Doing It Yourself:
Special Collections as a Springboard for Personal, Critical Approaches to Information

Lucy Mulroney and Patrick Williams

In academic libraries, we frequently encounter students whose research practices are informed exclusively by what is most familiar to them. Accustomed to writing essays using the resources that are easily available through the web and the library tools they know best, students often approach research with the assumption that they are looking for a solitary "right" answer and that the activity of research is disconnected from their own lived experiences. Moreover, their approaches demonstrate a lack of awareness of the impact their searching choices have on the sources they encounter. Such an approach results in gaps in students' understanding of the scope of available materials and methods, leaving them deprived of opportunities to develop effective skills for finding, evaluating, and using information in unfamiliar environments.

This chapter documents the collaboration between a curator of special collections, a subject specialist librarian, and a writing instructor to develop a different kind of instructional approach for undergraduate research and writing. We sought to use special collections as a springboard to create an environment in which

students could investigate research questions that connect to their personal lives and interests; engage in various of modes of writing; conceive of the potential networks of production and circulation for their work; and identify the library as a locus for sustained, organic, social, and productive inquiry.

The opportunity for our collaboration came in the form of a new lower-division undergraduate pilot writing course entitled WRT 200: DIY Publishing. The instructor's aim for the course was to explore the do-it-yourself ethos through writing and publication in all of its forms, continuously asking two questions: "What is DIY?" and "What is publishing?" The instructor asked that the library be involved in the first unit of the course in order to provide students with a tangible, historical background in print communities to prepare them for digital work later in the semester. The subject specialist librarian and the curator of special collections designed a series of unique in-library sessions to meet this goal. At the culmination of the unit, each student self-published a "zine" on a topic of their choice, using the materials that they encountered in special collections as models for thinking about the modes available to them for writing styles, graphic layout, and format. Students then presented, read from, and distributed their zines in a public "Zine Fest," which was held in the library and open to the public.

Literature Review
Information Seeking and Traditional Research Assignments

Much of the research on the contemporary undergraduate research process deals with traditional research paper assignments, in which students are expected to write a paper that demonstrates deep knowledge of a current issue or topic, engages with the scholarly literature, and makes an argument. The challenges that this kind of assignment poses to library instruction is well documented in the literature. In 1996, Gloria Leckie noted that traditional research paper assignments "require a good understanding of the way that the scholarly literature works," something that instructors expect and students lack.[1] The core skill in constructing a good research paper is finding and critically examining primary and secondary sources. But as Lea Currie et al. observed, students can often discuss the criteria for evaluating credible sources but cannot necessarily apply

them as their instructors expect.[2] Hannah Gascho Rempel, Stefanie Buck, and Anne-Marie Deitering have outlined similar problems with regard to students' ability to identify and choose scholarly sources, noting that the proliferation of disintermediated and federated search tools may not be helping students build an understanding about the links among information resources.[3]

While the scholarly literature points us to ways in which librarians can modify their instructional approaches to assist students in successfully completing traditional research assignments, another body of research also suggests alternative methodologies that might enable students to better understand the information landscape in personally meaningful and critical ways.

Divergent Interests, Epistemologies, and Attitudes

For most academic librarians, the claim that students in our information literacy and bibliographic instruction sessions come from a variety of backgrounds, interests, beliefs, and experiences—as well as the claim that these differences affect the way they approach the process of seeking information—are not shocking or controversial.[4] But it is equally important to remember that the same is true for librarians and instructors. The variety of interests, epistemologies, and attitudes that we all bring to the research process points to how important it is to cultivate a shared context in instructional situations.

It is also important to note that despite their enthusism and aptitude for electronic media, students often struggle to understand the differences among the formats and genres our electronic tools make available. Rempel, Buck, and Deitering caution that librarians and instructors must "recognize the role databases themselves play in shaping students' appreciation of source quality."[5] This is particularly problematic in that students often depend on the search interface itself to tell them what kind of source they have found.[6] At the same time, David Nicholas et al. caution against wrongly believing "that it is only students' information seeking that has been fundamentally shaped by huge digital choice, easy (24/7) access to scholarly material, disintermediation, and very powerful and influential search engines."[7] The research strategies of librarians and instructors have also been profoundly influenced by the digital. Thus, our ability to get students, librarians, and instructors on the same page, with common understandings of terms, expectations, and possibilities, may help us to guide students toward successful research outcomes and clearer and

more accurate conceptions of how the information landscape is structured. It is our job to encourage the critical use of databases and help users understand the limitations, coverage, strengths, and weaknesses of the tools they employ. Archival finding aids can add crucial friction to this work, thanks to the ways in which they are situated in local collections, how they represent the interpretive and descriptive work of librarians, and how they challenge the implied completeness of the electronic tools students most frequently encounter.

