

WML Information Literacy Instruction Assessment 2020-21
Classroom Activity Report – Individual

Faculty Librarian: Donna Witek

Semester: Summer 2020

Course Number and Name: ENLT 121: Introduction to Poetry

Course Instructor (Last Name): Beal

Date(s) of Information Literacy Instruction: Jun 1 – Jun 26 and Jul 6 – Jul 31

Time(s) of Information Literacy Instruction: N/A

Location: Asynchronous Support

Number of Students Registered in Course: 10 and 13 (2 sections)

Summary of research assignment or task

This instance of asynchronous information literacy support was composed of two modules co-developed with Dr. Beal. The modules consisted of digital worksheets that provided tutorial instructions on how to use the Library's resources to conduct targeted and focused research about poetry.

The worksheets begin by explaining the research ideas students will practice; they then provide steps that walk students through model searches that apply the concepts introduced; and finally, the worksheets end with activity prompts for students to execute their own original searches and record what they find. There is also information on the worksheets about how to get further assistance from a librarian if they run into difficulties.

The first module focuses on dictionaries and other sources helpful for background research, and the second module focuses on scholarly articles found through the databases. Both modules are designed to be done remotely, so the focus is also on electronic resources versus print. The digital worksheets are attached.

In addition, a third worksheet was co-developed that provided students instructions on how to use the database *Columbia Granger's World of Poetry* in support of their work in the course, which is also attached.

Classroom Student Learning Outcomes (SLOs) – at least one, no more than three

SLO 1: As a result of this information literacy instructional support, students will investigate terms, concepts, and topics related to poetry through an iterative search process in a diverse set of sources.

SLO 2: As a result of this information literacy instructional support, students will explore the scholarly conversation about poets and their works in order to develop their own arguments and contribute responsibly to the conversation themselves.

SLO 3: As a result of this information literacy instructional support, students will develop an understanding of the role of research in interpreting and writing about poetry.

How will you know how students are doing as they work toward meeting these outcomes?

Given that this is an asynchronous format of providing information literacy support, I learned how students were doing primarily through reports from the course instructor, Dr. Beal. In the case of these two summer sessions in which the course was offered, she provided me with compiled assessment data for the first session it ran, and added me to the LMS course page for the second session it ran which enabled me to compile similar data for the second session.

Based on your experience teaching this class and any assessment of student work you were able to do, what can you change next time to improve how you teach it? Or, what was successful that you want to be sure to do again the next time you teach it?

Assessment data sources include student performance on the two digital Library worksheets and summary feedback from the course instructor about how students did on the research component of the final paper in the course.

A summary of student performance data on the two Library worksheets:

There were 23 students across the two course sections.

Library Worksheet #1 (Dictionaries)

- 22 out of 23 students scored 85 or higher
- 12 out of 23 students scored 100
- The majority of students across both course sections performed well on the research tasks in this module.

Library Worksheet #2 (Scholarly Articles)

- 21 out of 23 students scored 85 or higher
- 10 out of 23 students scored 100
- The majority of students across both course sections performed well on the research tasks in this module.

Corroborating this evidence of student learning is the following feedback from Dr. Beal about their integration of sources in the final paper:

“All these students were rising first year students, and I’d say that their incorporation of sources reflected that. Might be worthwhile developing another worksheet giving possibilities about how to do that. Nevertheless, I think they made valiant beginning attempts and in some cases some really interesting research that added new insights. But I’d say as well that they did make a good start and I don’t think I’m deceiving myself to say they have a base to build on in the rest of their University career.”

In this way, the two modules were successful, and were subsequently incorporated with minimal changes into the face-to-face version of the course that ran in Fall 2020.

In the future, the modules need to be monitored to confirm that tutorial instructions for accessing the relevant Library resources remain current. Furthermore, Dr. Beal’s suggestion of another module and worksheet focusing on source integration into their writing is something to consider as a future enhancement to the information literacy component of this course.

Information Literacy Program Learning Outcomes (PLOs) – at least one, no more than four – this information literacy instruction supports

PLO1: Students will investigate differing viewpoints that they encounter in their strategic exploration of topics in order to be able to develop their own informed arguments or hypotheses.

