

Caitlin K. Kennedy. Evaluating and Addressing the Special Collections Needs of Rhetoric and Composition Instructors in University First-Year Writing Programs. A Master's Paper for the M.S. in L.S degree. April, 2019. 140 pages. Advisor: Mary Grace Flaherty

This research considers the role of collaboration in library instruction and archival pedagogy for first-year undergraduate students. To move beyond the archival orientation and one-shot instruction session, special collections librarians must work proactively with instructors to develop assignments, plan and deliver lessons, and measure student learning outcomes. They must also consider and counteract significant barriers to archival research, such as lack of representation and accessibility in the archives. Based on seven interviews with faculty and graduate student instructors in UNC's First-Year Writing Program, this research considers the possibilities and challenges of curriculum co-development and other instructional collaborations between special collections librarians and rhetoric and composition instructors. It also analyzes instructors' responses to a set of digital learning modules that were created specifically to facilitate archival pedagogy within the curriculum and learning context of the First-Year Writing Program.

Headings:

Librarian-teacher cooperation

Access to archives

Archives users

Archives & education

Rhetoric & composition

EVALUATING AND ADDRESSING THE SPECIAL COLLECTIONS NEEDS OF
RHETORIC AND COMPOSITION INSTRUCTORS IN UNIVERSITY
FIRST-YEAR WRITING PROGRAMS

by
Cait Kennedy

A Master's paper submitted to the faculty
of the School of Information and Library Science
of the University of North Carolina at Chapel Hill
in partial fulfillment of the requirements
for the degree of Master of Science in
Library Science.

Chapel Hill, North Carolina

April 2019

Approved by:

Mary Grace Flaherty

Table of Contents

ACKNOWLEDGEMENTS.....	3
INTRODUCTION.....	4
LITERATURE REVIEW.....	10
▪ <i>Defining Archival Literacy and Its Impact on Teaching and Learning...</i>	11
▪ <i>Expanding Earlier Definitions of Archival Literacy to Include Archival Rhetoric and Digital Archives.....</i>	13
▪ <i>Introducing Primary Source Literacy in the K-12 Curriculum.....</i>	15
▪ <i>Introducing Primary Source Literacy in the Undergraduate Curriculum: Moving Beyond the Archival Orientation Session.....</i>	17
▪ <i>Aligning Archival and Information Literacy with 21st-Century Learning</i>	20
▪ <i>Evaluating the Impact of Archival and Information Literacy Instruction on Undergraduate Learning.....</i>	23
▪ <i>Catalyzing Innovative Undergraduate Teaching through Archival Partnerships.....</i>	26
▪ <i>Cultivating Faculty and Graduate Teaching Assistants as Archival Ambassadors for Undergraduate Students.....</i>	28
▪ <i>Introducing Archival and Information Literacy in the First-Year Writing Classroom.....</i>	33
▪ <i>Scaling Archival and Information Literacy Instruction in the First-Year Writing Program.....</i>	35
METHODS.....	37
• <i>Laying the Groundwork: Library Instruction and the First-Year Writing Program.....</i>	38
• <i>Building Collaborative Instructional Networks Between Wilson Special Collections Library, the Undergraduate Library, and the First-Year Writing Program.....</i>	40
• <i>Receiving IRB Approval.....</i>	42
• <i>Conducting “Long Interviews”.....</i>	42
• <i>Recruiting Participants</i>	45
• <i>Qualitative Coding</i>	47
FINDINGS.....	49
• <i>Instructors’ First Research Experiences in the Archives.....</i>	49
○ <i>Discovering the Archives as an Undergraduate.....</i>	50
○ <i>Discovering the Archives as a Graduate Student.....</i>	55

○ <i>Missing Out on the Archives</i>	57
● <i>Barriers to Using the Archives</i>	59
○ <i>Economic Barriers and the Broken System of Graduate Student Labor</i>	59
○ <i>Representation in the Archives</i>	62
○ <i>Accessibility and Archival Research</i>	66
○ <i>Psychological and Methodological Barriers to Archival Engagement</i>	68
● <i>Suggestions for Curricular Collaboration and Archival Outreach</i>	72
○ <i>Inhabiting Real-World Genres: Situating the Online Curriculum Modules Within the Disciplinary Focus of the First-Year Writing Program</i>	72
○ <i>Introducing Primary Sources with Real-World Humanities Genres</i>	74
○ <i>Introducing Primary Sources in the Natural Sciences Unit</i>	75
○ <i>Offering User-Centered Outreach and Instructional Collaboration</i>	77
DISCUSSION AND CONCLUSION	81
○ <i>Adapting Future Instructional Collaborations</i>	81
○ <i>Addressing Barriers to Archival Research and Pedagogy</i>	84
○ <i>Acknowledging the Limitations of this Study and Suggesting Avenues for Additional Research</i>	87
WORKS CITED	90
APPENDICES	95
● Appendix 1.....	95
● Appendix 2.....	96
● Appendix 3.....	97
● Appendix 4.....	135
● Appendix 5.....	137

Acknowledgements

I would like to thank my advisor, Mary Grace Flaherty, for her support, empathy, and diligent mentorship throughout this research process. I cannot pay enough compliments to Mary Grace. She is one of the most thoughtful professors I have ever met, and I can only hope to emulate her student-centered teaching approach in my future work as a librarian. Additionally, I would like to thank my supervisors, Dayna Durbin and Jason Tomberlin, who provided me with opportunities to pursue this research and apply it in my work at the Robert B. House Undergraduate Library and Wilson Special Collections Library. Both Dayna and Jason have been invaluable mentors throughout my time at UNC, and I am so grateful that I could learn from them. Finally, I would like to thank the directors of the First-Year Writing Program, as well as all of my interviewees, for taking the time out of their busy schedules to support this research, speak with me, and share their expertise. Their feedback was even more insightful and relevant than I could have hoped, and I am confident that their advice will be used to iterate and adapt future library services to support even more first-year writing instructors and undergraduate students.

Introduction

This research explores how special collections librarians can collaborate with faculty and graduate student instructors to introduce undergraduate students to primary sources and build their archival literacy skills. The existing body of scholarship about primary source literacy suggests that undergraduate students must develop a range of different technical and critical thinking skills in order to become proficient in archival research (Gilliland-Swetland, Kafai, & Landis, 1999; Yakel and Torres, 2003). Furthermore, researchers across the field of library and information science agree that in order to successfully integrate this type of research into their academic work, undergraduate students must develop these skills gradually, with sustained support and feedback from archivists, librarians, and their course instructors (Yakel and Torres, 2003; Hensley, Swain, & Murphy, 2014).

The “archival orientation” session has long been the method of choice for instructing undergraduate students in how to conduct primary source research, while the “one-shot” instruction session has been the method of choice (or perhaps more often, the method of necessity) for developing students’ information literacy skills (Cherry & Duff, 2008; Byerly, Downey, & Ramin, 2006). The former is a brief instruction session provided by the archivist for new researchers, which “[focuses] on the skills and, at times, the rules of the archive” (Yakel, 2002, p. 27). Similarly, the one-shot instruction refers to “any situation in

which [information literacy instruction] for a particular class or group of students is limited to a single block of time, however long that block of time may be” (Lei Hsieh & Holden, 2010, p. 459). One-shot information literacy sessions are typically taught by instruction librarians who visit undergraduate courses, often mandatory first-year courses, and the limitations of these sessions for developing students’ long-term research knowledge and skills have been well-documented in the literature (Byerly, Downey, & Ramin, 2006; Lei Hsieh & Holden, 2010).

While some researchers have found statistically significant gains in undergraduate students’ learning outcomes after one-shot instruction sessions, others have found that these sessions have a modest — and in some cases, detrimental — effect on learning (Lei Hsieh & Holden, 2010, pp. 467-468).

Practitioners have suggested alternative models, such as embedded librarianship, as a more sustained and impactful form of instruction (Calkins & Kvenild, 2011).

Many researchers who have studied primary source literacy and student engagement believe the archival orientation method also falls short, because it does not provide enough scaffolding and long-term engagement for undergraduate students to become literate — or even proficient — in archival research methods. As Yakel and Torres (2003) write, “archival intelligence is something that needs to be imparted over time and is a continuous process, even for longstanding and repeat users of primary sources” (p. 77). While archival orientation sessions can help welcome undergraduate students into the archives and make them more aware of the resources available there, they fall short in their ability to develop undergraduate students as skilled archival researchers

who understand the complex, nuanced process of finding and utilizing primary sources in their academic writing (Daniels & Yakel, 2013, p. 420).

This research study explores faculty and graduate student instructors' interest in an alternative method that has been proposed in the literature — archivists developing primary source-based curricula alongside instructors — within the specific context of the First-Year Writing Program at the University of North Carolina at Chapel Hill (UNC) (Hensley, Swain, & Murphy, 2014, p. 109; Barratt, Nielsen, Desmet, & Balthazor, 2009, p. 37). At UNC, all first-year students are required to take a course called English 105: Composition and Rhetoric. This is a writing-across-the-disciplines course with a goal of “[introducing] students to the specific disciplinary contexts for written work and oral presentations required in college courses” (University of North Carolina at Chapel Hill, 2017). The curriculum includes a specific sequence of assignments — two smaller “feeder” assignments building up to a culminating unit project — which instructors must assign in the context of three consecutive units: a natural sciences unit, social sciences unit, and humanities unit. (See *Appendix 1* for a visualization of the English 105 curriculum model.)

This particular course was selected for the research study because it provides an opportunity to introduce undergraduate students to the archives in their first or second semester of college, which has been identified as a critical time for archivists to conduct outreach with the undergraduate student population (Viars & Pelerin, 2017, pp. 281-283). Because English 105 is mandatory for all undergraduate students, with very few exceptions, this course

also provides an opportunity to impact the greatest possible number of first-year students (Department of English & Comparative Literature, 2018).

Additionally, because this course is primarily taught by graduate student instructors, it provides an opportunity for librarians to build relationships with young scholars and provide support for their development as future professors. Nationwide, university writing programs largely depend on graduate student labor for rhetoric and composition instruction; however, graduate student instructors report that these programs often present significant barriers, especially for those instructors who do not fit the mold of “healthy, young, single student” (Writing Program Administration Graduate Organization, 2019, p. 4). By addressing and responding to the challenges faced by the graduate student instructors who sustain first-year writing programs, librarians can mentor and invest in the success of future faculty members. They can also lay the groundwork for meaningful instructional collaborations by equipping instructors with confidence and skills in archival research methods and pedagogies.

This study identifies ways in which UNC’s special collections and instruction librarians can move beyond the archival orientation session and one-shot instruction session by collaboratively and proactively embedding archival and information literacies across the English 105 curriculum. The study accomplishes this goal by answering the following primary research question:

- What are the special collections-related needs and experiences of instructors in UNC’s First-Year Writing Program?

In order to identify patterns and make evidence-based recommendations that take instructors’ feedback and ideas into account, semi-structured interviews

were conducted with seven graduate students and faculty members who teach in the First-Year Writing Program. The interview responses were then transcribed and evaluated using qualitative coding. Throughout this research, the ultimate goal has been to understand first-year writing instructors' barriers to archival engagement and to develop recommendations for how special collections librarians and instruction librarians at UNC can address those barriers by adapting their instructional service model.

Additionally, this research study considers the possibilities of instructional co-creation by evaluating a series of tools that were developed in partnership with special collections librarians and instructors in the First-Year Writing Program. In the spirit of the model suggested by Vettters (2014); Stanny, Gonzalez, and McGowan (2015); and many other scholars, four online curriculum modules were created in order to integrate digitized primary resources from UNC's special collections into the highly structured English 105 curriculum. (See *Appendix 2* for links to the four completed curriculum modules and *Appendix 3* for examples of the assignments and other instructional materials included in each module.) To gain a better understanding of whether this collaborative approach to lesson planning and instruction meets the needs of first-year writing instructors — or if the modules should be adapted to better address instructors' needs — this study considers the following sub-questions:

- What are first-year writing instructors' impressions of the curriculum modules as a way to integrate primary resources into their teaching?
- How do first-year writing instructors think the modules could be adapted, expanded, or improved?

- What are first-year writing instructors' ideas for marketing and promoting the modules?

By answering these questions, this research study hopes to pave the way for future improvements and expansions to the English 105 curriculum modules, so that more first-year writing instructors will use them as a resource for their teaching — and future UNC graduate students, librarians, and archivists can collaborate with instructors to create more useful, effective, and sustainable digital learning objects that promote meaningful archival learning experiences and engagements for undergraduate students.

Literature Review

Defining Archival Literacy and Its Impact on Teaching and Learning

There is a significant body of literature in the fields of education and library and information science that supports the value of archival materials as conduits for teaching and learning. Much of this research — especially the earliest research on the subject — has been devoted to instruction provided in elementary and secondary educational settings, where the introduction of new educational technologies has encouraged teachers to engage in “pedagogical and curricular innovations that are leading to increased integration of primary sources” into the K-12 curriculum (Gilliland-Swetland, 1998, p. 136). As early as the 1990s, researchers observed that working with primary sources allowed students to develop both “information literacy” and “archival literacy” skills (Krause, 2010, p. 402; Gilliland-Swetland, Kafai, & Landis, 1999, p. 92).

Gilliland-Swetland, Kafai, and Landis (1999) defined archival literacy, first, as a macroscopic understanding of how primary sources could help students build their arguments, relate to history on a personal level, and contextualize classroom discussions of historical topics; second, they envisioned this type of literacy as a more granular set of skills including a range of different competencies:

the ability to consider individual documents in the context of record aggregates, make sense out of unsynthesized or unredacted material, consider the circumstances of the document’s creation (i.e., asking who, what, when, why, where, and how), analyze the document’s form and

nature, determine whether it is an original and which version, and understand its chain of custody. (pp. 92-93)

Gilliland-Swetland, Kafai, and Landis (1999) wrote that when students begin grappling with these core archival issues and functions in their primary and secondary school education, they are not only more likely to seek archival access as adults — they are more likely to be equipped with the skills to follow through on an initial desire for access to primary source materials (pp. 93-94).

Elizabeth Yakel and Deborah Torres extended the conversation about the nature, development, and value of archival literacy with the publication of “AI: Archival Intelligence and User Expertise” in 2003. After conducting an extensive literature review and semi-structured interviews with twenty-eight “academic users of primary sources,” Yakel and Torres (2003) proposed a framework for understanding and evaluating a researcher’s primary source literacy in which “there are three distinct forms of knowledge required to work effectively with primary sources” (pp. 52, 62). According to Yakel and Torres (2003), the first requirement for primary source literacy is “domain knowledge,” or an understanding of the topic being researched (p. 52). The next requirement is “artifactual literacy,” which Yakel and Torres (2003) define as “the ability to interpret and analyze primary sources” (p. 52). These two forms of knowledge are more abstract and theoretical, relying on an individual’s ability to think critically, consider archival materials in their historical and cultural context, and synthesize different types of primary and secondary source evidence in service of a larger scholarly conversation or debate.

However, the final requirement for primary source literacy, “archival intelligence,” is more technical. Yakel and Torres (2003) define archival intelligence as “knowledge about the environment in which the search for primary sources is being conducted” (p. 52). This definition encompasses a multifaceted set of knowledge and skills, including an understanding of how to conduct archival research, troubleshooting abilities when problems or confusion arise, and “intellective skills” about how to conceptualize and navigate the entire archival research process (Yakel & Torres, 2003, p. 53).

There are differences in the definitions and frameworks that have been proposed by Yakel and Torres (2003); Gilliland-Swetland, Kafai, and Landis (1999); and many other researchers to evaluate and describe archival literacy. What we can glean from comparing and contrasting these different approaches is that using primary sources requires researchers to think critically and act strategically in a variety of different ways. In order to effectively and efficiently conduct primary source research, an individual must not only engage in abstract and theoretical conversations, but also learn the details of how to access primary sources and operate successfully within an archival context. Mastering and then synthesizing these skills often comes with a steep learning curve, which makes user education for new archival researchers extremely important. As Yakel and Torres (2003) explain, we must reinvent traditional archival instruction methods to reflect what we know about the complex nature of primary source literacy:

In many cases, archival user education is still referred to as archival orientation. Archivists need to think about the underlying significance of this terminology as they focus on archival user education programs. . . . Our findings in this study indicate that information literacy for primary sources would entail reconceptualizing the one-shot archival orientation

class into a broader and deeper curriculum. Expertise cannot be fostered through a single class. Archival intelligence is something that needs to be imparted over time and is a continuous process, even for longstanding and repeat users of primary sources. (p. 77)

Expanding Earlier Definitions of Archival Literacy to Include Archival Rhetoric and Digital Archives

Sustained archival engagement and instruction are even more critical in today's "moment of abundance, ease, and even obsession" with digital archives (Enoch and VanHaitisma, 2015, p. 217). Today, students and archival researchers have more access than ever before to a range of primary source documents that have been stored and made freely available via online repositories and archives, from the Library of Congress's Digital Collections to the Internet Archive. Rhetoric and composition scholars Jessica Enoch and Pamela VanHaitisma (2015) write that "asking students to learn about the rhetorical characteristics of digital archives is integral to understanding the archive's power, its promise, and, indeed, its problems" (p. 219). In order for students to conduct meaningful online archival research that allows them to engage with and contribute to contemporary scholarly conversations, they must first engage critically with the digital archives themselves; therefore, Enoch and VanHaitisma (2015) suggest that teachers "pause before asking students to leverage digital archival materials in their writing projects and prompt them first to read these archives carefully and critically" (p. 217).

This "critical reading" of the archives is not limited to digital spaces; Enoch and VanHaitisma situate their work in the context of many other composition scholars who have explored the "rhetoricity" of archives. Charles

Morris (2006), for instance, wrote that the archive “should rightly be understood not as a passive receptacle for historical documents and their ‘truths,’ or a benign research space, but rather as a dynamic site of rhetorical power” (p. 115). Morris (2006) considers the “archive as a rhetorical construction,” a contested space in which decisions have been made about what items to preserve, how to preserve them, and what to say about those items (p. 113). Scholars focus on the rhetorical possibilities that are created — and also, constrained — by the choices that archivists and archival institutions make about how to select, process, arrange, and describe archival materials:

Archives are rhetorical ... because they are created in time and space by human beings who make decisions about the selection, preservation, and presentation of materials, and each of these decisions (and more) shapes in important ways the kinds of meanings that can emerge from the sites. (Enoch and VanHaitsma, 2015, p. 218)

Enoch and VanHaitsma (2015) suggest that teachers should consider these concepts and conversations as part of their archival instruction, thereby expanding the definition of archival literacy to include rhetorical analysis and to acknowledge how archives can create, constrain, and contest power. Rather than presenting the archives to students as neutral repositories for primary sources, Enoch and VanHaitsma (2015) advocate for “[teaching] students to analyze digital archives for their rhetorical properties with the goal of assessing the ways these properties affect and inflect the research and knowledge-building process” (p. 218). For those who want to introduce this rhetorical version of archival literacy as a learning outcome for an instruction session, Enoch and VanHaitsma (2015) provide specific recommendations for activities and instruction scenarios in which students analyze archives using “the rhetorical lenses of selection,

exigence, narrative, collaboration, and constitution” (p. 233). However, in order to expand instructors’ notions of archival literacy and facilitate these rhetorical discussions with undergraduate students, archivists and librarians must first establish their pedagogical footing by building strong rapports and collaborative instructional relationships with classroom teachers.

Introducing Primary Source Literacy in the K-12 Curriculum

To demonstrate the importance of both broadly and narrowly defined archival literacy, Gilliland-Swetland, Kafai, and Landis (1999) wrote about the value of cultivating archivist-teacher relationships, so teachers could learn and impart these core archival functions and ideas to their students. Ultimately, Gilliland-Swetland, Kafai, and Landis (1999) also hoped that teachers would lobby alongside librarians for these skills to be included more explicitly in federal and state educational standards (pp. 93-94).

More recently, changes in K-12 educational policy have in fact created pathways, and even mandates, for new partnerships between archivists and public school teachers. The Common Core State Standards (CCSS) have shifted federal education policy from a focus on *what* students learn to a focus on *how* they learn, with a new emphasis on inquiry-based learning techniques that develop students’ critical thinking skills; this includes a standard that requires teachers to replace textbook readings with assignments that ask students to practice their analytical abilities by reading and evaluating primary source documents (Garcia, 2017, p. 190). Writing for *The American Archivist*, Garcia (2017) reflects that if teachers are willing to embrace the change from a content-based curriculum to a skills-based one, then CCSS will present an unprecedented

“opportunity for archivists to support teachers in using primary sources to teach students critical thinking skills” (p. 190).

A few avenues of support that Garcia (2017) suggests archivists pursue include identifying appropriate primary source materials for teachers to use in their classroom instruction, digitizing and making these materials more easily accessible online, and training teachers in how to locate and access materials on their own when designing future lessons (pp. 191-192). While Garcia (2017) recognizes the need for “negotiating and refining professional responsibilities” as new working relationships between archivists and teachers are established and maintained, overall she is optimistic about the possibilities of this model for both the teaching and the archival professions (p. 192). In addition to reinventing the K-12 curriculum and instructors’ pedagogical approach, Garcia (2017) posits, CCSS could finally push the archival profession to “reconceptualize archival outreach from an orientation-based approach that focuses on familiarizing patrons with resources to a literacy-based approach that teaches patrons how to find, evaluate, and use information effectively to solve problems” (p. 193). Garcia’s concept of archival literacy in the K-12 classroom, therefore, aligns closely with the archival intelligence framework proposed by Yakel and Torres (2003). By embedding archival literacy across the K-12 curriculum, teachers can ensure that students are not only introduced to the possibility of archival research, but also have opportunities to practice and develop these skills over time.

*Introducing Primary Source Literacy in the Undergraduate Curriculum:
Moving Beyond the Archival Orientation Session*

In higher education, many researchers have made a similar case as Garcia; specifically, they have argued that establishing and strengthening relationships between archivists, librarians, and faculty does more than familiarize undergraduate students with archival resources — it enhances their archival and information literacy skills. For example, Hensley, Swain, and Murphy (2014) advocate for closer collaboration between archivists, instructional services librarians, and faculty at the University of Illinois at Urbana-Champaign as a means of expanding undergraduate students' archival literacy skills (pp. 97-98).