Matching Tasks and Expectations through Collaboration

A deeper connection among librarians and instructors is frequently recommended in the literature as a means of strengthening the shared context in which undergraduate research takes place. Currie et al. suggests that "a closer collaboration between teaching faculty and librarians could result in greater student understanding of the academic research process and perhaps contribute to student success and retention."[8] Sonia Bodi recommends that librarians work with instructors to establish a set of guiding questions for an assignment that prompt students to be reflective and critical in their thinking about appropriate sources.[9] Susan Frey believes that librarians' unique awareness of student information-seeking behavior positions us to influence instruction in a manner that will lead students to "more realistic self-assessment of their research skills, and a deeper understanding of the complexity of the research process."[10] Additionally, Robert Detmering and Anne Marie Johnson see a role for librarians in advocating for students in pushing back on instructors "who may or may not understand the realities of the information landscape."[11]

Closer collaboration among librarians and instructors can increase the potential to align library instruction with course curriculum and to link course assignments to library collections. It can also make visible the connection among faculty and librarians as research partners, modeling the essential social elements of research to students. Van E. Hillard, writing of information in the literary research context, contends that librarians and instructors "can assist our students in assuming their social roles if we treat research not simply as contact with information, but as participation in the professional culture we call the library."[12] Jennifer Bonnet et al. in a recent article about an undergraduate apprentice researcher program, recommend that approaches to research

instruction should emphasize the personal relationships and motivations upon which scholarly research is often built:

> Talking about research in terms of a scholarly network can help students understand the characteristics of scholarly literature: author credentials, bibliographies, and the contours of scholarly conversations. Librarians struggle to help students understand the context of scholarly discourse: Why is there such a thing as scholarly literature, and why is it important that students use it in their research? Students are often aware of terms like peer review, but when we ask them what it means, why scholarly communication matters in the academy, and why it is important to cite sources, the gaps become apparent.[13]

It is clear that students' understanding of the purpose of research can only come through students' reflection and engagement with the greater information landscape. Very often the keys to this knowledge lie implicit in the tools, systems, and structures around which libraries are organized.

Self-Efficacy and Information Seeking

For students to take ownership of the research process, they must feel empowered to do so. Many researchers view students' feelings of self-efficacy—the extent to which he or she expects to be successful in a task—as a powerful contributor to research performance. In *Social Learning Theory*, Albert Bandura presents self-efficacy as derived from performance accomplishments, vicarious experience, verbal persuasion, and emotional arousal.[14] These tenets of self-efficacy are often expressed in instructional sessions through activities involving hands-on practice, modeling, discussion, and active engagement. Updating the concept for the digital age, Matthew Eastin and Robert LaRose developed the construct of Internet self-efficacy to understand differences between novice users of the Internet and those who felt self-sufficient on the web.[15] In their study, the biggest factor affecting the user self-efficacy was prior experience, and they note that up to two years of experience may have been required before participants began to feel self-sufficient.

Bonnet et al. are critical that many of our traditional library instruction techniques, like "canned" searches, "do not always model the iterative process by which research is actually conducted; hence, students see neither the real frustrations and pitfalls of research, nor the real rewards." To combat this, they suggest models of student engagement establish "sophisticated, persistent, and hybridized modes of inquiry."[16] Adeyinka Tella's 2009 study found self-efficacy more strongly correlated with information seeking than with other variables (such as gender, enjoyment, and discipline) and offered the suggestion that students "also need to engage in vicarious experiences, such as observing their peers, that will further strengthen their information-seeking capability."[17] A preferred situation for engaging with students in the development of their information-seeking skills would accommodate critical engagement, reflective thinking, and the time and flexibility to make mistakes and learn from them.

We can draw from the literature that students struggle with traditional research assignments because they have not yet developed critical mastery in finding and evaluating sources, because these assignments have implicit expectations of standards of student preparedness that are inaccurate, and because the potential for collaboration among librarians and teaching faculty has not been maximized. What the research also exposes, however, is the need to identify opportunities to provide scaffolding for such assignments at earlier points in students' undergraduate careers. Librarians should seek out prospective instructional collaborations that strategically deliver—and better distribute over the course of the semester—the work that traditional "one-off" sessions must do. The collaboration described in this chapter reflects an attempt to do just this through the use of our university's special collections.

