered the world during the last few centuries. The humanist religion worships humanity, and expects humanity to play the part that God played in Christianity and Islam, and that the laws of nature played in Buddhism and...

Show more

The problem of reflexivity

Humanism assumes that each human has a single authentic inner self, but when I try to listen to it, I often encounter either silence or a cacophony of contending voices. In order to overcome this problem, humanism has upheld not just a new source of authority, but also a new method for getting in touch with authority and gaining true...

Show more

ALETHEA COACH Beta

In this, this is Alethea's Academic Coach. Your teacher's question is: What, for Harari, are the key features of humanism?

Let's go through your highlights together and see how they relate to the question.

After we complete our discussion, I will create an answer to the teacher's question based on your responses. The more engaged you are in the discussion, the better the responses, the better the answer I can provide.

How do you think this quote relates to the key features of humanism according to Harari?

The shifting of source of all meaning from 'god' to 'subject', and more particularly - the subject's own freewill

# Step 1- Read and Highlight to Answer Questions

Alethea Assignments Library Reader Contact us

Assignments > MUSIC ILLUATION

1 Highlight 2 Review 3 Answer

Select a question and highlight supporting evidence in the text

Discuss the relationship Hegel draws between rhythm and the inner time of the subject  
Open Ended

These three divisions—the Symbolic, the Classical, and the Romantic—have a well-established notoriety of their own, as does the idea that to each period there is a correspondingly appropriate...  
Show more

Music goes a step further in relinquishing the externality of space altogether, existing solely as sound in time. Finally, poetry withdraws even from the sound which it retains not as its real medium...  
Show more

The new focus of the Romantic art-form is thus the inward spirituality of the individual human subject: the inner life with all its vicissitudes and all its contradictions.  
Show more

The key to Hegel's transition from the purely theoretical to the concrete and particular lies in the inter-relation of three ideas: (1) the content of the art work must be concrete; (2) the form of the art work must adequately correspond to its content; (3) the Concept which is the true content of the art work is involved in a historical process of coming to self-identity. The result of these three ideas, taken together, is that the overall form of art, in terms of the nature or mode of artistic representation, must be a historically changing thing, in order to remain adequate to its historically changing content. Thus, the historical movement of art is a tracing, or shadowing, of the historical movement of *Geist*, and Hegel's three broad historical divisions of the arts corresponds therefore to three broad divisions in the history of *Geist*. These three divisions—the Symbolic, the Classical, and the Romantic—have a well-established notoriety of their own, as does the idea that to each period there is a correspondingly appropriate medium of art, so I shall not dwell on this. What concerns an aesthetics of music is what Hegel has to say about Romantic art, for which the most 'appropriate' mediums are painting, music and poetry (in ascending order of adequacy).

Romantic art is seen to differ from Classical art in the same way, and for the same reason, as the art of the Symbolic period differs from that of the Classical period.

JULIAN JOHNSON 153

the mediation of form and content, substance and spirit, or, in the language of Adorno and subsequent sociology of music, the mediation of art and society. The key to Hegel's transition from the purely theoretical to the concrete and particular lies in the inter-relation of three ideas: (1) the content of the art work must be concrete; (2) the form of the art work must adequately correspond to its content; (3) the Concept which is the true content of the art work is involved in a historical process of coming to self-identity. The result of these three ideas, taken together, is that the overall form of art, in terms of the nature or mode of artistic representation, must be a historically changing thing, in order to remain adequate to its historically changing content. Thus, the historical movement of art is a tracing, or shadowing, of the historical movement of *Geist*, and Hegel's three broad historical divisions of the arts corresponds therefore to three broad divisions in the history of *Geist*. These three divisions—the Symbolic, the Classical, and the Romantic—have a well-established notoriety of their own, as does the idea that to each period there is a correspondingly appropriate medium of art, so I shall not dwell on this. What concerns an aesthetics of music is what Hegel has to say about Romantic art, for which the most 'appropriate' mediums are painting, music and poetry (in ascending order of adequacy).

Romantic art is seen to differ from Classical art in the same way, and for the same reason, as the art of the Symbolic period differs from that of the Classical period.

Clarivate

"I like to think of it as almost the training wheels on a bicycle. We are giving students the skills and knowledge, training them to think, read, and analyze critically."