Hensley, Swain, and Murphy (2014) distributed surveys to all of the undergraduate students enrolled in courses that visited the University Archives' Student Life and Culture Archival Program (SLC Archives) for an instruction session in the fall semester of 2012 (p. 101). A total of 220 undergraduate students from eleven classes received the survey, and the response rate among recipients was just over eleven percent (Hensley, Swain, & Murphy, 2014, p. 101). The researchers followed up with four students who had completed the survey by conducting a set of post-instruction interviews, in which they asked questions like "Is there anything that you still find confusing about doing research in archives?" and "Could you see yourself returning to the archives for another course or assignment in the future?" (Hensley, Swain, & Murphy, 2014, p. 114). Based on their survey results and interview responses, Hensley, Swain, and Murphy (2014) speculated that "undergraduate research opportunities in the social sciences and the humanities may provide the structure for archivists to move beyond primary

source orientation to a comprehensive information literacy strategy for archival literacy” (pp. 112-114). This echoes the sentiments of Garcia (2017) and Yakel and Torres (2003), who both advocate for a shift from the one-shot archival orientation model to a more sustained and skills-based instructional “program of information literacy for primary sources that could help researchers to develop archival intelligence” (Yakel and Torres, 2003, p. 77).

Based on the gaps in knowledge they identified from students’ survey responses and the limitations of the archival instruction that had been provided in the context of the study, Hensley, Swain, and Murphy (2014) hypothesized that “improving student learning outcomes will require a more intentional partnership between the archivist and the instructor” (p. 109). Most notably, this would include archivists and instructional services librarians working alongside faculty to develop curricula and learning objectives (Hensley, Swain, & Murphy, 2014, p. 109). By strengthening their relationships with faculty, archivists could actually be “in the room to understand exactly how [primary sources were first introduced and] taught” to students (Hensley, Swain, & Murphy, 2014, p. 109). This would also allow archivists to “flip the classroom,” so they could spend less of their instructional time introducing archival rules and procedures and more time establishing a positive rapport and cultivating deeper relationships with students (Hensley, Swain, & Murphy, 2014, p. 111). Assessing the current state of SLC Archives instruction, the researchers found that “instruction in the SLC Archives goes one step beyond user orientation but not far enough to claim user education for archival intelligence skills” (Hensley, Swain, & Murphy, 2014, p. 111). They concluded that improving archivists’ “working relationship” with

students, as well as with faculty, would help bridge the gap between one-shot archival orientations and the skills-based instruction that equips students with transferrable and long-lasting archival intelligence skills (Hensley, Swain, & Murphy, 2014, p. 111).

This echoes a bibliometric case study conducted at the University of Georgia, where a team of librarians and instructors in the First-Year Composition Program found that collaboration throughout the instructional process — especially in the lesson planning phase — ultimately yielded stronger student research and writing assignments (Barratt, Nielsen, Desmet, & Balthazor, 2009, p. 37). The results of this study confirmed previous research showing that “a combination of library instruction and detailed written guidelines produces the best research in first-year composition essays” (Barratt, Nielsen, Desmet, & Balthazor, 2009, p. 53). Based on their own research findings, Barratt, Nielsen, Desmet, and Balthazor (2009) suggested that information literacy competencies and librarian-faculty partnerships should be extended beyond the First-Year Composition Program:

Finally, this collaboration between two units deeply involved with issues of student research and writing suggests that the faculty, as a whole, need to engage in a dialogue not only about how best to introduce research in first-year composition but also about how to extend and develop students’ understanding of research across the undergraduate curriculum. (p. 55)

Barratt, Nielsen, Desmet, and Balthazor (2009) also emphasized that both information literacy and composition theory must be integrated into the prompt and rubric in order for students to produce assignments that score high in both research and writing quality (pp. 54-55). This led the researchers to conclude that “librarians and instructors need to focus as much on crafting an effective

assignment together as they do on teaching students information literacy and composition skills” (p. 55). While much research has set out to define what constitutes an effective archival instruction session, fewer studies have focused on how undergraduate instructors, archivists, and librarians can work together to create meaningful assignments that integrate rhetoric and composition theory with information literacy and archival literacy competencies. This study seeks to fill this gap in the literature by interrogating what makes an effective archival assignment for UNC’s first-year writing program, and also how librarians and archivists at UNC can better assist instructors as they develop learning outcomes and plan lessons and assignments for their first-year writing courses.

Aligning Archival and Information Literacy with 21st-Century Learning

Recent archival literature about outreach and instruction in every educational context — including primary, secondary, and higher education environments — emphasizes the natural symmetry between archival research and new theories about twenty-first-century learning. For instance, Georgia Institute of Technology (Georgia Tech) librarians Viars and Pellerin (2017) write about their experiences collaborating with archivists on campus to “re-imagine services, including instruction, in ways that benefit library and archive patrons who need twenty-first century research skills” (p. 291). A nebulous concept like “twenty-first century research skills” could be defined and measured in different ways based on the educational context. However, despite differences among student needs, institutional priorities, and the cultures of various educational settings, many researchers in K-12 and higher education have agreed upon certain hallmarks of twenty-first century learning theory; these include hands-on and

active learning, co-creation and peer evaluation/sharing, and independent thinking as (Krause, 2010, pp. 406-407; Viars & Pellerin, 2017, p. 283).

These values are embedded in the Association of College and Research Libraries' (ACRL's) current definition of information literacy: "the set of integrated abilities encompassing the reflective discovery of information, the understanding of how information is produced and valued, and the use of information in creating new knowledge and participating ethically in communities of learning" (Julien, Gross, & Latham, 2018). Like archival literacy, twenty-first century information literacy is not a single skill; rather, it is a network of interrelated competencies, which are often co-constructed and community-based, and it relies heavily on context.

The Association of American Colleges and Universities established a set of twelve "guiding principles for liberal education in the twenty-first century," which include commonly articulated educational goals like critical and creative thinking, information literacy, teamwork, and problem solving skills, as well as more unique goals like "integrative learning" and "outcomes aligned with personal and social responsibility" (Stanny, Gonzalez, and McGowan, 2015, p. 901). In four content analyses of syllabi produced according to these standards over a five-year period by faculty at the University of West Florida, Stanny, Gonzalez, and McGowan (2015) found recurring language around developing students' "twenty-first century skills," but a lack of commitment to actualizing this goal: more than seventy percent of the syllabi under review specifically cited "twenty-first century and professional skills" as desired student learning outcomes, but less than forty percent of syllabi incorporated even one concrete

activity or assignment that would require students to explicitly draw upon and develop these skills (p. 909).

To better align coursework with stated student learning outcomes, Stanny, Gonzalez, and McGowan (2015) identified information literacy and twenty-first century skills as key areas of opportunity (p. 909). Approaching the problem from the unique perspective of campus practitioners — Gonzalez and McGowan were reference librarians at the University of West Florida, and Stanny was the director of the campus Centre for Teaching and Learning — they suggested librarians could work alongside instructors to develop “specific activities that will create opportunities for students to practice and develop these skills” (Stanny, Gonzalez, & McGowan, 2015, p. 909).

Partnerships between archivists, librarians, and faculty members — like the one proposed by Stanny, Gonzalez, and McGowan (2015) and the collaborative Georgia Tech projects described by Viars and Pellerin (2017) — allow students to work on research projects that develop both their information literacy and their twenty-first-century professional skills. By taking a more collaborative approach to teaching and learning with archival materials, Viars and Pellerin (2017) were able to help facilitate positive experiences for students undertaking “multimodal assignments [that challenged their] information literacy skills” (p. 287). For example, they led students in digital archiving and curation projects in hybrid courses like the “Literature of New Media” and “Agent of the Multiverse: Brief Encounters with Speculative and Science Fiction,” both taught by post-doctoral fellows in the humanities (Viars & Pellerin, 2017, p. 285). Post-course assessments suggest that students who participated in these projects

produced “compelling content organized with conceptual clarity,” and that they began to feel more welcome in the archives; for example, more than seventy percent of students surveyed in “Literature of New Media” reported that after the experience they would feel “comfortable contacting a librarian or archivist with research questions related to their current and future courses” (Viars & Pellerin, 2017, pp. 285-286)

Evaluating the Impact of Archival and Information Literacy Instruction on Undergraduate Learning

While the most robust literature about archival learning outcomes exists around K-12 education, a significant number of researchers, archivists, and librarians have also considered the value of developing archival research skills and primary source literacy in a higher education context, particularly for undergraduate students. Duff and Cherry (2008) make the popular argument that “archivists should take an active role in teaching university students in formal classes that promote critical thinking” (p. 502). This link between primary source literacy and critical thinking is a common refrain in all of the literature about archival education, regardless of context, and many researchers have used it as a starting point for their inquiries into the role of the archives in an undergraduate education.

Krause (2010) added nuance to Duff and Cherry’s findings by studying how archivists and special collections librarians help undergraduate students develop intellectual originality, independence, creativity, and empathy:

Using primary sources, students take multiple perspectives into consideration, making discernments about the authenticity and accuracy of the information presented to them. [Archival materials] allow students

to form their own questions and develop a deeper understanding of the units they are studying. Original sources also help students relate to the past on a personal level, a benefit that goes beyond the classroom and has implications for lifelong learning. (p. 401)

In 2013, Daniels and Yakel considered the results of a survey of 452 students at two universities who attended archival orientations and used archival materials in their coursework (p. 414). Their findings suggest that students not only “appreciated the archives as a resource, and thought that archival research was valuable to their goals,” but also recognized how their experiences in the archives had helped them develop basic competency in “more general and transferrable skills, such as study skills, time management, and skills related to the research project and preparation for it” (Daniels & Yakel, 2013, p. 420).

In a case study conducted at Ohio University, composition instructor Matthew A. Vetter (2014) worked closely with the Head of Arts and Archives for Libraries to integrate special collections materials and digital pedagogy into an assignment for Writing and Rhetoric II, a junior-level composition course. Vetter (2014) and his librarian counterpart collaboratively designed an assignment in which students conducted research in the university’s archives and special collections and then contributed to a Wikipedia article based on their research findings (p. 37-38). Vetter set out to identify “[what] academic archivists and composition classes (both students and instructors) gain through collaborative, cross-disciplinary curriculum development” and “[how] students respond to this type of cross-disciplinary pedagogy” (Vetter, 2014, p. 39). Ultimately, Vetter (2014) found that librarian-faculty partnership helped create a “collaborative, cross-disciplinary” undergraduate classroom community, and the assignment

“allowed students to both participate in and observe the ways in which digital technologies are changing how information is produced, shared and accessed in the twenty-first century” (p. 50).

In general, researchers have found that integrating archival and information literacy instruction into the undergraduate curriculum has a clear positive impact on students’ academic success. The challenge that librarians face is not demonstrating positive learning outcomes; instead, librarians struggle to convince new students that they could benefit from this type of learning (Viars & Pellerin, 2017, p. 282). In 2011, Shoeb surveyed freshman undergraduate business students at the Independent University, Bangladesh (IUB) and found that while they are aware of information literacy as a concept and tend to consider themselves highly skilled in this area, most of them score poorly on an information literacy competency assessment (p. 768). These findings were echoed by instructional librarians in the ACRL’s recent “Survey of Information Literacy Instructional Practices in U.S. Academic Libraries,” which reported a lack of motivation from undergraduate students who “don’t realize they don’t have researching skills” as a common challenge faced by instructional librarians (Julien, Gross, & Latham, 2018). It is important to recognize that this “lack of motivation” is not the undergraduate students’ fault. Rather, it indicates that librarians and educators have missed key opportunities to communicate the value of information literacy to their students.

This also holds true in an archival context. In their surveys and interviews with undergraduate students at the University of Illinois at Chicago, Hensley, Swain, Murphy (2014) found that “students often assume they are proficient in

library research,” even when they are lacking the most basic information literacy skills (p. 111). One undergraduate student even shared that “library research is easy to do and can be done by one’s self” — simultaneously revealing overconfidence in his research skills and ignorance about the complex and collaborative nature of archival research, the success of which is often predicated upon the relationship between the researcher and the archivist (Hensley, Swain, Murphy, 2014, p. 111). From these examples, it is clear that many undergraduate students have preconceived notions and assumptions about the nature and difficulty of conducting library and archival research. Therefore, conveying the importance of archival and information literacy to new undergraduate students, as well as the nuances and challenges of these types of research, is an essential outreach strategy in order to more effectively reach this population. Additionally, to successfully foster student engagement, librarians must work to connect the spectrum of possible research skills and strategies to students’ personal interests and academic goals.

Catalyzing Innovative Undergraduate Teaching through Archival Partnerships

At the same time they are working to enhance undergraduate student literacy and learning, archival materials can also reinvent university teaching methods. Krause (2010) conducted a qualitative and exploratory study, interviewing twelve leaders in the special collections field about their experiences teaching undergraduates, and found that archival materials naturally push instructors beyond traditional lecture formats, encouraging pedagogical approaches designed to promote active learning, visual and hands on learning, and collaborative learning (p. 406). In the composition field, instructors have

increasingly embraced public and digital pedagogies — grounded in primary source research — as a way to expand the boundaries of teaching and learning (Vetter, 2014, p. 36). Moreover, while making this pedagogical boundary shift, they have recognized the role librarians can play as critical partners and allies:

Academic librarians and archivists, the professionals we so often work with to integrate research into student writing processes, have not been immune to this shift either. These professionals are increasingly challenging the static roles of "information-keepers" in order to find new and effective methods of engaging with their academic communities. (Vetter, 2014, p. 36)

This echoes the sentiments of Viars and Pellerin (2017), who proposed that faculty view librarians as “innovative partners in their teaching practice” (p. 281).

In their efforts to cultivate this kind of positive working relationship, Viars and Pellerin (2017) underscore the importance of reaching both faculty and students early in their tenure at a university. Establishing contact with new faculty and graduate student instructors, they write, is “an essential part of creating and maintaining a relationship with them and their students” (Viars & Pellerin, 2017, p. 281). Similarly, reaching students in their first year at an institution “creates an opportunity to incorporate library and archival resources and services into students’ entire college careers” (Viars & Pellerin, 2017, p. 281). These skills prepare students for the complex, nuanced thinking required to successfully conduct archival research, and to pursue studies in a variety of different academic disciplines. As Viars and Pellerin (2017) observed in their work with first-year students, “exposing students to primary resources early in their college career teaches them to draw their own conclusions and interpretations about a subject and see the coexistence of multiple historical

narratives” (p. 283). These are twenty-first century archival and information literacy skills that will serve students throughout their future academic studies, research experiences, and professional positions.

The question, then, is how to reach undergraduate students early and establish the archives as a friendly, dynamic space where they can pursue their academic and personal interests and goals. In their survey of undergraduate students using the archives, Daniels and Yakel (2013) found that students who “felt that their presence was welcome in the archives” when they attended an archival orientation session reported a more positive overall experience when conducting archival research and using archival materials in their coursework (p. 420). This “halo effect” suggests that students’ initial introduction to the archives will have a long-term impact on how they feel about conducting archival research and scholarship throughout their undergraduate careers (Yakel & Daniels, 2013, p. 420). To reach undergraduate students early and ensure a welcoming experience, librarians and archivists have employed numerous strategies, from archival orientations and instruction sessions to collaborations with faculty members and special events highlighting library collections.

Cultivating Faculty and Graduate Teaching Assistants as Archival Ambassadors for Undergraduate Students

To introduce undergraduate students to archival resources and provide a positive, welcoming first impression of the archives, librarians can recruit faculty to serve as archival ambassadors. In their work at the Georgia Tech libraries, Viars and Pellerin (2017) found that targeting new faculty members was an excellent way to create a strong pipeline of advocates for undergraduate students’

presence in the archives. On Georgia Tech's campus, new faculty members and first-year students are "some of the most active users of the library and archives," so Viars and Pellerin (2017) observed that librarians primarily focus their outreach efforts on incoming faculty members who will be teaching courses for freshmen and sophomores (p. 281). This includes the Brittain Fellows, a group of recent Ph.D. graduates who are hired each year to teach introductory English courses for first-year Georgia Tech students (Viars & Pellerin, 2013, p. 284).

Annual library outreach to the new group of Brittain Fellows takes the form of an orientation session, which is organized by the Humanities Librarians specifically to meet the needs of incoming fellows (Viars & Pellerin, 2013, p. 284). The session educates new fellows about Georgia Tech's physical library and archival collections, technological resources, one-on-one research consultation services, and the information literacy instruction program (Viars & Pellerin, 2013, p. 284). According to Viars and Pellerin (2013), the broader goal of the orientation is to develop new Georgia Tech instructors who can enthusiastically "transmit the knowledge and value of libraries as well as the expertise of information professionals to first year students" (p. 281).

While an archival orientation may provide a meaningful opportunity to attract new faculty and graduate student instructors' interest, the ultimate goal is to impart archival and information literacy skills to undergraduate students. Once new faculty have been made aware of archival resources on campus, the transmitting of knowledge to their undergraduate students is often best accomplished via instruction sessions in first-year courses. This method has long been employed by instruction librarians, who understand that "teaching faculty

are the critical link in an effective library instruction program that leads students to information resources” (Samson & Millet, 2003, p. 85). The instructors who constitute “teaching faculty” may vary by institution — at a large research university, this may be the teaching professors who are hired without research responsibilities, or the graduate student instructors who are assigned their own sections of rhetoric and composition; at a small liberal arts college or community college, this may be the tenure track professors. The uniting thread among all of these instructors in all of these different contexts is that they regularly teach, advise, and directly interface with undergraduate students, especially first-year students, and therefore have tremendous power to establish early, meaningful relationships between undergraduate students and the archives.

Since UNC is a research university, the population of interest for the purposes of this study primarily consists of graduate student instructors who teach in the First-Year Writing Program, with a smaller number of teaching professors and tenure track faculty providing the same type of instruction for first-year students (Assistant Director of the First-Year Writing Program, personal communication, May 2018.). Graduate students as a population of instructors can be valuable to archivists, first, because they offer “a strong base of fresh new energy and ideas” (Samson & Millet, 2003, p. 85). While some graduate students begin their studies at UNC with prior teaching experience, others are completely new to instruction (Assistant Director of the First-Year Writing Program, personal communication, May 2018.). Regardless of their prior teaching backgrounds, all new graduate student instructors at UNC are going to be brand new to teaching at UNC, and therefore they may have fewer

preconceived notions about what and how to teach in this specific context. This presents an opportunity for archivists and librarians to become involved as co-creators in the curriculum development and lesson planning processes, as recommended by Garcia (2017) and Hensley, Swain, and Murphy (2014).

Whether serving as a teaching assistant or a course instructor, graduate students often have the most face-to-face contact, conversations, and credibility with the undergraduate students taking courses in their department. Therefore, it is important for archivists and librarians to recognize the value that graduate students can bring as archival advocates and to cultivate meaningful relationships with this group of instructors:

In campuses across the United States, graduate students frequently provide instruction to first-year students in required core courses. Teaching assistants are a strategic target group for strengthening an information literacy program. As teaching assistants, graduate students join the teaching faculty primarily for introductory-level courses and as a result become members of the most important group for advancing the learning environment in academic libraries. (Samson & Millet, 2003, p. 85)

It is also important for librarians to understand the economic context of graduate student labor, and the challenges that this system creates for graduate student instructors. Recently, the Writing Program Administration Graduate Organization (WPA-GO) Labor Taskforce released a “Report on Graduate Student Instructor Labor Conditions in Writing Programs.” This report collected data from a total of 344 graduate student writing instructors working in 37 states as part of master’s (MA), master’s of fine arts (MFA), and doctoral (Ph.D.) programs at a variety of colleges and universities (WPA-GO, 2019, p. 1). When asked whether they worked more hours than contracted each week, almost sixty-

three percent of survey respondents said yes (WPA-GO, 2019, p. 1). One respondent even shared that this labor model had led them to resign from a position coordinating the writing program:

Our WPA expects writing program assistants to work ‘as many hours as needed to do the job’ (her words) without recognizing what is indicated in our contract (that are to work no more than 20 hours/week). Her reasoning is that WPAs should expect to work additional hours and that experiencing this as grad students professionalizes us and will help us get jobs. These expectations and logics are and perpetuate abusive labor practices. For these reasons, I resigned from my position as a writing program coordinator. (WPA-GO, 2019, p. 1)

These expectations are even more troubling in the broader context of the survey, which revealed the compensation and benefits provided by most programs as inadequate to cover instructors’ financial and healthcare needs (WPA-GO, 2019, pp. 2-6). More than seventy percent of those surveyed responded negatively when asked, “Is your stipend adequate for covering your living needs?” (WPA-GO, 2019, p. 2). Many of these respondents also described their student health insurance options and support for mental healthcare and childcare costs as insufficient (WPA-GO, 2019, p. 3). Considering the economy of graduate student labor, one survey respondent reflected, “These assistantship programs are designed for healthy, young, single students. They are not appropriate for students with non-normative households, health issues or a lack of familial support” (WPA-GO, 2019, p. 4). In working with graduate student instructors, librarians should be respectful of graduate students’ time, and avoid requiring them to work additional hours beyond the ones they are compensated for. Librarians should also be sensitive to the fact that many graduate student instructors have additional personal responsibilities, healthcare needs, and/or

financial stresses that will impact their ability to invest additional time in collaborating and learning new methods of research and instruction.

Introducing Archival and Information Literacy in the First-Year Writing Classroom

Many researchers have also identified the first-year writing classroom as an ideal setting where librarians can impact both first-year students and new instructors. Traditional instruction librarians, who teach information literacy concepts to undergraduate students and use the ACRL Framework for Information Literacy in Higher Education (ACRL Framework) as a standard, have long understood that “those involved in the teaching and administering of English composition programs are the natural allies of librarians seeking to develop robust and effective information literacy programs at their institutions” (Sult & Mills, 2006, p. 370). This belief has taken root among instruction librarians, first, because the majority of incoming students in college settings are required to take a first-year rhetoric and composition course or a first-year seminar; therefore, these courses provide an opportunity for librarians to reach the greatest number of students possible at many institutions.

There are also many similarities between the projects students undertake and the skills they develop in a library classroom and in a composition one: “Both writing and researching are viewed as non-linear processes and both require individuals to work back and forth through a number of stages of discovery, development, and critical thinking” (Sult & Mills, 2006, p. 369). These similarities are evident when we compare the ACRL Framework with the Council of Writing Program Administrators (WPA) Outcomes for First-Year Composition

(ALA, 2018; Harrington, Malencyzk, Peckham, Rhodes, & Yancey, 2001, pp. 321-325; Sult & Mills, 2006, p. 370). The WPA Outcomes related to “Critical Thinking, Reading, and Writing,” in particular, reflect many of the same values as the ACRL Framework, as well as the measures of archival literacy proposed by Yakel and Torres (2003) and Gilliland-Swetland, Kafai, and Landis (1999). According to the WPA Outcomes, students in first-year composition courses should learn to “understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources”; to “integrate their own ideas with those of others”; and to “understand the relationships among language, knowledge, and power” (Harrington, Malencyzk, Peckham, Rhodes, & Yancey, 2001, pp. 324).