Utilizing Special Collections for Information Literacy Instruction

Traditionally, teaching students has not been at the heart of special collections. "Our first concern is—and has always been—supporting research and researchers," writes Steven Escar Smith. "Acquiring, cataloging, and preserving material are indeed core activities and must remain so."[18] Thus the most common modes of instruction in special collections are the "show and tell" method and the bedazzling, yet superficial, presentation of "university treasures." Smith contends that while we continue to pursue the core activity of collection development

within special collections, "our commitment to teaching must also broaden and deepen."[19] Education and outreach not only bring people into our spaces, Smith suggests, but "they are also essential for justifying the expense" of building and maintaining special collections.[20]

In the six years since Smith's call for a deeper commitment to teaching was published, a number of studies and essays on instruction in special collections have appeared. One attribute shared by much of this literature is that instruction is often situated within the broader goal of "outreach" taken up by special collections departments. As a consequence, special collections instruction has been understood within the purview of other activities, such as exhibitions, tours, lectures, publications, and seminars, which function to publicize the collections and demonstrate their value and not to teach students *how* to use these collections in their own academic work. For example, the findings of the 2010 survey *Special Collections Engagement* found that "while the traditional methods of exhibits, events, and curricular instruction continue to be the emphasis of special collections' outreach programs, institutions are also embracing opportunities to be active physically beyond the borders of their campuses and virtually through blogs, social networking sites, and other Web 2.0 technologies."[21] Aligning instruction with publicity efforts such as social networking under the one heading of "outreach" may seem pragmatic, but there are unfortunate consequences to this way of framing special collections instruction. It suggests that instruction be understood and discussed as a supplemental and promotional activity rather than as an integral function and purpose of special collections.

In his article for *The Chronicle of Higher Education*, Scott Carson describes how a growing number of librarians "are trying to turn their library's rare holdings into promotional and marketing tools for their institutions, and for traditional research methods." Carson goes on to point out that "such collections may also help attract financial and political support, as libraries increasingly find themselves raising money to make up for budget shortfalls."[22] In this way, special collections instruction is tied up with efforts to demonstrate the value of the library within the shifting university landscape. For example, Matthew Reynolds's 2012 study, "Lay of the Land: The State of Bibliographic Instruction Efforts in ARL Special Collections Libraries," concludes that while bibliographic instruction in special collections is strong, "adequate staffing, properly sized and equipped instructional spaces, and effective communication with faculty are all areas in need of attention."[23]

In the past, questions about what is actually taught by special collections librarians and what are the methodologies they utilize have been relegated to the back burner if discussed at all. With the general increase in instruction within special collections, the profession's interest in instruction has recently started to change. For example, Anne Bahde has adopted innovative approaches for integrating special collections materials into campus instruction. Bahde contends, "Teaching faculty, administrative bodies, and even students are now beginning to understand what special collections librarians have always known: Working with authentic rare books, manuscripts, or archival documents produces a particularly stimulating educational environment, and physically handling original materials fuels lively discussion, generates uncommon ideas, and cultivates critical thinking."[24] Bianca Falbo suggests that "asking students to work with archival materials creates the opportunity for a more student-centered classroom."[25] Falbo explains, "Instead of telling students what I know about materials I have preselected, I focus on how and why they chose their particular documents and what makes these documents meaningful to them in the context of the particular course issue(s) we are investigating."[26] According to Magia G. Krauss, the primary sources held by special collections "offer contextual support for the concepts teachers describe, enhancing their meaning and grounding them in actual events and real people's lives. Using primary sources, students take multiple perspectives into consideration, making discernments about the authenticity and accuracy of the information presented to them."[27] In her most recent article, she explains that "the current generation of special collections librarians has had the privilege of 'growing up' in a transformative era for our profession, when access to materials has been raised to at least the same level of relevance in our eyes that preservation enjoyed in the past… we have been taught to get creative with the materials and to think imaginatively about research use beyond the obvious audiences. Who can use what for what purpose? When this question is inventively answered, our task then becomes to attract those people through the door of the department so we can get the 'stuff' into their hands."[28] Despite the complexity of interests and agendas that converge in special collections instruction, scholars seem to universally agree upon one point: Students benefit from direct engagement with special collections.[29]

The work of Bahde, Falbo, and Krauss all build upon Susan Allen's seminal 1999 study of the relationship between undergraduate education and special collections, which contended that "when students, alongside their teacher, gain access to original materials, then a conversation of mythical proportions

becomes possible."[30] Allen continues, "Once object and student are brought together, they may be left somewhat on their own for the attraction to occur and the love affair to blossom."[31] While Allen contends that "a book or any other object in special collections is nothing until a human being interacts with it," she offers little substantive reflection on the modes of instruction that can take place within special collections. The role of the librarians is simply to be a "matchmaker." Allen explains that "most undergraduate students will still need to be wooed into special collections. However, once we have them there and the 'sacropower' of our wonderful collections begins to play on their 'minds and hearts,' then we matchmakers can sit back and relax. From that moment we can enjoy watching bibliophiles in the making."[32]