PLO3: Students will identify the appropriate level of scholarship among publication types (scholarly journals, trade publications, magazines, websites, etc.) in order to critically evaluate the usefulness of the information for their research need.

PLO4: Students will articulate the key elements in their research questions in order to develop and execute a search strategy.

PLO6: Students will properly distinguish between their own ideas and the intellectual property of others in order to ethically use information and demonstrate academic integrity.

My Granger's Instructions

For this course you'll need to use Columbia Granger's World of Poetry, accessible as a database online at the Weinberg Memorial library, and the My Granger's function of the database. Follow the instructions below to navigate to Granger's and set up your My Granger's account.

1. Start by logging in to my.Scranton.
2. Click on "LIBRARY" in the left channel.
3. Once in the Library, click "Databases" under Library Links.
4. At this point you can use the A-Z list of database titles: click on C and then scroll down to Columbia Granger's World of Poetry (you can also go to the "Browse databases by subject," navigate to "English Literature & Theatre," and then scroll to Columbia Granger's World of Poetry.)
5. Open Columbia Granger's World of Poetry by clicking on the link.
6. Once in Columbia Granger's World of Poetry, you can sign up for a "My Granger's Account." This is separate and apart from your My.Scranton account authentication that grants you access to the database as a whole.

To sign up for "My Granger's":

1. Click on My Granger's in the upper right-hand corner, then see where it says Register for My Granger's.
2. Type in an email address (please use your Scranton email address), and create a password for this account (do **not** use your Scranton password, but a different password you will remember).
3. Once the account is created, you will log into it while in Granger's, and the My Granger's function will now work. **Note that a user needs to log into their My Granger's account every time they enter the database for the first time.** In other words, your My Granger's accounts are not connected with your My Scranton account or with D2L. But, once logged into your My Granger's accounts, all of the lists you ever created in My Granger's will appear, even if those lists were created the last time you were logged in.

ENLT 121: Intro to Poetry
Library Worksheet for First paper
Dr. Rebecca Beal

Name: _____
Poem for first paper: _____

Due **Friday, July 10**, through the D2L drop box

Directions: Complete this worksheet, and make a copy of the document as follows: yourlastname_LIBWK1, either as a Word .docx file or as a .pdf. (My document would be named Beal_LIBWK1). Turn it in the D2L Dropbox provided for the assignment in Module 4. The grade for this worksheet will count toward your “Library Assignments” grade for the course.

Introduction:

In a literature course, you may need to learn more about an author whose work you are studying; you may be curious about the historical, political, or cultural context in which a work was written. If a work of fiction alludes to an historical event or person, or if it references a work of art, you might be curious about the connection—and you’ll certainly want to explore those references further.

In academe, we call these processes of exploration and discovery research. If you study artefacts which enable you to better understand the poem, you will be conducting research using primary sources. These might include letters written by your poet or the poet’s contemporaries, newspaper articles from the period about contemporary culture, costumes presented in magazines of the period, contemporary art, or other materials providing insight into the poem’s context. The words of the poem, what they denote or suggest are also a primary source.

As you develop your own argument about a literary work, you’ll also want to consider the scholarly work that’s already been done as well as any ongoing critical conversations about your literary work and its author. You’ll want to find and read articles about what other people have written, in carefully vetted contexts, about your subject. Articles, essays, books and other media that interpret primary sources are called secondary sources.

The Weinberg Memorial Library at the University of Scranton is a wonderful resource for such explorations, and I’ll prompt you to use its resources to support the writing you do for this course. For today’s work, and in preparation for our first essay, we’ll conduct research that helps us understand the words of a poem.

Let’s get started.

Go to the Library, virtually. I recommend starting after you log in to my.Scranton, and at that point clicking on “Library” in the purple channel on the left side of the screen. You can also navigate to the Library from a tab in D2L, but you’ll notice that the home page you see looks

quite different from the one you enter from my.Scranton. Instructions below assume you've entered the Library from my.Scranton.

1. Once you've clicked on the Library channel in my.Scranton, you'll see three columns. You may already have used the first column, with the box labeled "Library Links," to navigate to Databases, and from Databases to Granger's. Name another Library Link from this list you might want to investigate in the future: _____.
(This question does not necessarily pertain to your first paper for this class.) (1 pt.)