The first outcome relates to all three components of primary source literacy as defined by Yakel and Torres (2003), as well as the “Information Creation as a Process” and “Research as Inquiry” components of the ACRL Framework (ALA, 2018). Additionally, the “Processes” section of the WPA Outcomes states that composition students should begin to “understand the collaborative and social aspects of writing processes” and to “understand writing as an open process that permits writers to use later invention and re-thinking to revise their work” (Harrington, Malencyzk, Peckham, Rhodes, & Yancey, 2001, pp. 324). Like writing, archival research is a “collaborative” and “social” process, mediated by the archivist, and it requires many iterations and reinventions in order for researchers to become literate in using primary sources and to find the materials or information they are seeking.

However, despite these similarities, researchers have also noted a few key differences in the priorities of rhetoric and composition theory and information literacy standards that can affect the quality of first-year student work — especially if assignments are designed without these differences in mind. In their bibliometric study at the University of Georgia, Barratt, Nielsen, Desmet, and Balthazor (2009) noticed that “for the composition teachers, the rhetorical effectiveness of a citation’s deployment, rather than the reputation of the source from which it is derived, is the hallmark of good argumentative writing” (p. 54). Some instructors in that study emphasized composition principles like writing a strong thesis, providing a significant amount of evidence to support the thesis, considering alternate viewpoints, and fluidly integrating quotes and examples into the narrative (Barratt, Nielsen, Desmet, & Balthazor, 2009, p. 54). When these instructors focused their teaching, assignment prompts, and grading on core composition skills, they overlooked information literacy competencies like the ability to evaluate sources for trustworthiness and accuracy. According to Barratt, Nielsen, Desmet, & Balthazor (2009), this sometimes resulted in a “disparity between research and writing quality” in students’ work (p. 53).

Scaling Archival and Information Literacy Instruction in the First-Year Writing Program

A high demand for information literacy instruction in first-year writing courses and a shortage of institutional funding for instruction librarian positions have motivated librarians to develop a number of creative solutions to embed information literacy across the curriculum. In many institutions, librarians’ instructional focus has shifted from first-year writing students to first-year

writing instructors: “Many within the library profession are exploring the idea that it is the course instructors who should play a central role in assisting students in achieving information literacy outcomes” (Sult & Mills, 2006, p. 370). Asking composition instructors to teach information literacy standards is often the most effective way to ensure undergraduate students will gain these skills, first, because their instructors provide them with grades (Sult & Mills, 2006, p. 370). This model also works because “the students, usually freshmen, develop a sense of community within a given class and are [therefore] more responsive to their classroom instructors” (Sult & Mills, 2006, p. 370).

While this scholarship refers to information literacy instruction, a similar situation exists at UNC in regards to archival instruction. According to the director of Research and Instructional Services (R&IS) at Wilson Special Collections Library (Wilson), a four-person instructional team handles about 150 instruction requests per academic year from faculty, school, and community groups (personal communication, April 2018). The goal of my proposal is to support UNC Library’s mission to be a “place where all students, scholars, and visitors are welcome to pursue their research and interests” by inviting first-year students to engage in archival research — without creating an influx of new instruction requests that places an unreasonable demand on the relatively small team of research and instruction librarians (UNC University Libraries, 2018).

The online curriculum modules were conceived as a way to initiate curriculum co-creation between librarians and first-year writing instructors, while also providing a model of what archival collaboration could look like in the context of a highly structured first-year rhetoric and composition course. By

providing clear models and training first-year writing instructors in both information and primary source literacy standards, librarians across the UNC University Libraries can have an impact on undergraduate student learning and cultivate long-lasting relationships between undergraduate students and the university's rich archival collections.

Methods

Laying the Groundwork: Library Instruction and the First-Year Writing Program

The English 105 course is required for all UNC first-year students and most transfer students, and it is intended to teach the fundamentals of “oral argumentation, composition, research, information literacy, and rhetorical analysis” (UNC, 2017; Department of English & Comparative Literature, 2018). Each section of English 105 is organized into three units — humanities, social sciences, and natural sciences — and introduces students to the fundamentals of research, writing, and citation for each of those disciplines. The course is primarily taught by Ph.D. students in the Department of English and Comparative Literature, though some faculty members (including non-tenure track lecturers and teaching professors) and Ph.D. students from other humanities programs (such as art history) also teach sections of the course (Assistant Director of the First-Year Writing Program, personal communication, May 2018).

In addition to English 105, the First-Year Writing Program provides one alternative course — English 105i — in which students can enroll to pursue an in-depth study of writing and research in “one specific disciplinary context” (UNC, 2017). Whereas approximately 100 sections of English 105 are offered every semester, fewer than twenty English 105i sections are offered each semester

(Assistant Director of the First-Year Writing Program, personal communication, May 2018). English 105i sections include Writing in the Humanities, Writing in the Digital Humanities, Writing in Business, Writing in the Law, Writing in Health and Medicine, Writing in the Natural Sciences, and Writing in the Social Sciences (Department of English and Comparative Literature, 2018). These sections tend to be taught by the instructors who have seniority when teaching assignments are made, such as teaching professors and upper-level Ph.D. students. Some instructors consider English 105i a more desirable course to teach, since students have enrolled in the course based on their interest in the subject area (Assistant Director of the First-Year Writing Program, personal communication, May 2018). Additionally, because they are typically graduate students and teaching professors in the Department of English and Comparative Literature, instructors tend to be especially eager to teach the English 105i sections that align with their research interests, such as the humanities, digital humanities, or social sciences sections (Assistant Director of the First-Year Writing Program, personal communication, May 2018).

Currently, the Robert B. House Undergraduate Library (UL) manages instruction requests for one-shot information literacy instruction sessions in UNC's First-Year Writing Program. Librarians and graduate students from the UL and Davis Library teach these sessions, signing up via the Trello scheduling platform and then communicating with the instructor via email to tailor the lesson plan to the appropriate unit, assignment, and learning objectives.

Suggested information literacy competencies that librarians can cover in these sessions include: Topic Selection, Exploring Concepts through Keywords,

Navigating Subject Specific Databases, Using Sources to Accomplish a Specific Task, and Citing Sources (UNC University Libraries, n.d.).

Working with the Carolina Digital Literacy Initiative, the First-Year Writing Program has also implemented a digital literacy requirement — at least one unit project assigned over the course of the semester must have a digital component. Popular English 105 digital unit projects include designing the layout for a popular science article in InDesign and using a video editor to record an e-poem, but instructors have introduced a wide range of digital projects and tools (Carolina Digital Literacy, n.d.). To support these diverse projects, the UL also provides design-focused instruction sessions on topics including: Basic Design Aesthetics, Print Document Creation (Posters, brochures, newsletters, etc.), Web Editing (Wordpress sites, Basic HTML), Video Editing (iMovie, Final Cut Pro, etc.), Photo Editing (Photoshop), Presentation Software (Powerpoint, Prezi, etc.), and Infographics (UNC University Libraries, 2018).

Building Collaborative Instructional Networks Between Wilson Special Collections Library, the Undergraduate Library, and the First-Year Writing Program

One other type of instruction request that English 105 instructors can make when filling out the English 105 instruction request form is “Working with Special Collections materials at Wilson Library (Rare Books, North Carolina Collection, Southern Folklife Collection, Southern Historical Collection, University Archives)” (UNC University Libraries, n.d.). In the past, Wilson staff corresponded directly via email with English 105 instructors to schedule these sessions, and in some semesters only a handful of English 105 instructors used

special collections materials in their teaching (personal communication, April 2018). Recently, in collaboration with librarians at the UL, the Wilson instruction team created a unique Trello special collections instruction request form. This form must be filled out by instructors in any campus program or department, including the First-Year Writing Program, in order to schedule a class visit to the special collections.

Wilson is the special collections library on UNC's campus, which houses five unique collections of archival materials: the [North Carolina Collection](#), [Rare Book Collection](#), [Southern Folklife Collection](#), [Southern Historical Collection](#), and [University Archives and Records Management Services](#). Each of these collections has its own archivists, curators, and other associated staff, but the Research and Instructional Services (R&IS) Team works across the five collections to respond to special collections instruction requests from campus and community members. There are seven members of the R&IS staff, as well as several graduate students who teach, but only four full-time librarians currently lead instruction sessions. Due to the small, busy nature of the R&IS department, this research hopes to develop solutions which, over time, will streamline the relationship between first-year writing instructors and librarians. By showing instructors what is manageable for first-year students to accomplish in the scope of a single English 105 unit, the online curriculum modules can save R&IS librarians time in the long-run and make their interactions with instructors more efficient.

Receiving IRB Approval

This study, #8-3012, was submitted to the IRB on November 5, 2018, and declared exempt on November 30, 2018. In January, the study was approved to receive a Carnegie Research Grant and Edward G. Holley Research Grant from UNC's School of Information and Library Science. These grants covered the costs of providing interviewees with \$25 VISA gift cards as incentives for their participation. After the study received approval for these grants, a modification was submitted to the IRB on January 3, 2019, and approved on January 22, 2019.

Conducting 'Long Interviews'

Seven "long interviews" were conducted with graduate students and faculty members who have significant experience teaching English 105 and English 105i courses. Before each interview, the subjects received the interview guide (see *Appendix 4*) and a consent form detailing their rights (see *Appendix 5*). They were asked to sign the form, indicating that they understand their rights to confidentiality and control over what they said in the interview. They were also informed that the interview would be recorded, and then they verbally consented to being recorded. After each interview, the recording was saved with a generic file name like "Interviewee One," which included no identifying information about the participants. Next, online software was used to transcribe the recording. Then, a second phase of transcription occurred in which the researcher listened to the recording and edited the transcription for clarity and accuracy. Finally, the researcher read through the transcriptions multiple times in order to complete a more thorough qualitative coding process.

Throughout the interviews, the goal was to “set up a situation in which the individual being interviewed [would] reveal to [the researcher] his or her feelings, intentions, meanings, subcontexts, or thoughts on a topic, situation, or idea” and also where the researcher could uncover and “explore the shared meanings of people who ... work together” in an undergraduate learning environment grounded in information and archival literacies (Lichtman, 2014, p. 246). In a one-on-one interview context, it is critical to develop a trusting relationship with the interviewees (Lichtman, 2014, p.). As the interviewer, it is equally important for me to “accept that there is no single objective reality that [I] strive for” (Lichtman, 2014, p. 247). Instead, as the researcher, one must embrace the responsibility to “serve as the filter through which information is gathered, processed, and organized” (Lichtman, 2014, p. 247). The researcher should not try to achieve objectivity or neutrality, but rather to understand and critically reflect on their own biases and context as the interviewer, and how those differ from the biases and contexts of the interviewees.

As a current UL and Wilson employee who has four semesters of experience teaching one-shot and embedded information and primary source literacy instruction sessions for UNC’s First-Year Writing Program, I cannot approach my research on this topic from a neutral perspective — nor should I pretend that I am capable of this. Rather, throughout the interview process, I acknowledged my own experiences with the challenges and rewards of serving as a library instructor, and I attempted to be as upfront as possible with my interviewees about my own background and biases.

The interviews in this research study were grounded in the theory described by Grant McCracken (1988) in *The Long Interview*, which advocates for a methodological approach to interviewing that “gives us the opportunity to step into the mind of another person, to see and experience the world as they do themselves” (p. 9). McCracken (1988) argues that this approach is especially relevant and useful for research in the applied social sciences, where “social scientists now apply their skills to a wide range of urgent issues” (p. 10). One of the goals for this study was to identify takeaways librarians could apply when collaborating with first-year writing instructors to provide more effective primary source instruction for undergraduate students. In order to identify relevant applications for the first-year writing classroom, the interviews followed the “four-step method of inquiry” that McCracken (1988) has “deliberately designed to take advantage of the opportunity for insight and minimize the dangers of familiarity” (p. 12).

The four steps include a “review of analytic categories,” which is essentially a literature review; a “review of cultural categories,” where the researcher begins to use “the self as an instrument of inquiry”; a “discovery of cultural categories,” where the researcher develops the interview questions; and finally, a “discovery of analytical categories” (McCracken, 1988, p. 29-33). The most unique step is the second stage of the process, where the researcher works to “inventory and examine the associations, incidents, and assumptions that surround the topic in his or her mind” (McCracken, 1988, p. 32). As McCracken (1988) writes, “the object is to draw out of one's own experience the systematic properties of the topic, separating the structural from the episodic, and the cultural from the

idiosyncratic” (p. 32). In this way, McCracken (1988) posits, the interviewer can establish the “distance” necessary to recognize her own cultural assumptions and categorizations, and how those affect everything from how she formulates questions to how she analyzes the data (p. 33).

As McCracken (1988) describes this phase, it entails a process of ongoing “familiarization” and “defamiliarization”: “Without the first, the listening skills needed for data collection and analysis are impoverished. Without the second, the investigator is not in a position to establish any distance from her own deeply embedded cultural assumptions” (p. 33-34). By situating myself within the framework of special collections instruction for first-year writing classes, I could better empathize with the interview subjects included in my study; this allowed me to guide them more effectively through the narrative-based “long interview.” In keeping with McCracken’s recommendations for questionnaire design, the interviews began with a series of “opening, nondirective questions.” These questions paved the way for more specific queries seeking feedback on the online curriculum modules and ideas about how to improve curriculum development with archives and special collections materials (1988, p. 34). All of these questions are outlined in the Interview Guide (see *Appendix 4*).

Recruiting Participants

To start the recruitment process, this research study used quota sampling to “deliberately [create] a contrast in the respondent pool” (McCracken, 1988, p. 37). The quotas represented in the sample included instructors who had engaged deeply with the archives in their own personal research and scholarship, instructors who had collaborated with special collections librarians to teach

undergraduate students about primary sources, and instructors who had limited past engagement with archival research and pedagogy. Additionally, in recruiting participants, the researcher was conscientious about selecting instructors who represented different research interests, including research specialties in which archival research is a primary methodology and those that rarely engage with archival research.

To begin, the researcher reached out via email to a few graduate student instructors who represented different research areas and levels of past archival engagement; these included Interviewee One, Interviewee Three, and Interviewee Five. After participating in the interviews, both Interviewee One and Interviewee Three offered to make introductions to additional first-year writing instructors who could participate in the research. This snowball sampling technique resulted in the recruitment of two additional participants, Interviewee Four and Interviewee Seven. The sample for this study was limited to instructors who already had several years of experience teaching in the First-Year Writing Program. All of the participants had four years or more of experience as graduate student instructors for a variety of undergraduate courses, including English 105 and English 105i, as well as literature and special topics courses. Because of the time constraints of this study, the perspectives of instructors with fewer years of experience teaching in the First-Year Writing Program were not included.

In addition to graduate student instructors, another quota included in the sample was faculty members who teach first-year writing. To recruit faculty to participate in the study, the researcher relied on the Undergraduate Teaching and Learning Librarian to make email introductions to Interviewee Two and

Interviewee Six, rhetoric and composition professors who ultimately agreed to participate. Both Interviewee Two and Interviewee Six are tenure track faculty members, so the perspectives on non-tenure track lecturers and teaching professors were not included in this research study.

Finally, McCracken (1988) advocates that “respondents should be perfect strangers (i.e., unknown to the interviewer and other respondents) and few in number (i.e., no more than eight),” but the former stipulation was not realistic for this research study given the size of the English department and the researcher’s involvement as an information literacy and design instructor for the First-Year Writing Program (p. 37). Because of these factors, as well as time constraints for recruiting participants, the researcher had at least some level of prior engagement with the majority of interview subjects. Nonetheless, interview participants were selected with McCracken’s philosophy in mind: “most important, the selection of respondents is an opportunity to manufacture distance. This is done by deliberately creating a contrast in the respondent pool. These contrasts can be of age, gender, status, education, or occupation” (p. 37). There is variety in the sample according to factors including age, gender identity, race and ethnicity, disability, socioeconomic background, area(s) of research interest, academic affiliation (graduate student versus faculty member), and prior teaching experience.

Qualitative Coding

After each interview was complete, the audio was transcribed and then evaluated through a qualitative coding process. The researcher read through the interview transcripts several times, making preliminary notes in a separate

document and identifying patterns. After this initial review process was complete, the researcher developed a number of categories, which included broad areas of focus such as interviewees' past research experiences; their experiences teaching with primary sources; barriers to researching or teaching with primary sources; their feedback on the curriculum modules; and their ideas for future outreach and instructional partnerships. Relevant sections of the interview transcripts were highlighted with colors corresponding to these different categories. The last phase of coding consisted of reviewing the passages associated with the broad categories to make a list of more specific sub-categories; for example, representation and accessibility were identified as two specific barriers that prevented instructors and their students from conducting archival research. Finally, the broad categories were condensed into three sections — interviewees' first experiences in the archives, barriers they have perceived or experienced in the archives, and their ideas for instructional collaborations. The findings chapter of this paper consists of those three sections, with each section divided into many shorter sub-sections.

Findings

The interviews with instructors in UNC's First-Year Writing Program ranged from 45 minutes to two hours, and they covered a wide variety of topics, from instructors' earliest memories of archival research to the obstacles that have discouraged them from conducting their own archival research and introducing their students to primary sources. This chapter will provide a summary of interviews related to three key areas. First, it will recount instructors' initial experiences in the archives, including the context in which they were introduced to archival research, the guidance they received from librarians and professors, and the other factors that made their first archival research endeavors successful or unsuccessful. Next, the chapter will discuss some of the barriers that have made it more challenging for certain instructors — and their students — to conduct archival research and use primary sources in the classroom. Finally, it will present interviewees' ideas for encouraging and facilitating curricular collaborations between instructors and librarians.

Instructors' First Research Experiences in the Archives

Because the sample population represented diverse research areas and methods within the English and Comparative Literature discipline — with interviewees' specialties ranging from linguistics and writing center pedagogy to multiethnic American literature and feminist theory — their comfort and prior experience with archival research varied significantly. Three of my interview

subjects had conducted extensive archival research as undergraduate students, whereas other interviewees discovered and became proficient in archival research later in their academic careers, either through their graduate coursework or their own scholarly research activities. Additionally, two of my interviewees had very limited experience and comfort conducting archival research, and both of these interviewees expressed a concern that their own lack of knowledge about archival research methodologies would prevent them from effectively collaborating with archivists and using primary sources in their teaching.

1. Discovering the Archives as an Undergraduate

For those interviewees who had engaged in significant undergraduate archival research, the experience was not without its challenges. Interviewee Three had an opportunity to travel abroad with her professor to conduct archival research, and she later incorporated this research into her undergraduate thesis. However, reflecting on the experience, she noted that she did not gain true archival literacy at this point in her academic career:

That experience was really cool but also not very fruitful at the same time. Like I just I had no preparation for what archival research would be like, so I just kind of went with [my professor] and looked at random stuff. Like, “Oh, I’m here, looking at these letters. That’s interesting. But I have no idea what to do with this stuff!”

Interviewee Three went on to conduct more extensive archival research in her graduate coursework and to develop a first-year writing unit in collaboration with a special collections librarian at Wilson. These experiences equipped her with the “artifactual literacy” and “intellective skills” that Yakel and Torres (2003) describe as fundamental to archival literacy (pp. 52-53); she learned to connect her research practice with a larger purpose, and to adapt her searching to identify

the most useful and relevant sources. However, she was plunged into her initial undergraduate archival research experience without training or preparation, and therefore struggled to contextualize her archival research. This resulted in feelings of confusion and an early experience of “floundering” in the archives.

Interviewee Five, who also conducted archival research as an undergraduate, shared a similarly frustrating initial archival research experience. For an independent study, she visited the Library of Congress to view a collection of birth control pamphlets. Despite her diligence in seeking out an archival collection relevant to her research topic, Interviewee Five encountered numerous roadblocks on her path to viewing the materials:

It had all those sort of barriers that those big kinds of libraries have. So the first time I went they wouldn't let me see the collection because they were like, “You're an undergraduate student. Why are you allowed to do this?” So I had to get a letter from the professor. I must have looked very young, and they must have sort of been like, “We don't want this little unsupervised person in the archive!” I also had to get a Library of Congress card, which was kind of awesome, but yet another barrier to doing the research.

However, Interviewee Five later went on to take an undergraduate course that included a research component working in the special collections library on her college campus, where she had a much more welcoming experience. This time, her archival research experience was presented within the context of a final project assignment about the history and rhetoric of women’s education on her own college campus. She and her peers were introduced to primary sources like college yearbooks and letters, which tied directly into the topic of their assignment. Students also received instruction from the special collections librarian, which provided them with some of the “archival intelligence” necessary

to successfully navigate the research process (Yakel and Torres, 2003, p. 52).

Reflecting on the impact of in-class special collections instruction, Interviewee Five recalls gaining a better sense of how the archives operated, as well as a renewed excitement for the archival research process:

[The librarian] talked a lot about what research looked like in the archives. So, for example, you requested a box of stuff and some of them were organized and some weren't. And for me, I was really intrigued, because the only experience I had had so far was requesting this collection of birth control pamphlets, which was just a very small box, at the Library of Congress. And we got to go see where all the boxes were stored, and it was kind of like pulling back the curtain. It was so cool.

Interviewee Five went on to publish her final paper for this class in an undergraduate research journal. Then, for her undergraduate thesis, she applied her research skills by creating her own archive using photographs, correspondences, and other materials she found in the storage unit of the women's studies department on her college campus. Throughout all of this archival research, she was closely mentored by a librarian, whom she described as a "champion" and "integral to her success." Interviewee Five credits her undergraduate archival research experiences with directing her academic path: "It was the most formative experience of my undergraduate life, and certainly is what sent me to graduate school. I wanted to do more of this [type of research]."

Interviewee Seven had a similarly transformative undergraduate archival experience, which ultimately set her on the path to attend graduate school and prepared her to conduct graduate-level archival research. As a student at a private university in the Washington D.C. area, she applied for and was accepted to take part in a competitive undergraduate seminar, "Books and Early Modern Culture," at the Folger Shakespeare Library. The seminar was a consortium

course in which students from universities across D.C. learned together about conducting archival research with early modern texts. Over the course of the semester, each student completed an “independent, guided research project,” in which they selected a single text from the Folger’s collection to explore in greater depth through archival research and scholarly writing. In addition to gaining practical, hands-on research experience in the archives, students met weekly with the course instructor and guest lecturers to discuss readings on theoretical topics including book history, the significance of genre, and the role of printing networks in England in the early modern period.