Here we reach a lacuna in the literature on special collections instruction. It is clear that instruction has a vital role in our ability to articulate the value and purpose of special collections to the mission of our home academic institutions and to the broader value of knowledge and critical thinking within our world. It is also clear that faculty and librarians share a belief in the educational value of having students directly engage with our collections. But how might special collections librarians engage with the current research on students' information-seeking practices and the development of self-efficacy in both traditional and digital search settings? Along these lines, Elizabeth Yakel has argued for the creation of a new paradigm for researcher education. Yakel writes, "Opening up discussion of what constitutes information literacy in archives is important for archivists and researchers in both the analog and digital realms… Identifying the knowledge and skills necessary for researchers to make effective use of the archives becomes more important as archival research—once done only in the reading room—can now be done, at least in part, in libraries, classrooms and at home."[33] Clearly it is not enough to "sit back and relax" once we we've successfully "wooed" the students into special collections.[34]

Our Case Study: Doing It Yourself

Based on the foci of our local special collections holdings, as well as shared interests and expertise, the subject specialist enlisted the curator of special collections to work with the instructor and his students. We saw this pilot course as an opportunity not only to put students in dialogue with the variety of DIY-inflected material available "hidden" in the library's special collections but also to

invite them to interrogate the limits of the archive and the electronic tools we employ to represent it. Additionally, we were interested in having the students publicly showcase their work in the library and engage with a variety of library staff along the way, uncovering the different social and professional linkages among researchers and information professionals. We were also interested in introducing students to manuscript and rare book collections, exploring scarcity and serendipity in discovering personally meaningful items, and articulating the ways in which those materials were produced and distributed. And we wanted to accomplish this by working collaboratively with the instructor.

The Special Collections Research Center at Syracuse University is dedicated to preserving the history of radical movements in the United States and has significant collections documenting the artistic and literary expression of progressive ideologies and radical traditions in America. These include the papers of abolitionist Gerrit Smith, the records of the utopian Oneida Community, Communist Party General Secretary Earl Browder's papers, small press publications of the Black Arts Movement, and the records of the great publisher of the counterculture Grove Press. Thus our collections in radicalism and reform were easily linked to the concept of zines and DIY publishing in that zines are thought of as facilitating "a true culture of resistance …a vernacular radicalism, an indigenous strain of utopian thought."[35]

At the culmination of the unit, each student created a zine on a topic of their choice, using the materials that they encountered in special collections as a springboard for considering their own work's writing style, audience, graphic layout, and format. Thus the project demanded that students engage in a deep personal and critical reflection on a chosen research subject and express that engagement through an alternative form of scholarly work: the publication of a zine—in multiple copies and with the intent to share. In the words of zine historian Stephen Duncombe,

> In an era marked by the rapid centralization of corporate media, zines are independent and localized, coming out of cities, suburbs and small towns across the USA, assembled on kitchen tables. They celebrate the everyperson in a world of celebrity, losers in a society that rewards the best and the brightest. Rejecting the corporate dream of an atomized population broken down into discrete and instrumental target markets, zine writers

form networks and forge communities around diverse identities and interests. Employed within the grim new economy of service, temporary, and "flexible" work, they redefine work, setting out their creative labor done on zines as a protest against the drudgery of working for another's profit. And defining themselves against a society predicated on consumption, zinesters privilege the ethic of DIY, do-it-yourself: Make your own culture and stop consuming that which is made for you.[36]

Taking the DIY ethos to heart, we tried to engage in a form of collaborative "creative labor" ourselves to facilitate a different kind of experience for everyone involved—the students, the instructor, the librarian, and the curator.

"Tactile Proof," the unit of the DIY publishing course in which we were involved, emphasized materiality and production techniques as a means of introducing students to the rich, generations-deep traditions of print culture that can be obscured by the web and electronic resources students most often use in their academic work. It was our intention to unveil opportunities and topics to which students previously had no access and to raise questions about students' perceptions of the "completeness" implied by the electronic resources with which they are most familiar. At the completion of the unit, we hoped students would be equipped to locate and investigate items of interest in the collections, describe the collections' limitations and constraints, make arguments about the significance of the item they had selected as their springboard, and produce work in response to those arguments.

The unit was comprised of two assignments that we explored and supported through with five distinct phases playing out over a five-week period. The first assignment was for each student to select, examine, research, and report on a single item chosen from special collections, investigating its origins, production, and circulation, positioning it within the DIY ethos. Students were then to produce multiple copies of a zine that, in some way, responded to the original item they chose. The first phase of the unit was an introductory visit to special collections led by the curator, followed by a workshop on search and discovery techniques from the subject specialist librarian the next week. A binding workshop and investigation of artists' books led by our library's expert in preservation and book arts coincided with the point in the unit where students began their zine production. Students presented their research on the

special collections items they selected toward the end of the unit, and, finally, returned to the library to hold a public "Zine Fest" in which they shared and read from their zine projects at the unit's conclusion.