*Prof. Chrissann Ruehle,  
Management Instructor,  
Lutgert College of Business*

# Step 2- AI Academic Coach - a 24/7 Teaching Assistant

# Support for Instructors

- Generates effective reading assignments in *seconds*
- Getting your student to *actually* do their reading
- Supercharging class discussions & academic performance
- Actionable metrics & insights

The screenshot displays two main sections of the Aletheia platform. The top section is a reading assignment titled "The Animal That Therefore I Am" by Jacques Derrida. The text discusses the experience of being naked in front of an animal, with certain parts highlighted in green. The bottom section is a "Task Statistics" page for a task titled "Task Statistics" with the identifier "GEB 4890 - CRN 11168". The page shows general statistics: 35 participants and a grade average of 8.9. It includes a donut chart showing the status of participants (Pending, On time, Late, Missed) and a bar chart showing the grade distribution (0-50, 50-60, 60-70, 70-80, 80-90, 90-100). Below these are sections for "Student performance" and "Grade average". A legend on the right indicates the percentage of students for each grade range: 1 - 10, 11 - 20, 21 - 30, 31 - 40, 41 - 50, 51 - 60, 61 - 70, 71 - 80, 81 - 90, 91 - 100.

The Animal That Therefore I Am

JACQUES DERRIDA

Edited by Marie-Luise Mallet. Fordham University Press, New York 2008

Since time, therefore.

Since so long ago, can we say that the animal has been looking at us?<sup>3</sup>

What animal? The other.

I often ask myself, just to see, *who I am*—and who I am (following) at the moment when, *caught naked*, in silence, by the gaze of an animal, for example, the eyes of a cat, I have trouble, yes, a bad time<sup>4</sup> overcoming my embarrassment.

Whence this malaise?

I have trouble repressing a reflex of shame. Trouble keeping silent within me a protest against the indecency. Against the impropriety [malséance] that can come of finding oneself naked, one's sex exposed, stark naked<sup>5</sup> before a cat that looks at you without moving, just to see. The impropriety of a certain animal nude before the other animal, from that point on one might call it a kind of *animalité*—the single, incomparable and original experience of the impropriety that would come from appearing in truth naked, in front of the insistent gaze of the animal, a benevolent or pitiless gaze, surprised or cognizant. The gaze of a seer, a visionary or extra-lucid blind one. It is as if I were ashamed, therefore, naked in front of this cat, but also ashamed for being ashamed. A reflected shame, the mirror of a shame ashamed of itself, a shame that is at the same time specular, unjustifiable, and unavoidable. At the optical center of this reflection would appear this thing—and in my eyes the focus of this incomparable experience—that is called nudity. And about which it is believed that it is proper to man, that is to say, foreign to animals, naked as they are, or so it is thought, without the slightest consciousness of being so.

Aletheia Tasks Library Reader Contact us

Tasks > Statistics

## Task Statistics

GEB 4890 - CRN 11168 - Business Strategy / Carnival Cruise Ship Fire Aboard / Russ Cramer, Sam De Lemos, Laura Divel, James S. O'Rourke - Carnival Cruise Ship - Fire Aboard a Stranded Cruise Ship / 01/06/2024 - 02/23/2024

General	Time management	Grade distribution
Participants 35		
Grade average 8.9		

Question #1 — Open Ended  
Were Carnival's onboard communications with passengers sufficient? How could they have improved the onboard communication effort?

Student performance	Grade average

Mark in Text

Done

% of students

1 - 10  
11 - 20  
21 - 30  
31 - 40  
41 - 50  
51 - 60  
61 - 70  
71 - 80  
81 - 90  
91 - 100

# Alethea at Florida Gulf Coast University

## Student engagement



**54 min - 85 minutes**

Average Assignment time (total)



**41 min**

Average reading time per session



**26 min**

Average bot conversation time



**3 out of 4 students**

Used the coach

A survey of 100 students , April 2024



**80%**

Are more motivated to engage with course materials



**85%**

Better understand important themes and ideas



**70%**

Improved overall study experience



**64%**

Want to use in all classes

# Questions





# Thank You

# Your voice matters!

Take our 2-min  
survey now



## Help us innovate

Your feedback drives the next generation of valuable solutions



## See real impact

The improvements you experience today are direct results of feedback from customers like you



## Shape the future

Help us prioritize improvements that will continue to add value to your work