Since her initial undergraduate archival experience, Interviewee Seven has applied for and received archival research grants. She has conducted research in the Rare Book Division of the New York Public Library and also made extensive use of digital archival collections for both teaching and research purposes. She credits the Folger seminar with preparing her in numerous ways to attend graduate school and study early modern literature. Perhaps just as important as learning the methods and mechanics of archival research, Interviewee Seven reflected that the research experience at the Folger gave her a feeling of “legitimacy” as a scholar:

I felt more confident coming into grad school that I had some experience [in the archives]. I felt like I knew the lingo, knew the cultural expectations [of archival research]. And the fact that [my research] had been at the Folger really was a confidence boost and kind of helped me feel like, “Oh, I have some legitimacy.”

By instilling Interviewee Seven with confidence and a sense of legitimacy, the course at the Folger removed some of the most significant barriers — cultural and

psychological ones — that were described by other first-year writing instructors who had not used Wilson’s collections or engaged in archival research.

At her undergraduate institution, Interviewee Seven described a culture of “possibility” regarding archives and cultural heritage institutions; students knew about the resources held in places like the Folger and the Library of Congress, and they felt free to seek out and take advantage of these resources. Obtaining a reader’s card to study at the Library of Congress, for example, was an item on the “bucket list” for many students at Interviewee Seven’s college; it was “a cool thing to do” not just for literature majors, but for all undergraduate students. This unique undergraduate experience speaks to the institutional and cultural differences that inform new graduate students’ comfort and confidence pursuing the possibilities of archival research. Ultimately, without outreach and instruction from special collections librarians, these differences can persist and ultimately manifest by restricting certain graduate student instructors’ opportunities to apply for archival research fellowships and grants, as well as to collaborate with librarians at Wilson and introduce their undergraduate students to primary sources. To reach a broader segment of first-year writing instructors, archivists and librarians must find ways to extend this type of invitation into the archival experience — and confer the sense of “legitimacy” that Interviewee Seven describes — for a greater number of graduate student instructors who come from different educational and cultural backgrounds and have various levels of comfort and familiarity with archival spaces and procedures.

2. Discovering the Archives as a Graduate Student

Of the seven interviewees, only two who reported significant engagement with archival research and pedagogy had discovered the archives in graduate school. It is important to note that these two interviewees — Interviewee Two and Interviewee Six — are not graduate student instructors, but full-time faculty members who teach in the First-Year Writing Program and completed their graduate studies at other institutions. Only one instructor, Interviewee One, encountered archival research for the first time as a graduate student at UNC, and he ultimately did not pursue additional archival research or teaching opportunities.

Interviewee One, Interviewee Two, and Interviewee Six all shared the common experience of discovering archival research in the context of a graduate seminar. However, while Interviewee One attended a one-off archival orientation session as part of his coursework, Interviewee Two and Interviewee Six attended archival instruction sessions that were tailored to meet the needs of a graded course assignment. They were also expected to follow up on this initial archival instruction by conducting independent archival research related to their assignments. Interviewee Two and Interviewee Six both reported that this scaffolding equipped them to better understand the purpose and process of conducting archival research. Interviewee Six, for example, recalled the archivist walking students “through step-by-step how-to use the archive” in the introductory archival instruction session. Topics covered included how to request materials, use a finding aid, and handle delicate archival materials. After gaining this procedural knowledge, students were “thrown into the experience” of

archival research; they each chose a topic relevant to the course readings that they could explore with archival materials, and then they visited the archives independently throughout the semester to conduct additional research.

Interviewee Six ultimately had a productive experience completing this archival assignment. She published her final paper, and she was even able to use some of her additional research to publish a second paper. After this introduction to archival research, Interviewee Six went on to make extensive use of both physical and digital archives for her dissertation research. Since graduate school, she has continued to conduct archival research related to her area of scholarship. She has also engaged deeply with archival pedagogy by incorporating primary sources and visits to Wilson into multiple undergraduate English courses at UNC.

When Interviewee Two reflected on her own graduate research experience in the archives, she said she could not remember many of the details of the assignment she was completing or the archival instruction she received; however, what she does remember vividly is a feeling of excitement about the possibilities of archival research: “I just remember the experience of being in the archives and using the archival materials. It was great. I loved reading rooms and the whole atmosphere.” After this introduction to the archives, Interviewee Two said she did not pursue significant archival research for her own scholarship, because it did not fit within the scope of her research focus.

However, in her time as a UNC faculty member, Interviewee Two has worked closely with librarians at Wilson to incorporate archival materials into her first-year writing instruction and to create opportunities for undergraduate students to experience the same sense of archival “wonder” as she did in graduate

school. For example, as part of the World War One Centennial on UNC's campus, she designed an assignment in which students researched and wrote Wikiversity entries about different people they found represented in World War One primary source documents at Wilson. Reflecting on students' experiences working through challenges in their research and writing over the course of the unit project, she described this archival teaching experience as embodying the goals of the First-Year Writing Program:

For me, it's just that everything is so remote for students, and coming to this university, it just seems huge. And the work that they're doing [as students], they think of it as practice. It's not real work. It's not really what we do [as professors or professionals]. And the whole point of our writing program is to put students into writerly roles. You take them out of the role of student and put them into other roles. That's one of the main components of our program. So it's like you are a historian working with archival materials to create a Wikipedia page on this person. You're not a student taking a 105 class. So if students are doing real work, they have to go through the experience of what an archivist does. What a historian using archives would do. So it just makes it real.

3. Missing Out on the Archival Experience

Interviewee One and Interviewee Four both described limited engagement with archival resources and research, though Interviewee One had been briefly introduced to the possibilities of archival research in the context of his graduate coursework. Interviewee One learned about archival research opportunities through an archival orientation session for one of his graduate courses, but this one-shot instruction session was not enough to open the door for sustained personal or pedagogical engagement with the archives.

[My archival experience] was for a graduate class. It's interesting because ... it was more of an introduction to the resources, but we weren't asked or required to carry out any projects in there. We were doing just regular kinds of seminar papers in that course, but [the professor] wanted us to know about it. Which is kind of a theme, I think, at UNC. They want us to

know about it. They tell us about it, they mention it as a possibility. We are grad students, and we are in theory researchers, so we should be motivated to do it ourselves. But it's interesting how that doesn't quite work out. I feel like maybe there's a need to do more than kind of introduce us to it for people to actually buy into it.

Interviewee One, while interested in the possibilities of archival research, did not pursue this interest in his own research or teaching because of a number of barriers, which will be addressed in the next section. Notably, Interviewee One's archival experience took the form of a one-shot archival orientation. The session was not connected to a larger paper, project, or learning outcome. Whereas other interviewees described explicit connections between their graduate coursework and archival experiences, there was no expectation for this instructor to practice and apply new archival skills within the context of his course. Ultimately, a one-shot archival orientation session was not enough to overcome numerous barriers and welcome this instructor into the archives.

Similarly, Interviewee Four first learned about Wilson before he even enrolled in classes at UNC, but he never received a compelling invitation into the archives throughout his years as a graduate student and instructor in the First-Year Writing Program. Interviewee Four vaguely remembers visiting the reading room as part of his campus visit after being accepted to the Ph.D. program at UNC. However, because of the nature of his specialty within rhetoric and composition, he did not have a reason to visit the archives for his own personal research. As a result, since his initial reading room visit, Interviewee Four has only returned to visit Wilson to attend events at the Center for Faculty Excellence (CFE), which is housed within the library.

Reflecting on whether or not he has conducted archival research, Interviewee Four expressed some hesitation and uncertainty about what archival research actually entails:

Honestly, if I've done it, I don't know that I've done it. It's one of those terms, archival research, that I've heard quite a bit as a graduate student. I've been aware that other instructors are doing this and integrating it into their classes. I know people are doing stuff with the special collections and Wilson Library, so I'm like tangentially aware of it. But I have never really followed through or done much work with it ... I think I've only been in Wilson Library — is that the building where CFE [the Center for Faculty Excellence] is? Yeah, I think I've only been there for events.

This instructor has engaged dynamically with the Libraries in many ways throughout his time teaching first-year writing. However, barriers that will be discussed in the next session prevented him from learning more about archival research and engaging pedagogically with special collections librarians.

Barriers to Using the Archives

1. Economic Barriers and the Broken System of Graduate Student Labor

Just as undergraduate students face barriers to archival engagement, graduate-student instructors in the First-Year Writing Program articulated a number of barriers that have prevented them from trying new pedagogies and engaging more deeply with the archives, whether in their teaching or in their own research pursuits. Time and money were both common barriers cited by graduate student instructors. The testimonies of participants in this research study corroborate the findings of the recent “Report on Graduate Student Instructor Labor Conditions in Writing Programs” conducted by the Graduate Organization of the Writing Program Administrators. The findings of that report suggest “assistantship programs are designed for healthy, young, single students”

and also provide context for the barriers that have prevented participants in this research study from learning new archival research skills and reinventing their teaching practice (WPA-GO, 2019, p. 4).

Interviewee One expressed an interest in trying new pedagogical approaches and learning more about primary source research. However, because of his family and work responsibilities, he reflected that archival research “seemed so far away from something [he] could do.” According to the instructor’s testimony, this feeling was rooted in his financial, personal, and cultural context:

I wonder to what degree to it has to do with the fact that I do have a family and also that for the last few years I've had extra jobs. ... I kind of am always hustling, so I wondered to what degree that has kind of kept me away from being able to explore [archival research]. Because I feel like I'm always running from one place to the other. I do know that some colleagues have done it, but I've never sat down and done it. Because it always seemed so far away from something that I could do.

Instructors who have family members relying on them for financial support often work additional jobs to supplement their teaching fellow stipends, and this significantly limits their time for lesson planning and pedagogical innovation. From the perspective of instructors like Interviewee One, a rare hour of free time is better spent earning extra money, drafting a dissertation chapter, working toward a publication, or being with family members than learning and teaching a brand new and intimidating skill like archival research.

Moreover, since Wilson is only open from 9 am until 5 pm on most week days, it has limited hours compared to other campus libraries. Instructors who have used special collections in their teaching acknowledge that these limited hours impact undergraduate students’ ability to visit the archives outside of class time. For example, when Interviewee Three designed an archival unit project, she

intentionally selected digitized primary sources so her students would have more flexibility when conducting independent archival research:

From tutoring in the athletic department, I knew about the scheduling constraints of some students. They maybe can't go to the archive because they're in class, or they're in practice, or whatever. So I was trying to make it accessible to everyone. ... I encouraged my students to go back and actually work in the archive, but if they couldn't the digital [archival] was there for them.

Just as undergraduate student face scheduling constraints that have the potential to limit their engagement with Wilson, many graduate student instructors teach classes and work additional jobs during the hours Wilson is open; this restricts their ability to both learn about and conduct special collections research. Without additional financial resources and more flexible research hours offered to graduate student instructors, it will be challenging for this population to fully explore the possibilities of archival research. This is especially true for instructors who have not already been introduced to these skills through undergraduate research opportunities or as a required, in-class component of graduate coursework. While many instructors report an interest in developing additional archival research skills and collaborating more closely with archivists and special collections librarians, the reality of the current graduate labor system is that many lack the bandwidth to do so without receiving additional outside support.

2. Representation in the Archives

Both Interviewee One and Interviewee Four, the instructors who reported having limited exposure to primary sources and archival research, described a number of cultural barriers that prevented them from developing new archival research skills over the course of their graduate education. For example, because

of his cultural and socioeconomic background, Interviewee Four described feeling uncomfortable in “high art” spaces like archives, special collections libraries, and art museums:

Before I came to UNC I taught middle school English in a rural district [in another state] ... so [when I got to UNC] anything that was reading as cultural literacy or high art, or like anything with that feel, I kind of had a natural resistance to. Like the Ackland Art Museum, I have the same reaction. Like, “This is just so above me and like my practical interests that I can't even like begin to make connections.” I know that's not true, and that the people who work in those spaces don't have those attitudes about students and want to actively engage a bunch of different communities. But all the layers of literacy that are associated with things like special collections or an art museum make it hard to just like get in and find an entry point.

In addition to cultural and socioeconomic factors, Interviewee One described the whiteness of the archives and the history of archival institutions as exclusive “Anglo-American” spaces as significant barriers. Because archives have historically preserved the status quo and over-represented voices that are overwhelmingly white, privileged, and male, first-year writing instructors who research and write about diverse authors may assume the archives do not have any materials to support their interests. As Interviewee One reflected, these assumptions about what the archives contain and who they represent often have real ramifications for graduate students’ research, as well as their comfort visiting the archives:

I think that our particular research interests or specialties, as well as our cultural backgrounds, inform [our engagement with the archives]. When I think of archival work, I automatically assume, subconsciously, that it's Anglo-American writing and literary cultural productions. I assume that's what the archive is. For historical reasons. So for someone like me who's doing multi-ethnic literature, if they if they have the assumption that the archive is Anglo-American, then there's maybe less motivation for them to actually search or do archival work. Because they don't think necessarily it's an option, or if there is that the materials would be so incredibly scarce.

So I think it's just a matter of maybe educating people about the fact that, yes, the archive is more than Anglo-American. We've got these materials.

This instructor expressed an interest in finding archival resources that would allow him to expand his instruction for Native American, African American, and Latinx literatures. He also reflected that it is not enough for the archives to increase representation for these voices and simply expect that people will find and use the materials; archivists must also reach out to instructors, students, and other patrons to let them know these resources exist. By spreading the word about these collections, Interviewee One suggested, librarians and archivists can change instructors' perceptions about who the archives represent and how instructors could use archival materials in their own teaching and research.

A related barrier that emerged from my discussion with Interviewee One was a narrow view of what constitutes an archive. Through our conversations, we discovered that Interviewee One had, in fact, used digitized primary sources in his first-year writing instruction. However, he had not realized that this "counted" as using primary sources, because he "[conceived] of archives as very material in a tangible kind of way." Despite thinking he had never engaged with primary source research, Interviewee One had actually started using primary sources in the first-year writing classroom relatively early in his teaching career, after being inspired by a graduate course on slave narratives. That course introduced him to the "North American Slave Narratives" collection found online in Documenting the American South, which is "a digital publishing initiative [sponsored by UNC Libraries] that provides Internet access to texts, images, and audio files related to southern history, literature, and culture" (Documenting the

American South). Interviewee One said he decided to use these sources as the basis for a podcast assignment in his first-year writing class because he wanted to expand students' exposure to slave narratives beyond the two canonical texts that students are typically required to read in high school: *A Narrative of the Life of Frederick Douglass, an American Slave* by Frederick Douglass and *Incidents in the Life of a Slave Girl* by Harriet Jacobs.

While Interviewee One described those texts as “beautifully written” and “novelistic,” he also believes there is a power in the “episodic” nature of some of the lesser known slave narratives, which provide “glimpses [into the authors’ experiences] instead of narrative arcs.” Because Douglass’s and Jacobs’s narratives are so popular, their stories have often been misinterpreted and even coopted by groups that want to make a certain meaning from them or send a particular message:

Jacobs and Douglass, as amazing as their stories are, they've also been appropriated to some degree. To me, it almost seems kind of like how MLK has been appropriated by some conservative people as a model for how African Americans should be responding to systematic oppression. When in fact, that's not how he felt at all, he was so radical. He's talking about marching and moving forward and it's basically, “Get the hell out of the way, or we're going to march you to the very edge.” I love that moment, and it just shows the fact that he's a human being. I think when you try to turn him into a saint, that's when people want to abstract him and you lose the power and the radical nature of what he was saying. You can't abstract that. I feel like, to some degree, the way [Douglas and Jacobs] have been used [by certain groups] has become that.

By introducing lesser known slave narratives in his first-year writing classroom and facilitating “organic” conversations about them, Interviewee One found that students were “generally very sympathetic, and they were surprised by some of

these stories. And they were definitely surprised to learn that there were stories like this, outside of what they've been introduced to."

Throughout his conversations with students, Interviewee One was also conscious about the assumptions that students could make about him as an instructor of color asking them to read texts outside the traditional canon. "I am a man of color, and I know that there are these stereotypes," he reflected. "People will assume, 'this ... guy just wants me to think I'm racist, or he wants me to evaluate my racism, or he's already assuming that I'm racist.'" Despite his awareness that students may come into the classroom with preconceived and socially constructed assumptions about him and his values, Interviewee One recalls being caught off guard in the classroom when one student asked why they were reading the slave narratives. "She said her grandfather was writing a history of the Confederacy," he remembered, "so she had certain values and she preferred to hear that side of the story."

In class, he responded to this student by discussing the importance of researching and writing about histories that have historically been excluded from the canon, so as to produce a "more expanded version of history":

Historically speaking, African-American voices have been silenced and erased from history. So I thought was really important to have these students read not just about these people, but from these people. For them to have a voice, and for students to hear about the details of their lives and the ways that they processed their lives.

He also followed up with an email to the student. "You asked why [we are reading slave narratives]," he wrote, "and I'd like to recast your question by asking why not?" Interviewee One felt the student's question suggested that the stories of enslaved people were not worthy of being read and discussed in a scholarly

context — and he thinks this is precisely why it is so important for enslaved people's voices to be represented in archival collections, as well as in the curriculum.

3. Accessibility and Archival Research

Physical barriers can also prevent students and instructors from engaging with the archives. Archival institutions should continually strive to improve the accessibility of both their online and physical collections, as these can present challenges for patrons with disabilities seeking to conduct archival research. Interviewee Five first experienced this type of barrier while conducting undergraduate archival research at the Library of Congress. As someone with a chronic illness, she found that travel was difficult, and therefore all of the initial barriers she experienced in gaining access to the Library of Congress were amplified:

My challenge was that I was having issues with sort of physical barriers and disabilities. So that was really hard. I was very sick, and by the time I hauled myself to the Library of Congress, it was a very physical act for me. And so at first I was turned away, and then finally [once I had permission to do the research] I would get there and I would sit in these horrible wooden chairs at these long tables, and I would be hunched over in the chair and it was so horrible. It felt very inaccessible.

In addition to experiencing physical pain because of the seating accommodations provided by the library, Interviewee Five also reflected on how reading room policies often present challenges for patrons with chronic illnesses and other physical disabilities. The requirement to lock away personal belongings before entering the reading room may seem inconsequential to some patrons, but it can be onerous for a researcher who carries medication, food, or drink out of

necessity, or who needs to pack up all of their belongings frequently in order to go to the bathroom:

I had to keep all of my stuff in a locker, and you couldn't even have your cell phone with you at that point. And I'm someone who carries a lot of medications with me. And you couldn't have water. And then, you know, it's a big city so I'm not just going to leave my laptop [in the reading room] every time I have to go to the bathroom. So every time I have to go to the bathroom, I would pack up all my stuff, put it back in the locker outside of the reading room, go to the bathroom, and then take my stuff out of the locker again. So I found it very inaccessible.

While the special collections library at her undergraduate institution had similar reading room policies and procedures, she found that they were much more receptive to working with her. She described the employees there as “really generous with their time” and open to answering all of her questions. Additionally, that particular undergraduate research assignment offered choice and flexibility in terms of which primary source materials could be used. Given her health at the time, Interviewee Five found that digital archival research was a more accessible way for her to engage with the course material:

I was really ill at the time. So I basically did all the research from my bed, which was unfortunate because there were these great resources [at the special collections library]. But I did go to the archive a bunch of times, and they kept the collection out for us [after the instruction session].

From the librarian's perspective, it is critical to explain to new graduate student instructors the different accessibility issues that undergraduate students might face in the archives; librarians should also advocate that instructors build choice into any primary source-based assignment to account for these potential barriers. To ensure that students feel comfortable asking questions and requesting accommodations, the librarian can work closely with the course instructor in advance of any library sessions, and also communicate with the class about

accommodations that the archive currently provides. Finally, digital archival research should be presented to students as a legitimate form of scholarship that they can pursue for any assignment, rather than merely as a backup plan or last resort when physical archival research does not go as planned.

4. Psychological and Methodological Barriers to Archival Engagement

Perhaps the most powerful barrier for new researchers is a perception of not belonging in the archives, which is often accompanied by a sense of discomfort and a fear of making a mistake. Recalling the archival orientation session he attended in graduate school, Interviewee One described a feeling of “self-consciousness” in the archives, stemming partially from his fear of mishandling or even damaging the materials:

[The archival orientation session] was a very interesting experience, and you could feel that you were dealing with stuff that was very important. That was very delicate too. So in the process of it, I was very conscious of that. I almost didn't want to touch the things. I was afraid of actually ripping something, or I know even oils on our fingers can kind of damage the paper. So, you know, you're told these things and you realize it's an incredible privilege to be looking at these things even, let alone touching them. But also, at least for me not having much experience with these archival materials, there was a kind of weight to being around this stuff.

Instructors also described the methodological challenges that arise when students conduct archival research for the first time. Many instructors said they experienced a sense of not knowing what to do, or where to start their archival research. Recalling her own early archival research experiences, Interviewee Six observed that “as a new graduate student it is hard to know what is relevant if you aren't really sure exactly what you're looking for.” Elaborating on this experience of confusion in the archives, Interviewee Three pointed out that English students are often not explicitly trained in archival research best practices, and they may

even assume that best practices do not exist. “Most people seem to think that archival work is very hit or miss,” she reflected, “like you go and you might find stuff and you might not.”

Undergraduate and graduate students who are brand new to archival research may assume that navigating the archives is a purely serendipitous process — a “rummaging around,” as Interviewee Three described it — when in fact there is a complex set of skills, tools, and strategies that students can develop and deploy in order to research more efficiently and successfully. Interviewee Three said that she did not actually learn these archival habits and procedures until she worked directly with a special collections librarian to incorporate archival materials into her first-year writing class. Reflecting on why she did not develop these skills in her prior archival research as an undergraduate and graduate student, she hypothesized, “I think this might be a factor of [archival research] not being a primary methodology of English. I feel like if I were a historian, then there would probably be a class that explained exactly what you should do.” Offering a graduate research methods course for English students may be one strategy for equipping first-year writing instructors with “archival intelligence,” which they can then impart to their undergraduate students (Yakel and Torres, 2003).