Session One: Introducing Students to Participatory Culture and Radical Collections

In the first library visit, the curator selected an array of rare and unique publications from the library's special collections—ranging from an abolitionist newspaper of the 1830s to mimeographed poetry journals from the 1960s—which students were encouraged to think of as a springboard from which they could contextualize their own publications. The students also learned to think about materiality as information—learning to handle, examine, and investigate the traces of a publication's production. Committed to diverging from the traditional modes of special collections instruction—the "one-off" presentation of highlights from the collections without engaging in dialogue with the students—the subject specialist librarian and the curator allowed students to handle and explore the materials themselves at their own pace while the instructor conveyed to them that special collections would be a recurring site for the class meetings and individual research.

The furniture in the seminar room was rearranged into four groupings of tables upon which materials were placed. The entire class was walked through the four groupings of materials as the curator demonstrated proper handling techniques; gave some contextual information on the items; and asked the students questions about what they noticed in terms of design, writing styles, format, and so on. Emphasis was placed on getting the students to critically compare these historical print forms with the contemporary media landscape familiar to them. After about 30 minutes of group discussion and modeling proper handling, the students were then let loose to move around the room individually and to handle, read, and discuss the materials amongst themselves. At the conclusion of the session, the instructor called on the students to point out things that had sparked their interest and share any ideas or questions that had been generated by the session.

The goals of this session were to get students to take ownership of the research process, to develop self-efficacy in the special collections environment, and to introduce them to our holdings that embody the DIY ethos that students

would be using in their projects. To maximize the time spent on these goals, we deliberately did not instruct students in how to use the catalog and finding aids to locate materials during this session. After the session, the materials were placed on reserve in the special collections reading room and students were given instructions about how to return to special collections to view these and other items as the assignment required.

Session Two: Interrogating the Tools of Discovery

In the week following the visit to special collections, the subject specialist librarian met with students for a workshop on how to locate materials using our catalog, finding aids, and other tools. The goals of this session were to give students "permission" to seek items that were both personally interesting that reflected some aspect of the DIY ethos. The subject specialist emphasized the importance of spending time searching—viewing searching as invention—and advocated multiple visits to the reading room to contemplate multiple items. Along with the traditional approaches to demonstrating how one may search the catalog and finding aids, the subject specialist librarian emphasized what those tools *are* and *are intended to do,* positioning them in contrast to the full-text databases and web-based tools to which students were accustomed. The group engaged in active consideration of the descriptive and interpretive work of the catalogers and archivists who build and maintain these tools and examined the boundaries of how they represent items like those they had handled in the previous class session.

The subject specialist invited students to think of searching not as a means of locating an item but of exploring and understanding the finding aids, and in turn, the limitations and possibilities of the archive. He led the students through an activity in which they looked critically at how our systems of discovery represent and provide access to special collections materials. Students were asked the question "What are the ways the 'do-it-yourself' ethos is expressed in the language of the finding aids?" and brainstormed keywords reflective of the trappings of DIY publications as they might be described by the archivists and catalogers who maintain these tools. From there, students were expected to search the catalog and finding aids, request items of interest, and visit the reading room to view them. Additionally, the session briefly covered tools for locating additional scholarly and popular materials to help contextualize the people, events, and phenomena students uncovered in their searching. Students were

encouraged to seek the assistance of the subject specialist librarian, the reading room staff, and the curator for assistance as they worked with their items and prepared their reports.

Session Three: Learning from Blank Books

The next phase in the process was intended to help students connect the special collections materials they were researching with their own production of publications, scheduled to begin the following week. We welcomed students back to the library, where they participated in a booklet binding workshop and brief survey of binding techniques led by our library's expert in preservation and book arts. This workshop focused on the techniques, processes, and demands involved in producing multiple copies of printed materials. The goal of this session was to acquaint students with book-production methodologies and to place their own zine production in conversation with the publications in the library's holdings. Each student constructed a simple booklet using a three-hole pamphlet stitch and handled artists' books from the collection showcasing different binding techniques. During the workshop students were asked to consider the intellectual and manual labor their zines might demand and were given tips for working with print materials.

Session Four: Becoming Experts and Sharing Knowledge

After two weeks of in-class, hands-on zine workshops led by the course instructor, students returned to the library during the final week of the unit to present their research on their chosen item in special collections. The instructor asked students to make arguments in their research reports based on the following prompt:

As you investigate its history, you might consider the items'—

- Origin: Who produced it? Why? How did it come to exist? To what degree was the idea original? Challenging? Political?
- Production: How was it made? What materials and why? Who was involved at each step? Why this format? What were the obstacles?
- Circulation: How did it move from production to consumption? Was it sold? Traded? Borrowed? Mailed? Smuggled?