2. The center column gives you several search options that enable you to search for information. At the top, the Catalog Search can provide access to e-books as well as other Library holdings. Type in "dictionary." How many dictionaries are available in total? _____. Does the answer surprise you? How many are listed with their Availability as "Online"? _____. How many are Ebooks? (Hint: "Ebook" is the book's Format.) _____.

Examine the links connected to each dictionary listed. What words do you click on in order to open an Ebook? _____

(4 pt.)

3. Note that you may find you need a specialized dictionary for this paper or for another class. For this, you can use another Library resource called Credo.

Go back to the Library channel in my.Scranton. At the bottom of the central column in the Library you'll see "Credo Search." Type in a keyword: try typing "metaphor." How many results do you get? _____ Look over the first page of entries: notice that Credo offers definitions of "metaphor" from many different specialized sources, some of them dictionaries, some books, some other sources. You'll find Credo useful for specialized definitions, for background information, for biographies and more. It's like Wikipedia, but with authoritative and peer-reviewed sources.

List one specialized source you might use to understand how "metaphor" works in a poem: _____ and explain how it might help you: _____ . (3 pt.)

4. In Credo, type in another word related to the poem you have chosen to analyze for your first paper and record the search term here: _____. How many sources does Credo say you've found? _____ (2 pt.)
5. Let's do some research together on a contemporary poem: it's called "Hyperacusis." I've posted it in D2L, but you can also view it at Academy of American Poets poets.org: ["Hyperacusis."](#) (If you use this link, I recommend clicking on the "print" button for a

better view of the poem. You can also save it as a .pdf.) Read the poem—I also recommend you listen to the author reading his poem.

- a. When I first read the poem, I was curious about the title’s meaning, so I typed “hyperacusis” in my phone’s handy dictionary.com app. To my surprise, I received the following message: “There are no definitions available for hyperacusis.” That message made me think that further research was warranted, and that this poem would be a good one for library research in this class. I hope you’ll agree!
- b. Let’s go to the Library and see what we find.

When we studied “Richard Cory” I recommended looking at the *Oxford English Dictionary* online (also known as the OED) for a definition of “gentleman.” Let’s try that process for this poem. (In case you’ve forgotten how to navigate to the *Oxford English Dictionary* online, start by clicking on the Library link in my.Scranton; from the left column click Databases, then select “O.” From the list that comes up, select the *Oxford English Dictionary* online.)

Find the “Quick search” window and type in “hyperacusis.” After telling you about the word’s pronunciation, alternate spellings, etymology and where it’s used (*Medicine*), you reach the definition: copy that here:
_____. (1 pt.)

When you conduct research, you’ll need to keep track of your sources, including the source of this definition—the OED makes this process easy because it has a **citation** function, which you find at the top of the page toward the right, above the entry for “hyperacusis”; click “Cite.” You’ll get a pop-up menu asking how you should cite. For this class, click “preview citation in MLA8.” In other words, you’ll be using the citation format recommended by the *MLA Handbook*, 8th Edition, the standard format for English studies (other disciplines will require other formats).

I copied the resulting citation that appears as a preview, and pasted it—it came out as follows:

"hyperacusis, n." *OED Online*, Oxford University Press, March 2020,
www.oed.com/view/Entry/90274. Accessed 21 May 2020.

I then moved it to my Works Cited list and formatted it as you can see on the last page of the document you are reading right now, with the second line indented.

When you find a definition to use in your own paper, you'll cite it in your Works Cited list by following the same process; again, for a Works Cited list you will reformat the citation by indenting the second and following lines.