However, because “archival intelligence” is not something that researchers can gain from a single visit to the archives, it is important to provide graduate students with opportunities to build their skills over time (Yakel and Torres, 2003, p. 52). Ideally, this would happen over the course of multiple semesters and in the context of many different course assignments and research topics.

Interviewee Six frequently uses archival materials in her own scholarship and teaching, and both the longevity and diversity of her exposure to archival research methods have allowed her to develop a more nuanced and efficient approach. For example, she has become more intentional about recording the information she needs to properly cite archival materials:

[When I started conducting archival research,] I don't think I had a camera phone with me, so I could either request something to be photocopied, if it wasn't too delicate, or I just had to transcribe it. So that was difficult. I didn't know how to manage the information yet that I was finding, and I wasn't honestly as good at tracking. Like now I know when I go into an archive what information I need to cite, and I use my phone to take a picture of the folder and capture that information. But as a graduate student, I was kind of like, "Well, like I think I took down notes." I'm better prepared now to keep track of all the information I need.

When first-year writing instructors already have experience navigating these methodological challenges in their own archival research, they are better prepared to anticipate the range of obstacles that may hinder undergraduate archival research. While properly citing special collections materials and understanding the nuances of searching with finding aids can present practical challenges, several instructors also cited the intellectual challenges of archival research. The importance of flexibility when conducting archival research was a common refrain among instructors, and several instructors also emphasized the challenge of learning to conduct research "around" a topic when the archives do not offer the exact type of information or primary source materials that students are initially seeking. For example, when Interviewee Three asked her first-year writing students to write historical analyses of primary sources from Wilson related to the Civil War, they initially struggled to contextualize the documents:

That was definitely by far the biggest challenge. Like, okay, you have this random letter from this person from 1860. We have no idea who she is, why she wrote it, who she was writing it to. How do you write something making meaning out of that for our library exhibit? [Students] had a really hard time figuring out how to write about a document that no one else had written about, like a random letter or picture. It was both challenging and kind of exciting to help them think through their research. In actual research, people don't usually find something where someone else has said exactly what they want to say, right?

As Interviewee Three explains, the process of conducting research “around” an object that has not previously been considered in the scholarly literature mimics and better prepares students for the experience of engaging in humanities research and scholarship.

When Interviewee Two worked with the librarians at Wilson to introduce her first-year writing students to primary sources related to World War One, she also found that students' experiences working on the assignment resembled a real-world research scenario. For example, many students expressed dismay when the Wikiversity editors altered their published entries:

It was amazing because the day that the students put the pages up, the Wikiversity editors, of course, were editing them. ... And the students the next day were like, “Hey! Somebody changed my page!” And I was like, “Yeah! It's called an editor.”

Interviewee Two saw this as a teachable moment. By publishing their work on a platform like Wikipedia, students learned how to navigate the relationship between author and editor, including some of the challenges of writing for a public audience and the importance of following editorial guidelines.

Students also gained real-world experience by learning to be more flexible and adaptable in their research. Each student selected a particular primary source document and used it as a starting point to research an individual's life

and role in the war. However, because of the wide range of documents selected, and the wide range of individuals represented in those documents, students ultimately had to take many different paths in their research:

They faced a real problem. It wasn't a made-up problem. They had to actually decide, how am I going to figure this out? Who was this person, and how do I go about finding out who this person was? And how do I find out about historical context? ... And so one thing led to another, and it was very good for them to sort of be released. Like instead of being dutiful, and saying, "Okay, write a research paper where you can find eight sources." That is useless when you're trying to train someone to think and act in a discipline or to become curious, to be engaged. So this [archival research assignment] allows exploration and engagement.

Suggestions for Curricular Collaboration and Archival Outreach

1. Inhabiting Real-World Genres: Situating the Online Curriculum

Modules Within the Disciplinary Focus of the First-Year Writing Program

This focus on "real problems" that spark students' exploration, engagement, and curiosity about a discipline is a core tenet of UNC's First-Year Writing Program. Throughout all seven interviews, instructors' feedback on the online curriculum modules and their ideas for potential collaborations with librarians at Wilson were grounded in the foundational values and structure of the First-Year Writing Program curriculum. According to Interviewee Two, the English 105 and 105i curriculum is "genre-based" and an overall goal of the program is to "serve the university." Instructors accomplish this by creating assignments that mimic real-world research and writing scenarios that students would encounter when working or writing in particular disciplines:

We don't want [first-year students] writing "research papers," or "papers," or "essays," because those aren't real. Only students in courses write essays. No professors do that. Professors write articles, they write conference papers, they write literature reviews. Those are real genres.

Every English 105 unit is introduced to students with a “rhetorical chart” (see the assignment sequences featured in *Appendix 3* for a few examples), which Interviewee Two said provides a “simulated situation that [students] have to inhabit.” The primary learning outcome for students is not the “content” of a particular discipline or major they might pursue in their future studies at UNC, but rather it is learning about “the process and how to analyze something.” As Interviewee Two explains, when instructors invite first-year writing students to engage thoughtfully with a disciplinary “model,” students develop transferrable critical thinking skills. They can apply these skills beyond the constraints of one particular genre; in future research and writing scenarios, they will be able to analyze and work within the framework of many different disciplines:

So if you choose the genre of a conference paper ... you’re supposed to provide students with a model, and then they analyze the model. What does a conference paper look like? What is the style? What is the format? What am I trying to aim for? ... So you’re forcing students to analyze the model, and to ask, “What are the constraints of the genre? What are the demands of the discipline? What are disciplinary ways of thinking?” Because the way a chemist thinks is really different from a political scientist, and an economist is really different from someone who is working in philosophy. So what transfers [for students] is the ability to analyze a model and to think about what a genre consists of.

To connect this programmatic framework with the online curriculum modules, it is important to focus on disciplines and real-world genres in which students would actually encounter archival research as part of their professional practice. This is a more natural fit in a humanities discipline, like history, where archival research is a primary methodology for practicing scholars:

The reason for doing something should come from the exercise, from the world you’re pretending to live in. So you want to simulate, okay, you are a historian working in the archives. And you have this person who was involved in World War One. So what would a historian do? What would a

historian think? Where would a historian go for help? How would a historian approach these materials? So we're trying to teach how to think in different disciplines, and then how to write in those disciplines by having the students write genres that actually appear in those disciplines.

2. Introducing Primary Sources with Real-World Humanities Genres

For those interviewees who had experience introducing their first-year writing students to primary sources and collaborating with librarians at Wilson, the genre they had chosen for this assignment was typically history. Most of these instructors had presented their students with a rhetorical situation of a historian conducting archival research for a conference paper and presentation or a digital publication, like a public history blog or online exhibit. These archival unit projects had been introduced in the context of the humanities unit, which is the third and final portion of the traditional English 105 course (whereas it could be any of the three units in English 105i: Writing in the Humanities or Writing in the Digital Humanities).

Regardless of their past experiences conducting and teaching with archival research, the majority of instructors expressed an interest in finding new ways to integrate archival research into the humanities unit of the English 105 course, within the context of either an English or history genre assignment. Interviewee Five even reflected, "I think archival research is really going to become a focus of our department and how we're trying to have to have instructors teach the humanities unit." She observed that the most commonly taught humanities unit project in the program is currently a film analysis, but this is not truly a "real-world scenario" because of how it is presented in the assignment. For example, in many cases, all students are required to watch and write about the same film.

Interviewee Five observed that not only does this rhetorical scenario lack real-world implications; it is also boring for instructors to grade nineteen unit projects about the same film. Therefore, in the spring 2019 semester, the members of the pedagogy course for new first-year writing instructors visited Wilson to learn about different ways instructors could incorporate primary sources into their humanities teaching.

3. Introducing Primary Sources in the Natural Sciences Unit

In addition to using archives in the humanities unit, interviewees with research interests in the medical humanities and past experience teaching English 105i: Writing in the Natural Sciences (which consists of three consecutive natural sciences units) have also considered possible opportunities for blurring genre lines by introducing archival research and primary sources in a science unit. Interviewee Three, who had previously taught the 105i science course, thought the online curriculum modules had the potential to “integrate something more humanistic and critical into an English 105i science class.” Thinking back to her own experiences teaching English 105i, Interviewee Three considered the possibilities of revising traditional natural sciences unit projects to include a new primary source component; students could interrogate the shifting values and norms of scientific research and discourse, and also identify the ways in which they participate in (or push back against) these values and norms when they inhabit the role of scientist:

So just to give you an example of what I did when I taught it in the past. I did a literature review, a grant proposal, and a conference paper. And while those are all great genres that they will actually encounter as scientists, none of them asked the students to think about how science has reached these methods, or to evaluate what it means to be a scientist. They

were just, “Here are the things you will do as a scientist, and here is how you will do them.” So I really love this idea [from the natural sciences module] of having them do a comparison of the older scientific journal article and a new one. I could see that being a really great unit project; you could have students write a historical analysis, and have them truly compare the values and genre expectations of the sciences in this early modern time period to the current day expectations. And then the majority of the assignment could be thinking through the science studies field, exploring different critiques of the sciences, and asking, “How have we gotten to where we are?”

This pedagogical framework presents opportunities for instructors to broach conversations about fundamental information literacy concepts like power, authority, and bias, while also discussing issues of representation in the sciences. Interviewee Three suggested this approach could be integrated into the final unit of the 105i natural sciences course, which would allow students to synthesize their learning from throughout the course. By considering how both institutional and individual biases have impacted scientific research and writing practices in different time periods, students could begin to make connections with and identify the limitations and biases of present-day scientific scholarship:

So you’ve taught them the grant proposal or the literature review, all the things that make them feel like they’re going to be scientists. But then once they have those skills, they can step back and think, “This field is not as objective as I thought it was. It has conventions, and it changes, and things that were once true are no longer true.” That might also be a cool place to bring in some of the feminist science studies. You could bring in an article about how objectivity is a fraught term, how even in the sciences [objectivity] may not exist.

Archival research may exist predominately in the historical genre, but the critical thinking skills associated with archival literacy are transferrable across different disciplines and genres. Situating the online curriculum module for the natural sciences within the disciplinary framework of science studies may be a more

compelling way to reach English 105i: Writing in the Natural Sciences instructors and encourage them to introduce their students to the resources at Wilson.

4. Offering User-Centered Outreach and Instructional Collaboration

While many instructors stressed the importance of contextualizing the modules in the specific disciplinary scenarios of the English 105 curriculum, others suggested conducting outreach with the needs of graduate student instructors in mind. Interviewee One, for example, had attended an orientation session for English 105i instructors where I gave a brief presentation about the first online curriculum module and then stayed after the session to help instructors make buttons with images from the Rare Book Collection using the library's button maker. My presentation was less than ten minutes long and occurred at the end of a half-day required orientation for instructors. Reflecting on that experience, Interviewee One shared that it was effective at getting instructors to have one-on-one conversations with a librarian:

You know, I really like what you did with the buttons. I don't think that's something that people would go out of their way to go to, per se, but I definitely think it's something that people will pause for if you're there in their space. I think that was I feel effective in getting people to talk to you a little longer.

When asked how librarians might expand that type of outreach to make it more targeted and effective for graduate student instructors, Interviewee One reflected that it might be more successful at recruiting a greater number of instructors if the material being presented — whether an online curriculum module or the idea of collaborating with Wilson more generally — was more integrated throughout the entire session, as well as sanctioned (or even required) by the department:

One suggestion I would have is for it to be part of the activities that's kind of required, versus something where you tell us about the library and Wilson library and all of that, and then people are able to leave. I think that's a problem, because if people can walk away from it, they will. You know how folks are. Grad students are busy. So if there's a way in which you could request that, and have the English department agree to it, I think that would be really helpful. And for it to be not at the end of the session, but towards the beginning, or part of it, so it is integral to the whole experience. It's not optional, but kind of a requirement. The conversation too, there's a required conversation. I wonder if there's a way of maybe asking these sorts of questions with surveys, and then having a conversation about their answers to that. So making it more of a conversation, rather than introducing us to it, because I guess that's, you know, the more I think about it, being introduced to it isn't necessarily going to help us. We all buy into it, but it's a matter of kind of taking the next step to make it happen. And again, in some cases, it is self-consciousness. Can I actually do this? Do I have the time to do this and think through it more?

Interviewee Five added that taking an “invitational approach” would be helpful, especially for instructors who are already using the archives in their own research but may not know where to start in connecting their personal practice with their pedagogy. She suggested letting new instructors know when interesting or innovative classes are happening at Wilson, so they can observe real instruction sessions and see how assignments play out with undergraduate students:

I think one challenge with these kinds of collaborations is there are instructors who always collaborate with the libraries, particularly doing archival research, and then there are people who just don't do it. Sometimes because they're, and sometimes because they just don't think of it. They have a disconnect between their own research, which very well may be archival, and then what's happening at the library. And so trying to foster those connections by inviting people — saying, “Oh, today [this professor's class] is seeing this poster collection. So why don't you all come and see? This is how you do it.” So it's sort of more like an apprentice model.

Multiple interviewees also suggested building on the online curriculum modules by presenting more options of materials that instructors could use for different units. Interviewee Two explained that first-year writing instructors may

have the expertise to teach with these sources, but they need to learn more about the scope of Wilson's collections and the different directions that students' research could take. For example, she has assigned a project in which undergraduate English students research a woman's life using both primary and secondary sources. If she had more comprehensive knowledge of Wilson's collections, she said, then she could provide more guidance during the topic selection phase of students' research:

So for that project, they could also pick Diane di Prima, because we have archives on Diane di Prima here [at Wilson]. But I just happen to know that, because she was a Beat poet and our department knows something about Beat poets. But we as faculty don't know [about everything in Wilson's collections]. So if I knew there were other people in the archives like that, women they could pick, I could direct them to those women based on their interests.

Interviewee Seven made a similar recommendation and connected it directly to the online curriculum modules. She expressed hesitation to teach a set of primary sources outside the scope of her own research expertise; however, she said she was eager to use the feeder assignments and unit project included in the Judging a Book By Its Cover module with another set of materials related to her own research interests and expertise:

I think what I would love is having different options for the units. Like, "Are you interested in doing this unit, but you're really interested in early British writing? Or American Western texts?" Just offering some of the other options of what might be available, because I think one of the biggest barriers of getting folks to use the collection is just not knowing what else is there. And knowing if there is enough material to make a unit and give students options ... Looking at these, I think they're really nicely written and you all put a lot of thought into them, but I might hesitate to use them because I don't teach this subject. I don't feel like I have that expertise, and I wish there were other options. Even if you just had a list of other possible materials — without even providing images or lists of titles. Just letting people know, "We could help you apply this same unit to the following subject fields." So as an instructor, you feel like you could contact a

librarian and say, “Hey, I saw that you have these other materials available. Can I come in and chat?”

Discussion and Conclusion

Adapting Future Instructional Collaborations

Feedback from participants in this research study suggests the online curriculum modules are a useful starting point for instructors who are interested in using primary sources in their teaching. Multiple interviewees shared that the modules provided a helpful framework for them to conceptualize different instructional approaches they could take when incorporating primary sources into the English 105 curriculum and bringing their first-year writing students to Wilson for instruction. Graduate student instructors who had never collaborated with special collections librarians before articulated that having concrete examples — including sample assignment sequences, unit projects, lesson plans, and activities — helped them understand the possibilities of primary source pedagogy. They also shared that these examples helped alleviate some of the intimidation and anxiety that had prevented them from starting conversations with librarians in the past.

Despite having significant experience conducting archival research and teaching with digital archives, Interviewee Seven said she had always hesitated to work with special collections librarians because she did not know where to start. She expressed a fear of wasting librarians' time when initiating an instructional consultation, or of coming across as unprepared to meet with them:

You feel like, “Oh I should know where to look.” I think [graduate student instructors are] sometimes nervous about feeling silly, or we feel like we should already know how to identify more materials in the collection. ... You don’t want a librarian to think you haven’t put in thought, or you’re just expecting it to be handed to you. Sometimes you’re not exactly sure how to signal, “I did my homework! Can you help me now?”

It is significant to note that Interviewee Seven described a feeling of “legitimacy” in the archives, thanks to her undergraduate special collections research experience, yet she has never engaged pedagogically with special collections librarians throughout several years of teaching first-year writing and literature courses at UNC. Fear of coming across as unprepared and of not having enough time to successfully co-develop a new archival unit prevented Interviewee Seven from collaborating with special collections librarians. Instead she chose to teach independently with digital archives, even going so far as to create her own instructional materials for undergraduate students navigating digital archives. Responding to the modules, she reflected that the sample curricula had the potential to save time for graduate student instructors, to lessen their intimidation, and to facilitate more effective conversations with librarians:

I love that you have these. Honestly, this is fantastic. I think it’s so important to have resources like this ... to make it easy for teachers to download and go. So you don’t have to dig through a collection to come up with something interesting. But to be able to hand something out to instructors and say, “Here’s a unit you could do.” It’s a lot more useful and will get those materials out to a wider public.

However, while the online curriculum modules are a useful starting point, interviewees’ feedback also suggests that certain adjustments and additions could make them more useful and attractive for first-year writing instructors. Specifically, the modules could be more explicit about possible adaptations and adjustments for instructors who have different research interests and teach

within different disciplinary frameworks. Interviewee Seven suggested revising each module to include suggestions of other primary source materials that could be used as the frame for a similar unit, while Interviewee Five suggested introducing an apprentice model where new first-year writing instructors shadowed classes at Wilson to get a better idea of the range of possible instruction. Going forward, both of these suggestions could be implemented to create a more robust partnership between Wilson and the First-Year Writing Program.

To add more flexibility to the modules and to make them useful for a greater number of instructors, it would be helpful to start with an assessment project. Librarians could work with the directors of the English 105 and English 105i programs to distribute a survey to all first-year writing instructors using the listserv for the Department of English and Comparative Literature. Questions on the survey could ask instructors about their areas of research interest — for example, women’s writing from the early modern period or contemporary Latinx poetry — as well as their prior experiences conducting archival research and their comfort working with primary sources. The survey results could then be used to identify key areas of research interest among first-year writing instructors, as well as key areas of opportunity for Wilson’s outreach and instruction to reach a wider and more diverse audience of instructors.

Librarians could act on these survey results in a few different ways. Several participants in this research study stressed that they prefer to be experts in a topic or skill before introducing it to their students, and this applied to both archival research methods and the content of different primary sources.

Therefore, librarians could use the survey results to update the online curriculum modules to reflect current instructors' research priorities. Librarians could start by identifying sets of primary sources at Wilson related to the top areas of interest indicated by instructors. Then they could highlight these resources in the existing modules by adding an "Adaptations" section, as suggested by Interviewee Seven, which would provide ideas for using other primary sources within the context of the same assignment sequence. Another strategy would be for librarians to create new modules using these strategically selected primary sources as a starting point. When creating the new modules, librarians could focus on situating the proposed units and rhetorical scenarios within the specific genres that instructors have expressed an interest in pursuing, such as history and science studies.

However, based on the findings of this research study, it is unlikely that providing sample curricula and expanding the online curriculum modules would be enough to recruit graduate student instructors who feel unwelcome or out of place in archival spaces, and/or insecure in their own archival research abilities. In order to reach the broadest possible segment of first-year instructors, librarians must engage in outreach and instructional efforts that address some of the common barriers that prevent instructors from engaging with the archives.

Addressing Barriers to Archival Research and Pedagogy

The results of this study suggest that first-year writing instructors' cultural and educational backgrounds, as well as their personal lives, play a significant role in determining their opportunities for archival engagement. Interviewees who had access to undergraduate archival research opportunities, for example,

expressed more confidence in navigating archival spaces and research methodologies; this confidence presented additional opportunities for them to apply for archival research grants and fellowships, as well as to engage in archival pedagogy and instructional collaborations with librarians. Meanwhile, the graduate student instructors who did not have access to undergraduate archival research opportunities tended to have additional personal and professional responsibilities beyond their graduate coursework and teaching loads, and they expressed hesitation to learn a brand new skill on top of their existing school, work, and family commitments.

In order to create more opportunities for graduate student instructors to develop their archival research skills, librarians should work closely with the First-Year Writing Program to establish instructional opportunities and outreach programs that address specific factors such as accessibility, financial constraints, sense of belonging, and previous levels of access to the archives. Many of these factors are related, but it is unlikely that a single outreach program could be established to address every barrier and invite all instructors into the archives. However, it is still important to acknowledge and address the ways in which these factors can work together to limit instructors' archival access and constrain their future opportunities for archival research, scholarship, teaching, and publication.

Based on the results of this study, one potential area for growth is collaboration with the faculty who teach graduate English seminars, especially courses that are required or taken by the majority of graduate student instructors. Both of the faculty members who were interviewed for this study recalled their own experiences engaging in meaningful archival research through

their graduate coursework — experiences that ultimately prepared them to work with special collections librarians and teach with primary sources at UNC.

Conversely, the graduate student instructors who were interviewed for this study described being introduced to the archives in their graduate coursework at UNC through archival orientation sessions. Perhaps the first step in expanding the role of archival pedagogy in the First-Year Writing Program is to apply the same model of instructional collaboration to the department's graduate-level courses. Special collections librarians could work with faculty from the Department of English and Comparative Literature to co-develop graduate seminar paper and project assignments that require (and thoughtfully facilitate) a sustained research experience in the archives. Integrating archival research across the graduate curriculum would welcome a greater number of first-year writing instructors into Wilson and equip them with the research skills to feel more confident pursuing archival pedagogy and collaboration.

This approach would create another key area of opportunity for Wilson that addresses Interviewee One's feedback about the archives as a space for "Anglo-American writing and literary cultural productions." Interviewee One's assumption about what the archives contain and who they represent is reinforced by the website for the Department of English and Comparative Literature, which includes an "Archives" page that provides links to just two sites: the William Blake Archive and the Chaucer Metapage. To introduce graduate students to a more representative range of primary sources materials and collections, librarians could begin by reaching out to the English faculty members who teach and advise graduate students in research areas like critical race studies, queer

theory, post-colonial literature and theory, disability studies, and feminist theory. They could also proactively read the descriptions of past, current, and future graduate course offerings to identify the best faculty to reach out to and the recurring course topics or themes that would be the best fit for an archival project encouraging students to research materials representing diverse voices and perspectives.