- Conflicts: How was the publication challenged? From the inside and the outside?
- Audience: Who read or experienced it and why? What communities did it shape or divide?
- Significance: What is the historical relevance of this item? Why does SU house it? Who cares about it and why?[37]

The results were surprising and instructive. Not only did the students locate materials in the special collections that the subject librarian and the curator were not aware of and which had rarely, if ever, been accessed by researchers before, but the students' selections also offered productive "misreadings" of special collections materials. For example, one student, who had previously been in the armed forces, selected the underground punk magazine *Search and Destroy*, not because of any personal interest in the subject headings under which the magazine is catalogued: "Punk rock music—Periodicals" and "New wave music—Periodicals." He selected the magazine because of the meaning of "search and destroy" as a military strategy that connected with his particular life experiences. Another student selected a small handmade booklet containing handwritten poems as his example of DIY publishing, despite the fact that the book was not actually published. His selection of it, therefore, points to the seeming "publicness" of library materials to researchers accessing them through public media, like online finding aids, regardless of whether the items are actually published. The student presentations suggest that we should think of our collection materials not "only from the standpoint of subject related evidence or documentation," as Peter Carini has argued, but "as materials that lend themselves to the teaching of research skills."[38]

Session Five: Putting Print Communities on Public Display

On the final day of the unit, students gathered in the library to host a "Zine Fest," which they planned and promoted on campus and via social media. Members of the public, undergraduate and graduate students, faculty, and library staff were welcomed to the event, which featured a station for each student to display copies of his or her zine, with many available for sale or trade. Students were available to answer questions about their zines and engage with the audience, and several students read publicly from their written work. Students' zines were wide-rang-

ing in their coverage and approach, but some aspect of each student's zine—its form, its content, its aesthetic considerations, its method of production, its intended audience—recalled or responded to the special collections item he or she chose to research the previous week. Additionally, many zines also incorporated techniques students witnessed and engaged with during the artists' books and pamphlet binding workshop. Examples include a mimeograph-inspired pamphlet of printed appropriations of well-known Internet memes rewritten to reflect student life on our campus, a mash-up between a historical family scrapbook and late night text messages sent by fraternity brothers, a comic/fanzine placing science fiction characters from different generations in dialogue, and a satirical remix of an early 19th-century newspaper.

Discussion

This collaboration was especially fruitful and satisfying for us as information professionals in how it presented the library as a site of sustained, social, organic, and productive inquiry that would not be possible anywhere else on campus. Additionally, bringing students into the library on so many occasions exposed them to the functional diversity of the library's staff, highlighting the work of curators, collections development librarians, reference librarians, preservation and conservation librarians, catalogers, archivists, and more. Most exciting, however, was seeing the students become truly, independently interested. We saw them equip themselves to discover special collections materials that addressed their own interests and eventually take ownership of the library as a space where they could think, explore, create, and present their work.

We know that undergraduate students often find it difficult to think about the sources they are using in context—to acknowledge that this information exists within and reveals networks of connections among people, publications, ideas, and time periods. It is clear that students can come to assignments with wildly varying levels of epistemological sophistication, experience, and comfort with regard to information, and we view the introduction of special collections materials as an opportunity to reshape and renegotiate, as a group, student beliefs about the information landscape. Moreover, students often struggle with subtle differences among genres and formats that are sometimes muted when information is accessed through only electronic means. The manner in which deep engagement with local archives and print materials uncovers the

boundaries, limits, and interpretations buried within our search interfaces provides students the opportunity to think critically and reflectively about these tools.

This collaboration took place during the pilot stage of this new course, and the writing program has chosen to repeat the class in the coming academic year, complete with our library-based project. The instructor observed that when students engaged in the zine assignment, "they feel a certain ownership and pride that simply doesn't occur with the traditional term paper or even their own blogs."[39] That this ownership and pride came about through an assignment that could not have been completed without deep connection with our library collections and with our librarians underscores criticisms of the "one-off" intervention of traditional library instruction and special collections visits. We found the same enthusiasm in our own experience—the curator and subject specialist librarian found this project to be much more satisfying than the typical class visit thanks to the sustained interaction and the acknowledgment that we were helping students to develop skills and concepts with benefits beyond merely completing another assignment.

We have come to view undergraduate research and instruction in special collections as an integral part of information literacy in that it enables students to consider the tactile connections, contrasts, and surprises among the diverse array of information available to them. We believe that the defamiliarization with what can be a "source" at the heart of this assignment allowed us to step back and examine students' (and our own) assumptions about how we should think about and search for information. Furthermore, engagement with rare printed materials and the ways in which they are represented and accessed complicates the traditional process of finding sources. Searching, in this regard, is a means of finding individual sources, a way to acquaint oneself with the limitations and affordances of systems we use and a means of considering what may be hidden or what is not there at all. We believe this encourages critical, transferable approaches to using all electronic sources in that it demonstrates that completeness can be an illusion and draws attention to the shared contexts of materials, not just the strings of words they happen to contain.