- c. Look up another word in the OED which seems important to your poem. (4 pt.)
- Insert that word here: _____.
 - Copy the definition from the OED that seems most pertinent to the context in your poem: _____.
 - Finally, copy the citation: _____.
 - Now copy the citation again in the list of Works Cited at the end of this document, and format it with hanging indents, as you see there.
- d. Now try searching in Credo (see #3 above). When you find "Credo Search," type in "hyperacusis" (without the quotes) and click on "search." On the left of the page, you'll see a list of links to the word which provide definitions in dictionaries, encyclopedias, handbooks and other sources. Some links take you to very brief definitions; others are more extended. How many "results" do you find? _____ (1) How many results would you get if you wanted only to find results associated with education? _____ (1)

Merriam-Webster's Medical Dictionary has a three-word definition: "abnormally acute hearing," which very much resembles the seven-word definition of *Black's Medical Dictionary*, 43rd edition. *Collins Dictionary of Medicine* is more extensive and gives more information: not only is hearing "acute," but sound is "perceived as uncomfortably loud." This definition also identifies it as a feature of other physiological conditions such as deafness or Bell's Palsy. Now you are getting some information not in the OED, although the OED gives you other information, that hyperacusis may result in pain.

How would you cite a definition from Credo? Click on a definition: like the OED, Credo has a citation link at the top of the page. Click on "Citation": you have fewer possibilities than the OED. The MLA format is accurate. (I've added the definition from *Collins* to the list of Works Cited at the end of this document.)

- e. Go back to the poem. Read it in terms of these definitions, especially that the poem communicates the narrator's heightened sensitivity to sound. Notice the emphasis on sounds such as "scraping," "ring" (and the "ringing" of the moon, a visual description, takes on auditory dimensions.) As you listen to Frazier read the poem, you may notice the harsh, scraping sounds of the words which reinforce the sensitivity to sound the poem communicates. Look at his notes, to

the side of the poem, which understand noise pollution in cities as coming not only from machinery, but from street lights. The light ringing the room has an auditory as well as visual component, and contributes to the discomfort the narrator feels.

- f. Credo offers us other information, too. If you return to the list of links with definitions of “hyperacusis,” you will also see, in the right column, a list of “More Library Resources.” In even deeper research into “Hyperacusis,” the poem, we might use these sources as we try to determine whether the lines which identify hyperacusis as “the affliction / of squalor” might be relevant. Have scientists who have conducted research on hyperacusis perceived a connection between poverty or conditions associated with poverty (nutrition) with the condition?

Note: When you cite a source in the body of your paper, you would normally cite by author (see *MLA Handbook*, 8th Edition, pp. 54-58). If the source doesn’t have a listed author, you cite by title, and your reader would look at your Works Cited page to see the full citation. Notice the Works Cited page at the end of this document, however. It has two citations labeled “hyperacusis.” To distinguish these as I cite them in a paper, I’d refer to each by adding a reference to the work in which the definition occurs: (“hyperacusis,” *Collins*).

6. Now type the name of the poem you’ve selected for your first paper: _____ In the space below, write any two words that the writer emphasizes, whether by location in the title or at beginnings/ends of lines or stanzas or else through sound (we’ll study this angle in our next module). (1 pt. each):
 - a. _____
 - b. _____
7. Look up each word, beginning with the OED and proceeding to at least one other library resource, whether Credo or an Ebook. Cut and paste each definition and insert it here. (2 pt. each)
 - a. _____
 - b. _____

Be sure to save both sources in a Works Cited list at the end of your worksheet.

8. Type one or two sentences after each word explaining how the word’s meaning helps you better understand your poem. (2 pt. each)
 - a. _____
 - b. _____

You have now conducted research that helps you better understand key words in your poem. This research will now inform the argument you develop about the poem, its meaning and interpretation. Don’t forget to cite—you deserve credit for conducting this research, and the dictionaries you cite deserve to be noticed.

When we conduct research, we may feel that we're reaching a dead end or that we can't find the sources we need. At this point it's useful to talk to someone else who knows your topic and/or something about the research process. So, check in with your instructor; chat with classmates. And don't forget that you can ask librarians for help, too.

So, a final question:

9. If you need help with research involving the Weinberg Memorial Library, whether its Ebooks, databases, or other resources, where could you get an answer twenty-four hours a day? (Hint: after clicking on the "Library" link in my.Scranton, look at the column on the far right.) _____ (1 pt.)

Works Cited

"hyperacusis." *Collins English Dictionary*, edited by Collins Dictionaries, 12th edition, 2014. *Credo Reference*, <http://rose.scranton.edu.ezp.scranton.edu/login?url=https%3A%2F%2Fsearch.credoreference.com%2Fcontent%2Fentry%2Fhcengdict%2Fhyperacusis%2F0%3FinstitutionId%3D4138>. Accessed 23 May 2020.