Acknowledging the Limitations of this Study and Suggesting Avenues for Additional Research

The results of this study are not generalizable because of the limitations in the sample size and sampling techniques. Given the time constraints for conducting this research, it was challenging to conduct “long interviews” with a large number of first-year writing instructors. Therefore, the sample included seven instructors — five graduate student instructors and two faculty members — who represented a wide range of research interests, ages, educational and cultural backgrounds, and life experiences. It also included instructors who had different levels of experience and engagement with archival research methods and pedagogy, including a few instructors who had conducted extensive archival research and had taught frequently with primary sources; several instructors with more limited archival engagement; and one instructor who could not remember whether he had been inside the special collections library at all. An initial quota sampling technique ensured that multiple perspectives were included in the study, and a second round of snowball sampling served as an efficient way to recruit additional participants. However, the sample would have been more representative if it had included more voices; a random sampling technique or a

more thorough quota sample could be used in future studies to generate more comprehensive results.

In order to compare and contrast participants' interview responses, this research study focused on instructors who already had several years of experience teaching in the First-Year Writing Program. In future research, it could be helpful to take a different perspective by considering the input of instructors who are new to First-Year Writing Program, especially those in their first or second semesters of teaching. The perspectives of these new instructors were missing from this research study, and it is possible they may have different perceptions of the online curriculum modules, as well as different ideas about how their teaching and research could be supported by special collections librarians.

In addition to new instructors, the representation of faculty in this research study was also limited. Future exploratory research could expand the sample by recruiting additional faculty to participate, especially non-tenure track teaching faculty in the Department of English and Comparative Literature. Teaching faculty do not have the same research responsibilities as tenure track faculty members, and they have often been part of the institution (and have taught English 105 or 105i courses) for longer than graduate student instructors. A future study could recruit more teaching professors, lecturers, and tenure track faculty members to share their experiences teaching in the First-Year Writing Program; then it could evaluate whether these instructors' responses differ significantly from those of graduate student instructors.

Finally, it would be useful to compare the results of this research study with formal feedback from special collections research and instruction librarians

at UNC. A follow-up round of interviews or a focus group could be conducted with the four members of the research and instructional services team to learn about their experiences collaborating and co-developing lessons with English 105 and 105i instructors, including some of the challenges they have faced in those endeavors. It would be interesting to develop a list of the barriers to instructional collaboration perceived by special collections librarians at UNC, and then to evaluate whether those barriers are similar to the ones identified by first-year writing instructors. This broader perspective would allow librarians to set priorities and to highlight key areas for improvement that could positively impact both librarians and instructors.

Works Cited

American Library Association. (2015). *Framework for Information Literacy for Higher Education*. Retrieved from

<http://www.ala.org/acrl/standards/ilframework>

Barratt, C., Nielsen, K., Desmet, C., & Balthazor, R. J. (2009). Collaboration is Key: Librarians and Composition Instructors Analyze Student Research and Writing. *Portal: Libraries and the Academy*, 9(1), 37-56.

doi:10.1353/pla.0.0038

Byerly, G., Downey, A., & Ramin, L. (2006). Footholds and Foundations: Setting Freshmen on the Path to Lifelong Learning. *Reference Services Review*, 34(4), 589-598. doi:10.1108/00907320610716477

Calkins, K., & Kvenild, C. (2011). *Embedded Librarians: Moving Beyond One-Shot Instruction*. Chicago: Association of College and Research Libraries.

Carolina Digital Literacy. (n.d.). *Assignments*. Retrieved from

<https://cdl.unc.edu/>

Cherry, J., & Duff, W. (2008). Archival Orientation for Undergraduate Students: An Exploratory Study of Impact. *American Archivist* 71(2), 499-529.

Daniels, M., & Yakel, E. (2013). Uncovering Impact: The Influence of Archives on Student Learning. *Journal of Academic Librarianship*, 39(5), 414-422.

doi:10.1016/j.acalib.2013.03.017

- Department of English and Comparative Literature. (2018). *First-Year Writing – English 105 and 105i*. Retrieved from <https://englishcomplit.unc.edu/writing-program/first-year/>
- Department of English and Comparative Literature. (2018). *First-Year Writing Placement and Procedures*. Retrieved from <https://englishcomplit.unc.edu/writing-program/placement/>
- Documenting the American South. (n.d.). *Documenting the American South: Primary Resources for the Study of Southern History, Literature, and Culture*. Retrieved from <https://docsouth.unc.edu/index.html>
- Enoch, J., & VanHaitsma, P. (2015). Archival Literacy: Reading the Rhetoric of Digital Archives in the Undergraduate Classroom. *College Composition and Communication*, 67(2), 216-242.
- Garcia, P. (2017). Accessing Archives: Teaching with Primary Sources in K–12 Classrooms. *The American Archivist*, 80(1), 189. Retrieved from <http://libproxy.lib.unc.edu/login?url=https://search-proquest-com.libproxy.lib.unc.edu/docview/1979448084?accountid=14244>
- Gilliland-Swetland, A. J. (1998). An Exploration of K-12 User Needs for Digital Primary Source Materials. *The American Archivist*, 61(1), 136-157. Retrieved from <http://www.jstor.org/stable/40294079>
- Gilliland-Swetland, A. J., Kafai, Y. B., & Landis, W. E. (1999). Integrating Primary Sources into the Elementary School Classroom: A Case Study of Teachers' Perspectives. *Archivaria*, 48(1), 89-116.

- Harrington, S., Malencyzk, R., Peckham, I., Rhodes, K., & Yancey, K. (2001). WPA Outcomes Statement for First-Year Composition. *College English*, 63(3), 321-325. doi:10.2307/378996
- Hayden, W. (2015). "Gifts" of the Archives: A Pedagogy for Undergraduate Research. *College Composition and Communication*, 66(3), 402-426.
- Hensley, M. K., Swain, E. D., & Murphy, B. P. (2014). Analyzing Archival Intelligence: A Collaboration Between Library Instruction and Archives. *Communications in Information Literacy*, 8(1), 96-114. doi:10.15760/comminfolit.2014.8.1.155
- Hossain Shoeb, Z. (2011). Information Literacy Competency of Freshman Business Students of a Private University in Bangladesh. *Library Review*, 60(9), 762-772. doi:10.1108/00242531111176781
- Interviewing. (2014). In Lichtman, M. *Qualitative Research for the Social Sciences* (pp. 241-278). London: SAGE Publications, Inc. doi: 10.4135/9781544307756
- Julien, H., Gross, M., & Latham, D. (2018). Survey of Information Literacy Instructional Practices in US Academic Libraries. *College & Research Libraries*, 79(2), 179-199. doi:10.5860/crl.79.2.179
- Krause, M. G. (2010). "It makes history alive for them": The Role of Archivists and Special Collections Librarians in Instructing Undergraduates. *The Journal of Academic Librarianship*, 36(5), 401-411. doi:10.1016/j.acalib.2010.06.004

- Lei Hsieh, M., & Holden, H. A. (2010). The Effectiveness of a University's Single-Session Information Literacy Instruction. *Reference Services Review, 38*(3), 458-473. doi:10.1108/00907321011070937
- McCracken, G. (1988). *Qualitative Research Methods: The Long Interview*. Newbury Park, CA: SAGE Publications, Inc. doi: 10.4135/9781412986229
- Morris, C. E. (2006). The Archival Turn in Rhetorical Studies; or, the Archive's Rhetorical (Re)turn. *Rhetoric and Public Affairs, 9*(1), 113-115. doi:10.1353/rap.2006.0027
- Samson, S. and Millet, M.S. (2003). The Learning Environment: First-Year Students, Teaching Assistants, and Information Literacy. *Research Strategies, 19*(2), pp. 84-98.
- Stanny, C., Gonzalez, M., & McGowan, B. (2015). Assessing the Culture of Teaching and Learning Through a Syllabus Review. *Assessment & Evaluation in Higher Education, 40*(7), 898-913. doi:10.1080/02602938.2014.956684
- Sult, L., & Mills, V. (2006). A Blended Method for Integrating Information Literacy Instruction into English Composition Classes. *Reference Services Review, 34*(3), 368-388. doi:10.1108/00907320610685328
- UNC University Libraries. (2018). *Mission Statement*. Retrieved from <http://library.unc.edu/about/mission/>
- UNC University Libraries. (2018). *Request Instruction for First-Year Writing Classes*. Retrieved from <http://library.unc.edu/services/instruction/schedule-English/>

University of North Carolina at Chapel Hill. (2017). *2017-2018 Course Catalog*.

Retrieved from <http://www.catalog.unc.edu/courses/>

Vetter, M. A. (2014). Archive 2.0: What Composition Students and Academic

Libraries Can Gain from Digital-Collaborative Pedagogies. *Composition*

Studies, 42(1), 35-53,157. Retrieved from

[http://libproxy.lib.unc.edu/login?url=https://search.proquest.com/docvi](http://libproxy.lib.unc.edu/login?url=https://search.proquest.com/docview/1613617049?accountid=14244)

[ew/1613617049?accountid=14244](http://libproxy.lib.unc.edu/login?url=https://search.proquest.com/docview/1613617049?accountid=14244)

Viars, K., & Pellerin, A. (2017). Collaboration in the Midst of Change: Growing

Librarian-Archivist Partnerships for Engaging New Students and

Faculty. *Collaborative Librarianship*, 9(4), 1.

Writing Program Administration Graduate Organization (WPA-GO) Labor

Taskforce (2019). *Report on Graduate Student Instructor Labor*

Conditions in Writing Programs. Retrieved from [http://wpago.org/wp-](http://wpago.org/wp-content/uploads/2019/03/WPA-GO-GSI-Labor-Report.pdf)

[content/uploads/2019/03/WPA-GO-GSI-Labor-Report.pdf](http://wpago.org/wp-content/uploads/2019/03/WPA-GO-GSI-Labor-Report.pdf)

Yakel, E. (2002). Listening to Users. *Archival Issues*, 26(2), 111-127.

Yakel, E., & Torres, D. A. (2003). AI: Archival Intelligence and User

Expertise. *The American Archivist*, 66(1), 51-78.

doi:10.17723/aarc.66.1.q022h85pn51n5800

Appendix 1: English 105 Curriculum Model

English 105 Curriculum Model

Unit One: Natural Sciences



Unit Two: Social Sciences



Unit Three: Humanities



Appendix 2: Links to Online Curriculum Modules

Links to Online Modules:

Module 1, Humanities: Judging a Book By Its Cover

- Link: <https://guides.lib.unc.edu/judging-a-book-by-its-cover>

Module 2, Social Sciences: Documenting Student Activism at UNC

- Link: <https://guides.lib.unc.edu/documenting-student-activism>

Module 3, Humanities: The Rhetoric of American World War I Propaganda Posters

- Link: <https://guides.lib.unc.edu/world-war-one-posters>

Module 4, Natural Sciences: Scientific Illustration and Writing

- Link: <https://guides.lib.unc.edu/scientific-writing-and-illustration>

Appendix 3: Instructional Materials

Module 1, Unit Summary

Judging a Book By Its Cover

unit summary

Genre	Purpose	Audience	Author's Role	Rhetorical Situation
Book cover.	To get someone to buy your particular edition of a book, and to provide context to the book.	Up to you!	Graphic designer and copywriter.	You are working in a publishing house and your supervisor has tasked you with creating a new edition of a book to sell to a specific audience.

Lesson Overview

Individual Responsibilities

In this unit, you will create a book cover for a new edition of an existing book. You will also write an introduction for your particular edition of the book.

Group Responsibilities

Working in small groups, you will create a new publishing company. Your company must have a clearly outlined set of goals — this could be publishing classic novels, appealing to a certain demographic group, publishing books that address similar issues, or publishing literature in a specific genre (for example, poems, short stories, or mystery novels). Although you will each be designing an edition of a different book, you will rely on your teammates to keep your edition on-brand for the audience your company is trying to reach.

Learning Objectives

As a team and individually, you will consider all aspects of cover design and book marketing, including:

- defining your target audience;
- developing a strategy to reach that audience;
- writing a company mission statement and individual book proposal;
- designing imagery and paratext for your book; and
- reflecting on what your design reveals about the book, as well as its intended audience.



Paperback 472: *Frankenstein*

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Emily Kader, Wilson Special Collections Library
Cait Kennedy, Robert B. House Undergraduate Library
Liz Shand, Department of English & Comparative Literature

Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Judging a Book By Its Cover

visual analysis worksheet

1

Complete the following questions using one of the mass-market paperbacks. (Remember, there are two images associated with each paperback – a front cover and a back cover). Arrive to our next class session prepared to discuss your answers with your group.

1. **Why did you choose this particular book?** What about it interests you? What else is odd or notable about this cover? Feel free to comment on elements from the front or back cover (or both).

2. **People:** Are there people on the cover? If so, how are they posed? How are they dressed? If there are multiple people on the cover, what do you think the power dynamic is between the multiple figures? Why do you think this? Defend your opinions with specific visual details.

3. **Symbols and Scenery:** What kinds of objects, scenery, and additional (nonhuman) elements are included? Do these objects have any symbolic connotation(s)? What type of narrative do you assume about the book based on the inclusion of these elements, along with the human figures?

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Emily Kader, Wilson Special Collections Library
Cait Kennedy, Robert B. House Undergraduate Library
Liz Shand, Department of English & Comparative Literature

Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Judging a Book By Its Cover

visual analysis worksheet

2

4. **Lighting and Color:** What is the lighting like in this image? What types of colors are used? What kind of mood do the color and lighting create?

Remember – different shades of the same color may have drastically different connotations in a viewer's mind. For instance, a **fire-truck red** might convey something very different from a **blood red**.

5. **Background:** Is there anything in the background of the image? What does this background imagery (or lack of background imagery) add to the composition of the front cover?

6. **Tone and Emotional Response:** What is the tone of the cover? What kind of response does it try to elicit from readers and potential readers? What kinds of feelings, reactions, or thoughts do you have when you look at this cover? Why?

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:

Emily Kader, Wilson Special Collections Library

Cait Kennedy, Robert B. House Undergraduate Library

Liz Shand, Department of English & Comparative Literature

Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Judging a Book By Its Cover

visual analysis worksheet

3

7. **Font and Typeface:** Look at the text on the front and back cover. What does the typeface communicate about the book and how the reader is supposed to feel about it? How does the typeface interact with other visual elements of the book's cover? Feel free to comment on elements from the front cover or back cover (or both).

Typefaces and fonts have long history going back to manuscript culture and the invention of the printing press. Classic fonts like Gothic and Roman carry historical and national associations, while newer fonts can evoke all kinds of reactions from readers. For example, consider how the book title *On the Road* communicates different things to readers when it is written in the four fonts below.

On the Road

On the Road

ON THE ROAD On the Road

8. **Back Cover:** Does the art from the cover make its way over to the back? Does this contribute to some kind of narrative that the book jacket is trying to tell? If there is a description of the book, in what ways does it describe (or fail to describe) the contents? What is the tone of the description and what kind of rhetoric does the writer use? If there are blurbs, who are the sources and what was their status at the time the book was published?

9. **Audience:** Examine the images and paratext (any text other than the main text) for clues about the intended audience for your book. What kind(s) of audience do you think the publisher is attempting to appeal to? Why do you think that?

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:

Emily Kader, Wilson Special Collections Library

Cait Kennedy, Robert B. House Undergraduate Library

Liz Shand, Department of English & Comparative Literature

Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Module 1, Feeder 1, Visual Analysis Paper

Judging a Book By Its Cover

visual analysis paper

Feeder One Assignment

Instructions

Write a short visual analysis paper exploring one of the mass-market paperbacks in greater detail. Using visual and paratextual details as evidence, your analysis should identify a group of readers that you believe the publisher created the book for and designed/marketed it towards. When crafting your argument, consider at least two visual elements, as well as the style, content, and tone of the paratext. Write about how these elements were deployed to appeal to a particular group, keeping gender, social class, race, culture, and politics in mind. Your essay should be a maximum of two double-spaced pages (500 words) and written in a formal academic style. Any outside sources must be cited properly in MLA style. For helpful writing and citation guidelines, see the Purdue Online Writing Lab's [Visual Rhetoric Guide](#) and UNC's [Citation Guide](#).

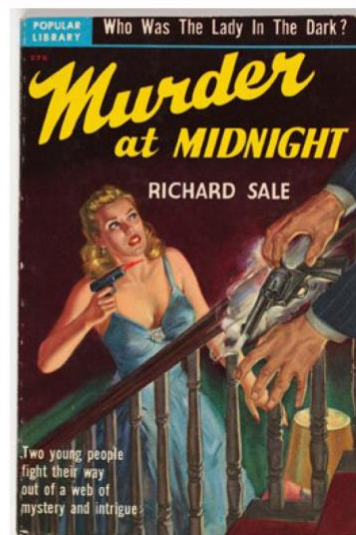
Tips for Getting Started

Use your responses to Visual Analysis Worksheet as a starting point. Instead of beginning with a thesis or argument in mind, start by taking stock of your observations. Identify common patterns and themes that emerge from your analysis. What aspects of the visual rhetoric and paratext are connected, and what aspects are surprising? Do any visual or textual elements seem out of context or out of place? Use specific visual details and/or quotes to answer these questions. Finally, given the historical and cultural context of the time period in which your book was published, make an educated guess about who would have purchased and read the text.

Assessment

Your visual analysis paper will be graded based on the following six criteria:

- *Clarity of Argument*: Have you identified a particular group (or groups) of readers and made a compelling case for them as the target audience of your book?
- *Analysis and Evidence*: Is your analysis grounded in concrete visual and textual examples? Do you make insightful comments, supported by specific observations and/or outside research?
- *Context*: Do you appropriately contextualize your argument by citing historical, cultural, political, or other relevant information about the time and place in which your book was published?
- *Scholarly Writing*: Is your writing clear, focused, fluid, and grammatically correct?
- *Citation*: Do you cite all of your sources using MLA conventions?



Paperback 461: *Murder at Midnight*

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Emily Kader, Wilson Special Collections Library
Cait Kennedy, Robert B. House Undergraduate Library
Liz Shand, Department of English & Comparative Literature

Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Judging a Book By Its Cover

the book as artifact

1

Front Matter and Other Material Elements

We often think of books as texts, but books are also artifactual objects. Every book object tells the story of its makers and handlers, of how its author was perceived and marketed, and of what its audience wanted and was willing to pay for. A book can even tell the story of its own existence, and some books bring us in touch with the lives of the people who owned and handled them. If we ask it the right questions, an artifactual book can lead to many paths of inquiry and research. Below is a guide for using an individual copy of a book as a starting point for your writing and research.

Examine your book and identify as many of the following elements as you can find. Note that not every element will appear in every book.

Author:

Title:

Place of publication:

Publisher:

Printer:

Illustrator/designer (cover images):

Illustrator(s) (interior images):

Ownership marks:

Marks and other evidence of use:

Catalog Searching

Look your book up in the online catalog, using the title, author, and date of publication: <http://search.lib.unc.edu/>. Click on the title, and then click "Full Record." Examine the catalog record to see whether you can identify any of the above missing information.

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Emily Kader, Wilson Special Collections Library
Cait Kennedy, Robert B. House Undergraduate Library
Liz Shand, Department of English & Comparative Literature
Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Judging a Book By Its Cover

the book as artifact

2

Authorship

How does your book represent its author? How does it sell his or her work? How does it construct an authorial persona through images, design, and text? Does this persona match how you perceive the author today?

Production

Who influenced the making of this book? Was the author still alive when it was published? Who was the publisher and what kinds of other books did they publish? Can you identify any individuals associated with the publisher?

Illustration

Who created the illustrations or cover design for your book? Can you find any evidence that the artist worked with the author? Did the artist create illustrations for other books? Or other visual media? How do these compare with the illustrations in your book?

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:

Emily Kader, Wilson Special Collections Library

Cait Kennedy, Robert B. House Undergraduate Library

Liz Shand, Department of English & Comparative Literature

Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Judging a Book By Its Cover

the book as artifact

3

Edition

Are there other editions of your book? If you can find one at UNC, analyze the two how your edition differs in terms of design, size, intended audience, authorial persona, etc.

Audience

Examine the paratext (any text other than the main text) for clues to who the intended audience for your book was? Also, consider the size, weight, and design features of your book. In what setting was your book meant to be read, and by whom?

Provenance

Does your book show signs of use? Wear and tear? Marginalia? Bookplates or signatures of former owners? What can you determine about who owned this book and how it was treated by its reader(s)?

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:

Emily Kader, Wilson Special Collections Library

Cait Kennedy, Robert B. House Undergraduate Library

Liz Shand, Department of English & Comparative Literature

Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Judging a Book By Its Cover

group presentation and individual book proposal

Feeder Two Assignment

Group Presentation

Your group is responsible for launching a publishing company focused on releasing new editions of existing texts. This means you will select books that have previously been published, but propose new and original cover designs and marketing strategies to appeal to a particular set of readers. For example, you might publish new editions of classic comic books for an audience of modern teenage readers, or new editions of Shakespearean comedies for college students who are enrolled in an introductory Shakespeare course.

Working cooperatively with your group members, you will write a brief **company mission statement** (between three and five sentences) that includes the following three elements:

- a name for your publishing company;
- a set of company goals that expresses the type of books you plan to publish, and why; and
- the audience you will target with your marketing efforts.

You will give a group presentation (approximately twenty minutes) to share your company's mission statement and forthcoming new editions with the class. Presentations should be structured to include the following elements:

- *Company pitch (five minutes)*: Introduce your publishing company to the class. Describe the company's name, mission statement, and the tactics you will use to appeal to the audience you have selected for your books. Every group member should contribute to this pitch.
- *Individual lightning talks (five minutes per person)*: Each group member will give a brief lightning talk to describe their book and explain how it fits into the publishing company's broader goals.

Individual Book Proposal

To accompany your five-minute lightning talk, you will submit a one-page book proposal that provides the following information:

- *Background on the book*: Provide a summary of the book. What is this book about? Why do you think it merits this new edition? How will your edition differ from previous ones?
- *Audience*: What demographic of readers are you trying to reach, and how/why?
- *Company mission*: How does targeting this readership contribute to your company's goals?



Paperback 280: *A Taste for Honey*

Module 1, Unit Project, Book Cover Design and Introduction

Judging a Book By Its Cover

book cover design and introduction

Unit Project

Overview

Working individually, you will conceptualize and design your own cover (both front and back) for a new edition of a book of your choice. It may be the book you proposed in the feeder two assignment, or a new text. For the cover layout and design, you will use InDesign, which we will learn together as a class. Your cover design and paratext should be thoughtfully crafted to appeal to a specific audience of readers.

Book Cover

Your book cover must include the following elements:

- Title and author name;
- A front cover image; and
- Paratext that represents the book's contents to your particular audience. In addition to a description of the book and/or a plot summary, this may also include quotes from reviewers, author biographies, or other related material you believe would appeal to your audience of readers.