We spent considerably more time on this collaboration than we do with most classes, mostly due to our excitement at the chance to have such deep curricular involvement and because the subject matter of the course was of shared interest. We must admit that this approach is not necessarily scalable in the sense that a prepackaged drop-in session would be, but we feel that is was the

slower pace, not necessarily the amount of time spent on this collaboration, that made it satisfying and effective. It is the sustained class activity within the library that we feel was the most important part of our approach, and we believe there are many ways to encourage and coordinate such activity. Because students returned to the library not only to conduct their research but also to share and present their ideas and work, we feel that their anxiety and tendency to rely on sheer convenience in finding sources was diminished.

In this process, as a librarian and a curator, our personal convictions and scholarly interpretations of the materials informed our obligation to help make the archive more than a repository but an active public space of debate and dissent that openly and critically includes our position as well as the position of others. Through the approach described in this chapter, we were able to shift student attention and raise questions about the origins, production, audiences, and purposes of rare materials in a way that extends beyond the unit assignments. In this way, the archive can become a site where histories can be continually engaged, reinterpreted, debated, and revisited. If we can create meaningful experiences for students which present our libraries as environments dedicated to these processes, students will be much better equipped to make sophisticated choices about the information they use in their work, academic and otherwise.

Notes

1.   Gloria J. Leckie, "Desperately Seeking Citations: Uncovering Faculty Assumptions about the Undergraduate Research Process," *The Journal of Academic Librarianship* 22, no. 3 (1996): 201–08. Ethelene Whitmire found in 2004 that students were more comfortable with straightforward web resources and regularly confused modes of searching among different tools (i.e., OPAC and journal indexes), and they were also unable to make sound quality judgments about the sources they chose: "The Relationship between Undergraduates' Epistemological Beliefs, Reflective Judgment, and Their Information-Seeking Behavior," *Information Processing and Management* 40, no. 1 (2004): 97–111.

2.   Lea Currie et al., "Undergraduate Search Strategies and Evaluation Criteria: Searching for Credible Sources," *New Library World* 111, no. 3-4 (2010): 113–24.

3.   Hannah Gascho Rempel, Stefanie Buck, and Anne-Marie Deitering, "Examining Student Research Choices and Processes in a Disintermediated Searching Environment," *Portal: Libraries and the Academy* 13, no. 4 (2013): 363–84.

4.   Daqing He et al., found that undergraduate students made choices among a variety of different tools in academic tasks based on their own personal expectations and past experiences: "Undergraduate Students' Interaction with Online Information Resources in Their Academic Tasks: A Comparative Study," *Aslib Proceedings* 64, no. 6 (2012): 615–40. These findings are echoed by Lynn Connaway, Timothy J. Dickey, and Marie L. Radford's article citing

convenience, which is influenced by both familiarity and time available, as a critical factor in information seeking, especially among the millennials who make up the bulk of the populations completing the traditional research assignments in academic libraries: "'If It Is Too Inconvenient, I'm Not Going After It:' Convenience as a Critical Factor in Information-Seeking Behaviors," *Library and Information Science Research* 33, no. 3 (2011): 179–90. Nigel Ford, David Miller, and Nicola Moss do more to uncover the effects of individual differences on students' information seeking, identifying cognitive style, gender, age, study approach, and self-efficacy as contributing factors: "The Role of Individual Differences in Internet Searching: An Empirical Study," *Journal of the American Society for Information Science and Technology* 52, no. 12 (2001): 1049–66. Ethelene Whitmire's work linking epistemological beliefs to Carol Kuhlthau's information seeking process (ISP) found that student performance at different stages of the ISP was affected by the sophistication of the students' epistemological beliefs: "Epistemological Beliefs and the Information-Seeking Behavior of Undergraduates," *Library and Information Science Research* 25, no. 2 (2003): 127–142. Jannica Heinström recently found that personality type plays a factor in approaches to information seeking and that under stressful or uncomfortable circumstances, students' approaches may shift: "Fast Surfing, Broad Scanning, and Deep Diving: The Influence of Personality and Study Approach on Students' Information-Seeking Behavior," *Journal of Documentation* 61, no. 2 (2005): 228–47.

5.   Rempel, Buck, and Deitering, "Examining Student Research Choices and Processes," 381. This runs counter to Connaway, Dickey, and Radford's suggestion that, in the interest of convenience and saving users' time, libraries should concentrate on providing an experience "more like that available on the web:" "'If It Is Too Inconvenient, I'm Not Going After It,'" 187.

6.   Joanne Archer, Ann M. Hanlon, and Jennie A. Levine, "Investigating Primary Source Literacy," *The Journal of Academic Librarianship* 35, no. 5 (2009): 410–20.

7.   David Nicholas et al., "Student Digital Information-Seeking Behaviour in Context," *Journal of Documentation* 65, no. 1 (2009): 129.