"hyperacusis, n." *OED Online*, Oxford University Press, March 2020, www.oed.com/view/Entry/90274. Accessed 21 May 2020.¹

¹ As noted in the body of this document, each entry in the Works Cited list should be formatted using "hanging indents." That lets your reader see the alphabetical order of the citations more clearly, and that's important because in the discipline of English, we do not use numbers to order citations; we use alphabetical order, by author's last name or, if we don't know the name of the author, by title. For further information, see the *MLA Handbook*, 8th Edition, pp. 20-53.

ENLT 121: Intro to Poetry

Name: _____

Rebecca Beal, English & Theatre

Donna Witek, Information Literacy Coordinator, Weinberg Memorial Library

Poem title: _____

Library Worksheet#2—Finding Resources for Your Second Paper

Due Friday, July 24, through the Module 15 D2L drop box

Directions: Before you begin this worksheet, identify the poem you will be writing about and fill in the title above. Complete this worksheet, and make a copy of the document as follows: yourlastname_LIBWK2, either as a Word .docx file or as a .pdf. (My document would be named Beal_LIBWK2). Turn it in the D2L Dropbox provided for the assignment. The grade for this worksheet will count toward your “Library Assignments” grade for the course.

Introduction:

When you write about a poem, you may need to understand it in terms of its historical, political, or cultural context. Kim Addonizio, for instance, describes an extensive collection of harmonicas—which she also calls “harps” in “Fever Blues.” To better understand the poem, you would want to conduct some research into the role of “harps”/harmonicas in the blues musical tradition. Or, you might read interviews with Addonizio where she discusses her poetry. You might also want to consider whether other scholarly work has been done on the subject—what it says, whether you agree with it, and what you might add. You won’t want to waste your time on unreliable scholarship—instead, you’ll want to find and read articles about what other people have written, in carefully vetted contexts, about your subject. Articles, essays, books and other media that interpret primary sources are called secondary sources, and you’ll locate these primarily through databases in the Library.

While you could use sections of books or book chapters as sources in your paper, this worksheet will help you find scholarly articles.

Go to the Library, virtually. As in the previous library worksheet, I recommend starting after you log in to my.Scranton, and at that point clicking on “Library” in the purple channel on the left side of the screen. You can also navigate to the Library from a tab in D2L, but you’ll notice that the home page you see looks quite different from the one you enter from my.Scranton. Instructions below assume you’ve entered the Library from my.Scranton.

1. Once you’ve clicked on the Library channel in my.Scranton, use the first column, with the box labeled “Library Links,” to navigate to Databases. Once you arrive at databases, find the heading “Browse databases by subject.” [Note, this is different from the way you navigate to Granger’s.] What subject is listed in the box next to the “Submit” button when you first open the page?
_____ (1)
2. Click on the button, and scroll down the pop-up menu. What subject do you see that might be useful to you in your prospective major or the major you have already chosen?
_____ (1)

3. Scroll down the pop-up menu until you see “English Literature & Theatre.” Click “Submit.” What is the first entry on the page that loads after you click “Submit”? _____(1)
4. The databases are in alphabetical order, and some will be more useful for a course in poetry or literature, while others will be more useful for theatre or cinema. Name a database that looks more useful for theatre: _____(1)
5. For poetry or literature, I recommend the following databases: JSTOR; MLA Bibliography with Full Text; and Project Muse. Each one can give you different information.

Try clicking on JSTOR: then type “Kim Addonizio” in the search box and click “Submit Advanced Search” to search. Look at the left column. How many Book Chapters are listed? _____ (1) How many journals contain references to this author? __ (1)

Now type “Robert Frost” in the search box and write the number of hits you get: _____ (1).

Clearly you need to pare this number down. You could do an advanced search, but before then, look to the left column and fill in a publication date “From” 2000. Now click “Apply.” How many results? _____ (1) Well, you still need to refine the results.

Click on Advanced Search. Type Robert Frost in the first box (leave “All Fields” alone), and type “war poem” in the second; add a box, and add “Not to Keep.” You still get a lot of hits, but if you scroll down and look at the results, you find two journal articles which seem promising: one is “Between Friends: Rediscovering the War Thoughts of Robert Frost,” and one is “War and Rumors of War in Robert Frost.” You could download them.