Paperback 312: *The Dancing Detective*

Introduction

To accompany your book cover design, you will write a two-page introduction to your book. Your introduction should engage with both the original book and at least two secondary sources written *about* the book. These sources may include articles from a scholarly journal, biographies of the author, other related nonfiction books, archival materials, or popular articles (from a newspaper, magazine, blog, etc.). Successful introductions will convey a clear understanding of the target readership of your particular edition of the book, as well as the target readership of the publishing house more broadly.

Be sure to include the book cover design in your conversation. Consider its relevance to the themes of the book, its appeal to your chosen audience, and how the specific design choices you made (the images, color scheme, fonts, and other elements from the Visual Analysis Worksheet) relate to the text. You might explain this connection by engaging with primary and secondary sources or with textual analysis.

Proper MLA citation should be used, and all sources must be compiled in a Works Cited page.

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:

Caif Kennedy, Robert B. House Undergraduate Library

Liz Shand, Department of English & Comparative Literature

Ashley Wierlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Module 1, Unit Project, Guide to Book Cover Design

Judging a Book By Its Cover

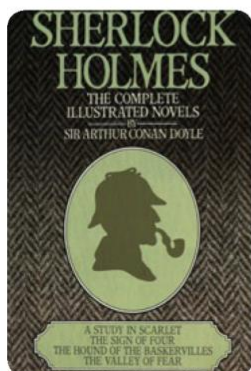
guide to book cover design

1

Principles and Goals of Book Cover Design

What does an effective book cover do?

Effective covers are designed to appeal to specific groups of readers. Designers deploy color, imagery, paratext, and other elements strategically to create covers that will draw readers to their books. The books seen here all contain a Sherlock Holmes story, *The Hound of the Baskervilles*. However, they use different design strategies to catch readers' attention and explain the book's content.



Cameron 2D.11



Cameron 2F.19



Cameron 2E.55 #33

All of these items are available in Wilson Special Collections Library's Rare Book Collection as part of the Mary Shore Cameron Collection of Sherlock Holmes and Sherlockiana.

Exercise

Take a few moments to reflect on these questions, and then jot down your answers.

What would you expect from the book if given each of these copies? What audiences do you think each book is targeting? Which book would you personally prefer to read, and why?

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
 Cait Kennedy, Robert B. House Undergraduate Library
 Liz Shand, Department of English & Comparative Literature
 Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Judging a Book By Its Cover

guide to book cover design

2

Selecting Your Cover Image

What should you consider before selecting a cover image?

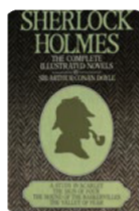
Once you've thought about what audience you're trying to appeal to, you need to select a cover image. Consider these questions in your image search and selection process:

- What themes or messages does your image evoke?
- Is the image available for free use, or does it have copyright restrictions?
- Is the image large enough?



Full-Bleed Image:

- 6 x 9 inches
- 1,800 x 2,700 pixels
- This book cover features a single full-bleed image.



Inset Image:

- 3 x 3 inches
- 900 x 900 pixels
- This book cover features one full-bleed image (the tweed) and one inset image (the detective's side profile).

Five Top Image Repositories

When you're looking for cover images, where should you start your search?

ARTstor: <http://guides.lib.unc.edu/go.php?c=23608572>

- Available via UNC Libraries
- Use to locate paintings or sketches relevant to your author or time period.
- You will be required to make an account to download images.
- Large, high-resolution images

Library of Congress Photos: <https://www.loc.gov/photos/>

- Use to locate historically relevant photographs.
- Make sure there is a "download link" below the photo.

Creative Commons: <http://search.creativecommons.org/>

- Use to search across Flickr, Wikimedia Commons, and Google Images.
- If the link below the image says "some rights reserved," you will need to give credit.

Unsplash: <https://unsplash.com/>

- Stock photo website to download large images. No need to credit.

Google Images: <https://www.google.com/imghp>

- To search for open source images, click "Tools," "Usage rights," and "Labeled for reuse."

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:

Cait Kennedy, Robert B. House Undergraduate Library
Liz Shand, Department of English & Comparative Literature

Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Module 2, Unit Summary

Documenting Student Activism

unit summary

Genre	Purpose	Audience	Author's Role	Rhetorical Situation
Archival history and analysis.	To practice working with archives and writing about archival material in a social sciences genre.	People who study UNC history and campus culture and people who are interested in knowing what the archives hold.	Archivist and ethnographer researching UNC's history and campus culture.	You will be taking on the role of a researcher in the UNC archives by choosing an event in campus history and connecting it with UNC's contemporary culture.

Lesson Overview

Assignment Sequence

The Documenting Student Activism unit sequence uses special collections materials to introduce the basics of primary and secondary source research, ethnographic research, and scholarly writing in the social sciences. The unit begins with an in-class exercise and feeder assignment based on a selection of archival materials from Wilson Special Collections Library that reveal campus activism throughout different periods of UNC's history. It continues with a second feeder assignment where you will contextualize these primary sources by developing an annotated bibliography with related primary and secondary sources. Finally, the sequence concludes with a unit project where you will apply what you have learned by writing an ethnography paper that incorporates the primary and secondary sources from your bibliography, as well as an original social sciences research method like surveys or interviews.

Expectations for Unit Project

All of your work in this assignment sequence will build toward the final project, a short ethnography paper that synthesizes primary and secondary sources, as well as original social sciences research. Your paper should investigate an event in UNC's campus history and consider how that event connects with the present day campus culture and debates, as well as broader historical patterns of campus activism.

Learning Objectives

By working on the feeder assignments and unit project, you will develop the following skills:

- locate primary and secondary sources using the library website, catalog, and finding aids;
- analyze and synthesize primary and secondary source materials;
- think critically about these sources and develop your own interpretation of campus history;
- identify historical patterns and connect those patterns with contemporary campus culture; and
- connect social science and archival research methods.

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
 Sarah Carrier, Wilson Special Collections Library
 Cait Kennedy, Robert B. House Undergraduate Library
 Hannah Skjellum, Department of English & Comparative Literature

Documenting Student Activism

primary source summary

1

Feeder One Assignment

Introduction to the Assignment

In this assignment, you will pick one primary source item from the gallery of materials compiled in the Documenting Student Activism online curriculum module. Using the bibliography provided with the item, as well as other library resources like the catalog and

Articles +, you will find and analyze information about the historical context of your primary source.

Questions to Consider in Your Summary

As you research, look for evidence that answers the following questions about your primary source:

- *Who are the key individuals and communities represented in your source?*
 - **Author:** Find out as much as you can about the author(s) of your source — what were their institutional/organizational affiliations, their occupations, their backgrounds, and their beliefs? What biases did they have, and how are those biases reflected in your primary source?
 - ~ Consider the publication in which your source appeared or the location in which it was disseminated (for example, the setting of a speech) as part of its authorship.
 - **Audience:** What audience, if any, do you think your source was intended to reach?
- *When was your source published or created?*
 - **Local context:** Consider how your primary source fits into the conversations and events that were occurring on UNC's campus at the time your source was created.
 - **National/global context:** Consider how your source reflects (or does not reflect) political or cultural trends that were widespread at the time your source was created. Was there a war, a presidential election, a cultural shift, or some other large-scale event or pattern that impacted the authors and audience of your primary source?
 - **Drawing conclusions:** Based on a critical reading of your primary source and related sources, do you think your source fits in with the historical narrative of the time, or diverges from it?
- *Why was your source created?*
 - **Establishing purpose:** What was the overall purpose of your primary source? Was it created to document an event, to persuade an audience of something, to preserve history or information, or for another reason? For the most part, there is not a clear answer to this question — it is up to you to come up with a reasonable conjecture, based on the evidence you uncover in your research, and to make a case for why that may have been the purpose of your source.



"James Cates Memorial Demonstration, 19 November 1971"

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
 Sarah Carrier, Wilson Special Collections Library
 Cait Kennedy, Robert B. House Undergraduate Library
 Hannah Skjellum, Department of English & Comparative Literature

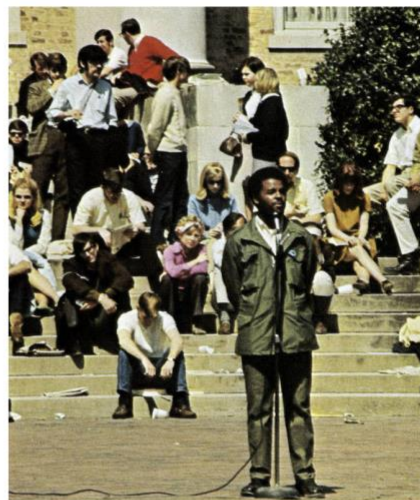
Documenting Student Activism

primary source summary

2

What should your summary include?

For this assignment, you will turn in a primary source summary that answers as many of the “questions to consider” from the previous page as possible. Your summary should provide a brief introduction to the history of your primary source item, including when it was created, who it was created by, who it was created for, and why you think it was created. At the end of the summary, you should also state your intended focus in researching this primary source for the next two assignments. For example, you might look at a source as it relates to environmental activism, racial justice, or labor disputes on campus. Your task in the next two assignments will be to investigate that particular issue on UNC’s campus in both a historical and contemporary context. Your primary source summary should show that you understand the existing body of literature on your topic and how your own research will fit into that scholarly conversation.



“Students Support the Food Workers,” 1969

What should your summary look like?

When you submit the final draft of your primary source summary, it should meet the following criteria:

- It is between one and three pages;
- It integrates a minimum of two additional sources (either primary or secondary) that provide additional historical or cultural context about your source;
- It has appropriate in-text citations and a bibliography in APA format. (For helpful citation guidelines, see [UNC’s Citation Guide](#).)

How will your primary source summary be graded?

Your primary source summary will be evaluated based on the following criteria:

- **Clarity of Argument:** Have you identified a possible purpose for your primary source and made a clear, compelling case for why you think that was the purpose of the source?
- **Analysis and Evidence:** Do you use concrete examples to provide context about your source? Do you make insightful comments, supported by specific observations and outside research?
- **Context:** Do you appropriately contextualize your argument by citing historical, cultural, political, or other relevant information about the time and place in which your source was created?
- **Scholarly Writing:** Is your writing clear, focused, fluid, and grammatically correct?
- **Citation:** Do you cite all of your sources using APA conventions?

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
 Sarah Carrier, Wilson Special Collections Library
 Cait Kennedy, Robert B. House Undergraduate Library
 Hannah Skjellum, Department of English & Comparative Literature

Module 2, Feeder 2, Annotated Bibliography

Documenting Student Activism

annotated bibliography

Feeder Two Assignment

Part I: Annotated Bibliography

Your task is to create an annotated bibliography that compiles and describes all of the sources you will be using in the unit project. For this bibliography, focus specifically on conducting archival research related to your topic, really digging into what each item says and what histories it tells. In addition to secondary sources like books and scholarly journal articles, search for newspaper articles, photographs, oral histories, speeches, videos, songs, maps, pamphlets, and other primary sources that are relevant to your topic.

Your final bibliography should include a **minimum of five sources**, and you should write an entry of at least five sentences for each source. Entries will be evaluated based on how thoroughly they answer the following questions:

- Who wrote or created the source?
- What is the source about?
- How does the source relate to your overall argument about your item's history?
- Does the source provide accurate information, and do you consider it trustworthy? Your answer may include a discussion of how the source is influenced by the author's biases.
- Where did you find the source? Did you access it in an online finding aid, a library database, or another digital environment, or did you view the material in person?



"Where Are Our Representations On Campus?"
1990 editorial by Joel Winful published in *Black Ink*

Part II: Interview or Survey Plans

For the second part of this assignment, you will propose a person (or group of people) to interview or survey for your unit project. Your goal in this part of the assignment is not to conduct the interview or create/distribute the survey — you will do that in the unit project. Instead, your goal is to persuasively pitch an idea for an interview or survey that would contribute to your research topic.

Taking a historical approach, you might interview someone who participated in an event in UNC's campus history, or a librarian or professor who is an expert in your topic or historical period. Conversely, you might interview or survey current students or community members to get a contemporary perspective on how your issue impacts campus today. Whichever method and population you choose, think of yourself as a social scientist who needs to convince your employer that this research is important. Make a case for why interviewing or surveying a certain person or group of people will add to your overall research on this topic. What do you hope to learn from this research, and why is it important?

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Sarah Carrier, Wilson Special Collections Library
Cait Kennedy, Robert B. House Undergraduate Library
Hannah Skjellum, Department of English & Comparative Literature

Module 2, Unit Project, Ethnography Paper

Documenting Student Activism

ethnography paper

Unit Project

Part I: Conducting Social Science Research

The first step in completing your unit project is to conduct an interview or distribute a survey. In this phase of your research, you can focus on how your topic impacts UNC's campus today, or you can focus on your topic as it relates to UNC's campus history. Whichever focus you choose, you should use this research as an opportunity to identify a new perspective on your topic. For example, if you are researching a specific event and most of your sources are from newspapers that describe the event, try to find someone to interview who actually participated in or witnessed the event. If most of the sources about your topic are from the past, try to interview or survey current students to find out how your issue affects their experiences on campus today.



"Graffiti, 1968," Hugh Morton Collection,
https://dc.lib.unc.edu/dn/ref/collection/morton_highlights/id/4376

Part II: Writing an Ethnography Paper

Ethnography is the study of people and cultures, often based on their own perspectives and experiences. Your ethnography paper should examine a particular issue in the history of activism on UNC's campus from the perspective of the key players involved. As an ethnographer, your goal is to describe the impact that issue had on your population of interest (in this case, students or other members of the UNC campus community) in as much detail as possible. Your paper should consider both the historical impact of your issue on UNC's campus and the role it plays in contemporary campus culture.

This paper should be argumentative as well as explanatory. All of your research — including primary sources, secondary sources, and interviews/survey results — should be presented strategically, offering different perspectives, details, and historical accounts related to your topic and argument. Your tone should be scholarly, as well as analytical of the history you are discussing.

What should your ethnography paper look like?

When you submit the final draft of your ethnography paper, it should meet the following criteria:

- It is between four and six pages;
- It explores an activist issue on UNC's campus in both a historical and contemporary context, including the individuals or communities who were impacted by the issue;
- It makes a clear, original argument and presents relevant evidence to back up that argument;
- It integrates a minimum of five sources, either primary or secondary;
- It integrates original social sciences research, such as an interview or survey results;
- It has appropriate in-text citations and a bibliography in APA format. (For helpful citation guidelines, see [UNC's Citation Guide](#).)

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
 Sarah Carrier, Wilson Special Collections Library
 Cait Kennedy, Robert B. House Undergraduate Library
 Hannah Skjeiium, Department of English & Comparative Literature

Module 3, Unit Summary

The Rhetoric of American World War I Propaganda Posters

unit summary

Genre	Purpose	Audience	Author's Role	Rhetorical Situation
Conference presentation (oral-visual).	To analyze World War I posters in order to explain how war propaganda works.	Other academics who are attending the WWI conference.	Rhetorician who studies visual propaganda.	You've been selected to present your work on WWI propaganda posters at the Cultural Legacies of World War I conference.

Lesson Overview

Assignments

You have been selected to present at a World War I (WWI) conference. Your research begins with the library's online collection of the many American propaganda posters created during WWI to recruit soldiers and build national pride. This digital collection, "North Carolinians and the Great War," focuses specifically on posters that would have been widely distributed in North Carolina to help bolster war efforts in the state. In this unit, you will select one poster to study, analyze, research, and write about. Your deliverables include a brief visual presentation about your poster and an essay. As a rhetorician, your goal is to analyze the rhetorical strategies the artist used to create an effective propaganda poster. First, you should consider include how the artist used images, color, text, and design elements to convey messages related to WWI. You should also explore the historical context of your poster and how it might have influenced North Carolinians who participated in the war efforts.

North Carolinians and the Great War

WWI propaganda posters are available from [Documenting the American South](http://docsouth.unc.edu/wwi/postersintro.html) (DocSouth). The goal of the poster collection is to "[examine] how World War I shaped the lives of different North Carolinians on the battlefield and on the home front as well how the state and federal government responded to war-time demands."

- <http://docsouth.unc.edu/wwi/postersintro.html>: an introduction to the collection
- <http://docsouth.unc.edu/wwi/posters.html>: all of the posters organized by theme

Learning Objectives

By working on the feeder assignments and unit project, you will develop the following skills:

- identify how rhetorical strategies are deployed in both visual and textual formats;
- conduct secondary source research to place propaganda rhetoric in its historical context; and
- distill complex research findings in a compelling oral presentation and written assignment.

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:

Michael Keenan Gutierrez, Department of English & Comparative Literature
Cait Kennedy, Robert B. House Undergraduate Library

Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

The Rhetoric of American World War I Propaganda Posters

1

visual analysis worksheet

Instructions: Choose a poster from the online collection of American World War I propaganda posters located here: <http://docsouth.unc.edu/wwi/posters.html>.

For the poster you have chosen, complete the questions below:

TEXT

1. What kind of language does the poster use? Would you describe it as simple or complex? Formal? Emotional? Celebratory? Fear-inducing?
2. Does the poster use punctuation in a way that helps the reader interpret its meaning? If so, how? If there is no punctuation, what is the effect of its absence?
3. What size is the text? How much space does it take up on the poster?
4. How would you describe the font? (Is it formal or informal? Does it mimic handwriting or book text? Are there multiple fonts or multiple sizes of fonts?) How does the font influence the way the reader interprets the text?

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Michael Keenan Gutierrez, Department of English & Comparative Literature
Cait Kennedy, Robert B. House Undergraduate Library
Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

The Rhetoric of American World War I Propaganda Posters

2

visual analysis worksheet

IMAGERY

1. What imagery strikes you as the most interesting? Where does your attention go first? Why?

2. Is there a human figure on your poster? If so, where is the attention of that person (or people) directed? How would you describe their body posture or physical appearance?

3. What purpose do non-human images serve? How do they get your attention or convey messages?

4. How do the images and text interact?

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
 Michael Keenan Gutierrez, Department of English & Comparative Literature
 Cait Kennedy, Robert B. House Undergraduate Library
 Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

The Rhetoric of American World War I Propaganda Posters

visual analysis worksheet

AUDIENCE

1. To whom do you think this poster's message is directed, and what visual or textual evidence do you have for this interpretation? You can think in terms of gender, class, civilian status, race, nationality, geography, age or other category. Don't forget that some posters target very specific populations, while others aim at a more general public.

2. Are the human figures depicted meant to be like or unlike the intended audience? How is the intended audience supposed to see themselves in relation to the people depicted in the poster?

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Michael Keenan Gutierrez, Department of English & Comparative Literature
Cait Kennedy, Robert B. House Undergraduate Library
Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Module 3, Feeder 2, Background Research and Preliminary Analysis

The Rhetoric of American World War I Propaganda Posters

background research & preliminary analysis

Feeder Two Assignment

Overview

Choose one poster to examine for this feeder assignment and the unit project. First, you will conduct background research, as well as a preliminary analysis of your poster, by writing responses to the questions below in short paragraph form.

Conduct background research about your poster.

First, answer these questions as thoroughly as possible using online searching and library resources like [Articles +](#), [online databases](#), and the [library catalog](#).

- Who is the artist who created the poster?
- What agency, individual, or other entity sponsored the poster's creation?
- During what time in the war was the poster produced?
- What were some of the main events in the war at this time, and how might those events have impacted the messaging in the poster?
- Where would the poster have been displayed?

NOTE 1: Include a bibliography of your sources in MLA format. *They Give Their Lives: Do You Lend Your Savings?*

For helpful citation guidelines, see [UNC's Citation Guide](#).

NOTE 2: You may not be able to find all of this information about your posters. However, when the information is not available, use the historical and cultural evidence you do have to come to an educated guess — just be sure to explain your reasoning. For example, you may not know exactly where your poster was displayed, but you could likely make an educated guess based on its intended audience and the marketing tactics that were typically used at that time to reach that particular audience.

Rhetorically analyze your poster.

In the next phase of the feeder, analyze your poster by answering the following questions:

- What message(s) is the poster conveying?
- Who is the audience for the poster? How can you tell?
- What are the visual or verbal strategies of persuasion used in the poster?
- What techniques are used by the artist, writer, or advertiser (e.g. U.S. government) to create an effective poster?
- What makes such a poster effective for its intended historical audience?



Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
 Michael Keenan Gutierrez, Department of English & Comparative Literature
 Cait Kennedy, Robert B. House Undergraduate Library
 Ashley Werlinich, Wilson Special Collections Library, Department of English & Comparative Literature

Module 3, Unit Project, Essay and Conference Presentation

The Rhetoric of American World War I Propaganda Posters

essay & conference presentation

Unit Project

Overview

During this special session at the World War I conference, you will be giving a brief presentation about your propaganda poster, as well as contributing an essay about your poster to the special issue of a journal published in conjunction with the conference. Your paper and presentation at the conference session will build on your prior research in Feeders One and Two.

Part I: Essay (50% of grade; 900-1200 words)

You will contribute a written essay along with your conference presentation. As a rhetorician, your goal in this paper is to analyze the strategies the artist used to create an effective propaganda poster. Your paper should consider how the artist used images, colors, text, and other design elements to convey messages related to World War I, as well as the historical context of your poster and how it might have influenced North Carolinians who participated in the war efforts.

As you write your paper, keep the following points in mind:

- Your audience is other academics from a range of arts and humanities disciplines who are attending the conference, as well as World War I scholars who are interested in reading the special issue of the journal.
- Your essay should be interesting to an academic audience.
- Your style should be readable and accessible to academics from a range of different arts and humanities disciplines.
- Include a copy of the poster with your paper.
- Include appropriate in-text citations and a bibliography in MLA format. (For helpful citation guidelines, see [UNC's Citation Guide](#).)

Part II: Conference Presentation (50% of grade; 5 minutes)

Since you have been asked to participate in a panel at the conference, you will deliver a five-minute oral and visual presentation that displays your poster and demonstrates your analysis and argument about how the propaganda works. You can use any presentation software of your choice, such as PowerPoint or Prezi, but other options are welcome.



Help Crush the Menace of the Seas: Buy Liberty Bonds: Buy Quickly, Buy Freely

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
 Michael Keenan Gutierrez, Department of English & Comparative Literature
 Cait Kennedy, Robert B. House Undergraduate Library
 Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Module 4, Scientific Illustration, Instructor's Manual

Scientific Style & Illustration

scientific illustration activity

1

Instructor's Manual: Introduction

Overview

In this activity, students will observe and analyze a selection of anatomical illustrations, which span from the sixteenth century through the nineteenth century. This activity will also introduce the concept of D.O.C.S. (Design, Organization, Content, Style) and its applications in the natural sciences discipline.