8.   Currie et al., "Undergraduate Search Strategies and Evaluation Criteria," 123.

9.   Sonia Bodi, "How Do We Bridge the Gap between What We Teach and What They Do? Some Thoughts on the Place of Questions in the Process of Research," *The Journal of Academic Librarianship* 28, no. 3 (2002): 109–14.

10.   Susan M. Frey, "Facilitating Critical Thinking and Self-Reflection: Instructional Strategies for Strengthening Students' Online Research Skills," *Indiana Libraries* 30, no. 1 (2011): 49–56.

11.   Robert Detmering and Anna Marie Johnson, "'Research Papers Have Always Seemed Very Daunting:' Informat*ion Literacy Narratives and the Student Research Experience," Portal: Libraries and the Academy* 12, no. 1 (2012): 14.

12.   Van E. Hillard, "Information Literacy as Situated Literacy," in *Teaching Literary Research: Challenges in a Changing Environment,* ed. Kathleen A. Johnson and Steve R. Harris (Chicago: Association of College and Research Libraries, 2009), 11–22.

13.   Jennifer L. Bonnet et al., "The Apprentice Researcher: Using Undergraduate Researchers' Personal Essays to Shape Instruction and Services," *Portal: Libraries and the Academy* 13, no. 1 (2013): 37–59.

14.   Albert Bandura, *Social Learning Theory (Englewood Cliffs, NJ: Prentice Hall, 1977).*

15.   Matthew S. Eastin and Robert LaRose, "Internet Self-Efficacy and the Psychology of the Digital Divide," *Journal of Computer-Mediated Communication* 6, no. 1 (2000): 0.

16.   Bonnet et al., "The Apprentice Researcher," 49.

17.   Adeyinka Tella, "Correlates of Undergraduates' Information-Seeking Behavior," *College and Undergraduate Libraries* 16, no. 1 (2009): 14.

18.   Steven Escar Smith, "From 'Treasure Room' to 'School Room:' Special Collections and Education," *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 7, no. 1 (Spring 2006): 33.

19.   Ibid.

20.   Ibid., 32

21.   Adam Berenbak et al., *Special Collections Engagement* (Washington, DC: Association of Research Libraries, 2010), 16.

22.   Scott Carlson, "Special Effects," *The Chronicle of Higher Education,* June 17, 2005, http://chronicle.com/article/Special-Effects/18436.

23.   Matthew C. Reynolds, "Lay of the Land: The State of Bibliographic Instruction Efforts in ARL Special Collections Libraries," *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 13, no. 1 (2012): 25.

24.   Anne Bahde, "Taking the Show on the Road: Special Collection Instruction in the Campus Collection," *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 12, no. 2 (2011): 75.

25.   Bianca Falbo, "Teaching from the Archives," *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 1, no. 1 (2000): 34.

26.   Ibid.

27.   Magia G. Krause, "'It Makes History Alive for Them:' The Role of Archivists and Special Collections Librarians in Instructing Undergraduates," *The Journal of Academic Librarianship* 36, no. 5 (2010): 401.

28.   Bahde, "Taking the Show on the Road," 87.

29.   There are additional factors that complicate the picture. For example, scholars and librarians are careful to point out the increased security and safety risks for collection materials that accompany increased outreach and instruction (see Bahde; Reynolds; and Allen). Another factor is the debate around faculty status for librarians. As Reynolds writes, "a lack of tenure status may also suggest a reason that many academic faculty members are not more involved in bringing students into the libraries for instruction: They may see librarians as information providers rather than teaching professionals" (Reynolds, "Lay of the Land," 35).

30.   Susan M. Allen, "Rare Books and the College Library: Current Practices in Marrying Undergraduates to Special Collections," *Rare Books and Manuscripts Librarianship* 13, no. 2 (1999): 110–19.

31.   Ibid., 110.

32.   Ibid., 118.

33.   Elizabeth Yakel, "Information Literacy for Primary Sources: Creating a New Paradigm for Archival Researcher Education," *OCLC Systems and Services: International Digital Library Perspectives* 20, no. 2 (2004): 63.

34.   Ibid.

35.   Stephen Duncombe, *Notes from Underground: Zines and the Politics of Alternative Culture* (New York: Verso, 1997), 3.

36.   Ibid., 2.

37.   Jason Luther, "Unit 1: Tactile Proof," WRT 200: D.I.Y. Publishing, accessed August 19, 2014, http://courses.jasonluther.net/diy/?page_id=7.

38.   Peter Carini, "Archivists as Educators: Integrating Primary Sources into the Curriculum," *Journal of Archival Organization* 7, no. 1-2 (2009): 45.

39.   Jason Luther, "Using Zines in the Classroom," *HASTAC: Jason Luther's Blog (blog),* January 28, 2014, http://www.hastac.org/blogs/taxomania/2014/01/28/using-zines-classroom.