Before you do, click on the title: you see the article ready for reading, and if you look at the writing in blue, to the top and right, you’ll find some important information. That blue writing tells you how many potential search matches are contained in the article, that is, how many places in the article you might find passages with information you might want to see for your research. How many are there for Robert Stilling’s essay, “Between Friends”? ____ (1) Click on the blue type. You’ll see a list of pages with (apparently) matches for your search. Try clicking on one of those—sometimes you’ll find some good information about Frost’s “Not to Keep”—but sometimes not.

You may want to quote from what you find this way, but I’d strongly recommend that you read the entire article and make sure you understand the quotations in context. As with your dictionary research, you’ll want to save the citation you find in case you use it in your paper. In the column to the left of the essay, you’d see a box with “Cite this item” in blue type. Click on that and you’ll see potential citations in three versions: choose MLA and click “copy”; the citation is highlighted in blue and you can copy it. It will look like this:

Stilling, Robert. “Between Friends: Rediscovering the War Thoughts of Robert Frost.” *The Virginia Quarterly Review*, vol. 82, no. 4, 2006, pp. 113–119. *JSTOR*, www.jstor.org/stable/26444612. Accessed 17 June 2020.

The margins of the citation are aligned on the left (“left justified”); when you put this citation on your Works Cited page, you’ll need to format it appropriately with hanging indentation.

6. I tried using the MLA International Bibliography with Full Text and Project Muse to search for “Robert Frost” and “Not to Keep.” Apparently, there is not a lot of criticism on this poem: the essays I found in JSTOR do not appear in these databases. The lesson: keep trying, and don’t give up. If I’d started in the MLA International Bibliography and not gone to JSTOR, I’d be out of sources!

For practice, however, let’s try the MLA International Bibliography together. (Do not confuse this database with the MLA Directory of Periodicals.)

Type in “Siegfried Sassoon” in the first text box, and “Attack,” the poem we read in Module 8. How many hits do you get? _____(1) The first essay you find is not about “Attack,” however; it’s about another poem by this author, “Counter-Attack.” How many of the hits you get for “Siegfried Sassoon” and “Attack” seem to treat this poem? _____(1)

Now go to the left-hand column and check Limit to “Full Text”; “Exclude Dissertations,” and “Scholarly (Peer Reviewed) Journals.” Now how many hits do you get? _____(1) The latter category (“Scholarly”) is particularly important: essays that have been peer reviewed go through a vetting process whereby professionals in the field read the essay carefully, comment on it, and recommend its worthiness for publication. So, the writer is not simply paying a journal to publish work (this is called “vanity” publication) or finding an editor who is willing to publish without careful vetting first.

7. Now practice on Project Muse with a different author. Go to the Project Muse database and click on the three bars (the hamburger!) to the left of “Menu.” From the dropdown menu, click “advanced search.” You’ll see two boxes to the left. Type in “Wilfred Owen” in the first box and “Dulce et Decorum Est” in the second. The first hit that comes up is about the poem. Who is the essay’s author? _____(1)

To cite this journal article, you will need to click on the essay title, then, to the left under information about the article, you’ll see “View Citation.” Click on that. Notice the warning at the bottom of the list: don’t count on the citation’s complete accuracy—be sure to double check spellings, capitalization, and dates.

8. Try looking for a journal article about your poem in these three databases: for each database, list the search terms you tried, the number of results for those terms, and one relevant citation you found (4).
 - a. JSTOR: search terms: _____; number of results: _____;
 - b. _____
MLA International Bibliography: search terms: _____; number of results: _____
 - c. Project Muse: search terms: _____; number of results: _____
 - d. One relevant citation you found in the databases about your poem: _____

As always, if you have questions about finding a source in the library, you can chat with librarians at the Weinberg Memorial Library 24/7 by using the chat box located on all of the Library web pages. Donna Witek, MA, MLIS, Associate Professor and Information Literacy Coordinator, as well as Research & Instruction Librarian, is also more than willing to help. She can be reached at donna.witek@scranton.edu.