While completing the exercise, students will consider the following questions:

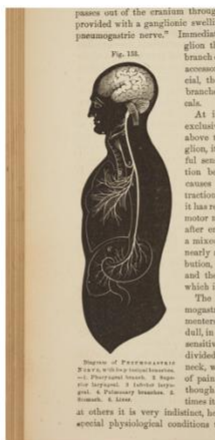
- What are the characteristics of different historical models of scientific illustration?
- How do these historical models differ from one another?
- How do these historical models differ from scientific illustration today?
- How does scientific illustration reflect the culture of the time period in which it was produced?

Learning Outcomes

The goal of this exercise is for students to develop visual analysis skills, while also considering how these skills might be applied to research and writing in the natural sciences.

Materials

To complete the in-class exercise and homework assignment, students will use the following three special collections items.



Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Cait Kennedy, Robert B. House Undergraduate Library
Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Scientific Style & Illustration

scientific illustration activity

2

Instructor's Manual: Step-by-Step Instructions

Getting Started

You will complete this exercise working with a partner. After you have selected someone to work with, choose a piece from the image gallery that both of you will use to complete the activity.

Part One: Quiet Observation

First, working individually, spend one minute observing the image you and your partner have just selected. Do not say anything or write anything down — just spend one minute looking at the image.

Part Two: Sharing

Next, share your observations with your partner. The instructor will set a timer, and each person will have one minute to share what they observed and what they learned from the image. After each partner has shared, have a five-minute conversation about what you learned from each other's observations. Did you notice the same details and patterns? How did you each interpret and analyze the image? Finally, what did you learn from the listening portion of the exercise — what did your partner's observations and analysis reveal to you about the image, or about scientific illustration more generally?

Part Three: Recordkeeping

After wrapping up the conversation with you partner, spend ten more minutes working together to record and organize your observations on notecards or sticky notes. As you record and organize your observations, keep these three categories in mind:

- **Description:** What is included in this anatomical illustration?
- **Anatomy:** How is the body posed in your group's illustration? What kind of body is depicted?
- **Style:** What kind of style would you say this image has? Does it remind you of anything?

Part Four: Analysis

First, navigate to the UNC library catalog: <https://search.lib.unc.edu/>. Search for *Fundamentals of Children's Anatomy and Physiology: A Textbook for Nursing and Healthcare Students* using the "Words in Title" search box. Click the "Full text available via the UNC-Chapel Hill Libraries" link for online access. Then, select "Read Online" and navigate to Chapter 17, "The Skeletal System." Browse the chapter and look at the various anatomical illustrations. Based on your observations, discuss these questions:

- What differences do you notice between the style of these illustrations and the style of the historical illustration that your group worked with?
- What can these differences tell us about the expectations and values placed on anatomy texts today compared to in the year in which your text was written?

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Cait Kennedy, Robert B. House Undergraduate Library
Ashley Werlinich, Wilson Special Collections Library, Department of English & Comparative Literature

Scientific Style & Illustration

scientific illustration activity

1



Figure One

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
 Cait Kennedy, Robert B. House Undergraduate Library
 Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Scientific Style & Illustration

scientific illustration activity

2

Figure One

Citation

Vesalius, Andreas. *De Humani Corporis Fabrica Libri Septem*. Ex officina I. Oporini, 1543, p. 659. *Health Sciences Library History Collection. Rare Book Collection. The Louis Round Wilson Special Collections Library. The University of North Carolina at Chapel Hill.*

Context

Andreas Vesalius (1514–1564) was a Flemish physician who is often credited as the founder of modern anatomy (Karger). Born into a wealthy family of doctors and pharmacists, Vesalius became known at a young age for his dissection skills (Karger). Whereas most of his contemporaries based their anatomical knowledge on dissections of animal cadavers, Vesalius argued that a true understanding human anatomy required hands-on experience dissecting human cadavers. Vesalius began working on his most famous work, *De humani corporis fabrica (On the Fabric of the Human Body)*, in 1540 and the book was printed in 1543 (Karger). This image is the second in a famous series of three skeletal men that appear after a chapter about how to assemble a skeleton and another in which Vesalius recounts how he stole a skeleton (UNC Libraries).

Sources

Karger Medical & Scientific Publishers. *500 Years Vesalius*. 2016, <http://www.vesaliusfabrica.com/en/vesalius.html>.

UNC Libraries. *De Humani Corporis Fabrica in Color*. n.d., <https://dc.lib.unc.edu/cdm/landingpage/col/lection/vesalius>.

U.S. National Library of Medicine. *Historical Anatomies on the Web*. 2016, https://www.nlm.nih.gov/exhibition/historicalanatomies/vesalius_bio.html.

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Cait Kennedy, Robert B. House Undergraduate Library
Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Scientific Style & Illustration

scientific illustration activity

3

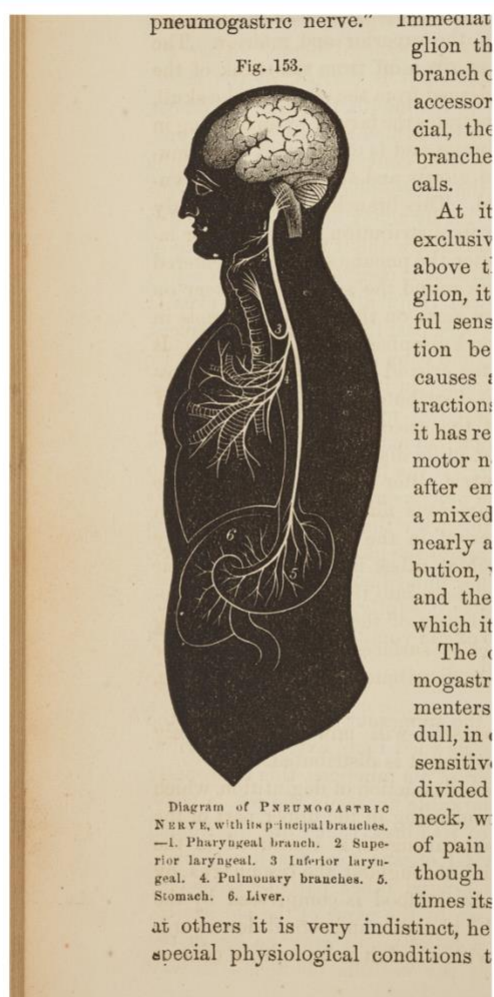


Figure Two

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Cait Kennedy, Robert B. House Undergraduate Library
Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Scientific Style & Illustration

scientific illustration activity

4

Figure Two

Citation

Dalton, John Call. *A Treatise on Human Physiology: Designed for the Use of Students and Practitioners of Medicine*. Henry C. Lea, 1867, p. 446. *Carl W. Gottschalk Collection on the Human Kidney. Rare Book Collection. The Louis Round Wilson Special Collections Library. The University of North Carolina at Chapel Hill.*

Context

John Call Dalton, Jr., MD (1825-1889) was a physician who conducted experimental research leading to significant findings in the fields of anatomy, physiology, and medical education. As a professor of physiology at the University of Buffalo in 1853, Dalton was the first in the United States to “illustrate the concepts of physiology using live experimentation on animals” (John Call Dalton). Later, as a professor at Vermont Medical College and the Long Island College Hospital, Dalton published his physiology textbook, *A Treatise on Human Physiology*, which remained a staple of medical education throughout seven editions. After 1865, as a professor of physiology and microscopical anatomy at the College of Physicians and Surgeons, he published several additional scientific texts about physiology, including *Topographical Anatomy of the Brain*, which was the “first brain atlas published in America to contain photographs of human brain slices” (Fine 861). Dalton was also considered an “innovator of medical education” whose lectures were so renowned that the *Boston Medical and Surgical Journal* published them verbatim, and he advocated for the humane treatment of animals used in experimental research (Fine 862-863).

Sources

Fine, E. J., et al. “John Call Dalton, Jr., MD: America’s First Neurophysiologist.” *Neurology*, vol. 55, no. 6, 2000, pp. 859-864.

John Call Dalton.” *World of Anatomy and Physiology*, Gale, 2006. Science in Context, http://link.galegroup.com/apps/doc/K2430100035/SCIC?u=unc_main&sid=SCIC&xid=666c7f16. Accessed 7 Nov. 2018.

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Cait Kennedy, Robert B. House Undergraduate Library
Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Scientific Style & Illustration

scientific illustration activity

5



Figure Three

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Cait Kennedy, Robert B. House Undergraduate Library
Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Scientific Style & Illustration

scientific illustration activity

6

Figure Three

Citation

Ruysch, Frederik. *Frederici Ruyschii ... Opera Omnia Anatomico-Medico-Chirurgica: Huc Usque Edita Quorum Elenchus Pagina Sequenti Exhibetur: Cum Figuris Aeneis*. Volume 4. Apud Janssonio-Waesbergios, 1725. *Carl W. Gottschalk Collection on the Human Kidney. Rare Book Collection. The Louis Round Wilson Special Collections Library. The University of North Carolina at Chapel Hill.*

Context

Anatomist Frederick Ruysch (1638 - 1731) was “as much an expert showman as he was a scientist” (British Library). He was known for performing public dissections by candlelight along with music and refreshments, as well as for creating elaborate cabinets of curiosity for public display (British Library). In the late 1600s and early 1700s, these cabinets of curiosity, or “small exhibitions” that artistically presented a variety of whimsical and scientific materials, were enormously popular. They were often on display in the homes of wealthy collectors and contained a mix of “strange, beautiful and outlandish objects. Exotic shells and jewels, stuffed animals, preserved bodies, clockwork and scientific instruments would often be accompanied by the stuff of fairytales - mermaids, dragons, or the clothes or footsteps of giants” (British Library). The primary goal of Ruysch’s cabinets of curiosity was not to shock or to amaze, but to inform by “increasing man’s knowledge of the structure and workings of the human body” (Kooijmans, p. 181). To convey this anatomical knowledge, Ruysch included a variety of human and animal organs, including “genitals, uteruses, placentas, intestines, stomachs, spleens, livers, bladders, kidneys, brains, lungs and hearts” (Kooijmans, p. 181). To make these cabinets of curiosity more appealing to a general audience, Ruysch carefully curated and arranged items in order to “put the horror of death in perspective by stressing the transience of life, by showing that the body was no more than an earthly frame for the soul” (Kooijmans, p. 180).

Sources

British Library. *Ruysch’s anatomical curiosities*. n.d., <http://www.bl.uk/learning/cult/bodies/ruysch/cu-rosities.html>

Kooijmans, Luuc. *Death Defied: The Anatomy Lessons of Frederik Ruysch*. Translated by Diane Webb. Koninklijke Brill NV, 2011, <https://ebookcentral-proquest-com.libproxy.lib.unc.edu/lib/unc/reader.action?ppg=4&docID=635046&tm=1541603214735>

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Cait Kennedy, Robert B. House Undergraduate Library
Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Module 4, Scientific Illustration, Student Reflection

Scientific Style & Illustration

scientific illustration activity

1

Student Reflection

Assignment

Reflect on your experiences researching with primary sources by answering the following questions:

Expectations Versus Reality

1. What do you typically expect in a scientific illustration? To what extent did your group's image conform to what you expected? In what particular ways did it conform or not conform?

Intentional Design

2. Why do you think your illustrator might have made these particular design choices when creating illustrations for an anatomy book?

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:

Cait Kennedy, Robert B. House Undergraduate Library

Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Module 4, Scientific Writing, Instructor's Manual

Scientific Style & Illustration

scientific writing activity

1

Instructor's Manual: An Introduction

Overview

The excerpt included in the image gallery is taken from a 1677 edition of the *Philosophical Transactions of the Royal Society*. First published in 1665, the *Philosophical Transactions* were created during the Scientific Revolution. As the *Philosophical Transactions* were created to disseminate new information to the growing community of natural philosophers, these transactions served as precursors to modern scientific journals. In this in-class activity, students will compare an excerpt from the *Philosophical Transactions* to modern journal articles with a goal of thinking about what similarities and differences they can find between science writing of the past and contemporary science writing.

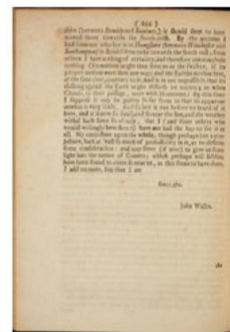
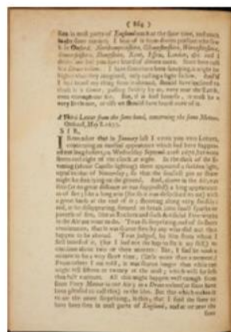
In order to complete this exercise, students will also need a supplementary scientific journal article (preferably an article published within the last five years). Instructors may either pick an article for all students to read, or have students select their own articles for homework prior to this in-class activity.

Step One: Reading Primary Source Materials

First, students will read over the excerpt from the *Philosophical Transactions of the Royal Society*. Suggest that students annotate the passage as they read — highlighting important passages, circling key words, writing down and looking up new vocabulary words in the dictionary, and taking notes on patterns and details they note in the text.

Step Two: Comparing Old and New Scientific Writing

Next, ask students to take out the scientific journal article they read for homework. Working together in small groups, students will analyze the design, organization, style, and content of the articles.



Chat us at librarians.wilson.unc.edu



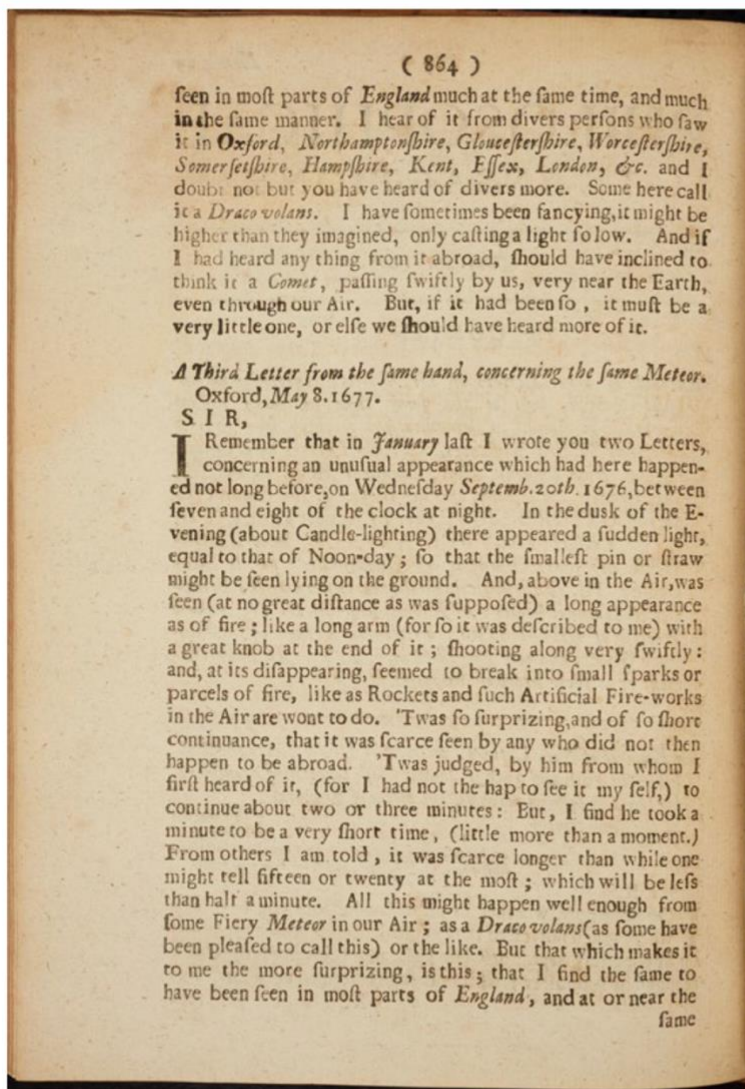
University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Cait Kennedy, Robert B. House Undergraduate Library
Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Scientific Style & Illustration

scientific writing activity

1



Citation

Philosophical transactions, giving some account of the present undertakings, studies, and labours of the ingenious, in many considerable parts of the world [serial]. London: C. Davis, Printer to the Royal Society of London, 1677. Rare Book Collection. The Louis Round Wilson Special Collections Library. University of North Carolina at Chapel Hill.

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:

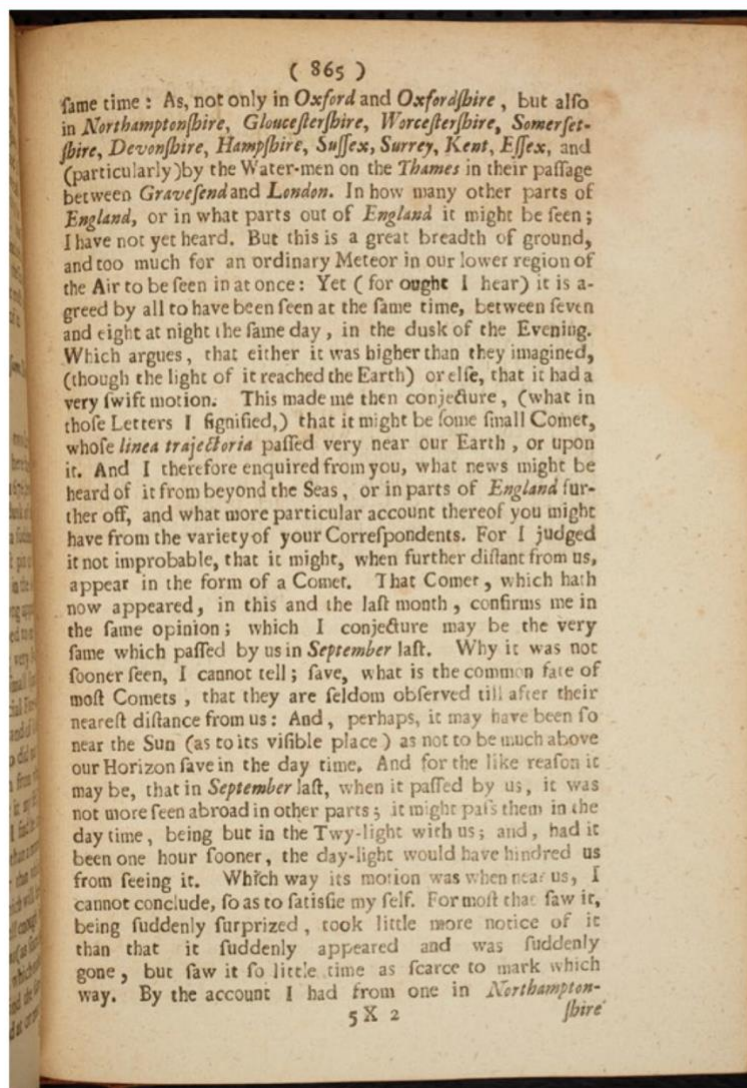
Cait Kennedy, Robert B. House Undergraduate Library

Ashley Werlinich, Wilson Special Collections Library, Department of English & Comparative Literature

Scientific Style & Illustration

scientific writing activity

2



Chat us at library.unc.edu/wilson



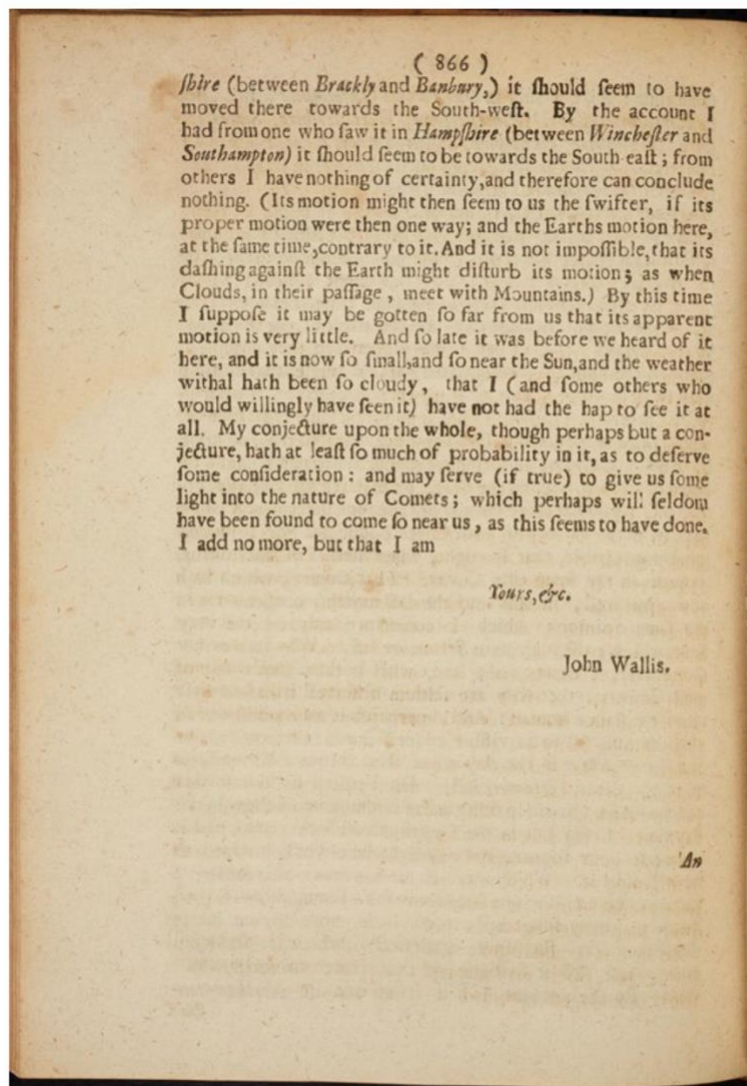
University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Cait Kennedy, Robert B. House Undergraduate Library
Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Scientific Style & Illustration

scientific writing activity

3



Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Cait Kennedy, Robert B. House Undergraduate Library
Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Scientific Style & Illustration

scientific writing activity

1

Worksheet

Design

How do each of the documents look on the page? Are there pictures? Is color used? Are there bolded words, italicized words, etc.?

Organization

How are the documents broken up? Are there sections, headers, etc.?

Style

Write down one sentence from each document that you consider to be representative of the broader style of the document. What kind of language is used? What types of connotations might particular word choice have about scientific values more broadly?

What would you say the stylistic differences are between the *Philosophical Transactions* and the modern scientific journal article?

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Cait Kennedy, Robert B. House Undergraduate Library

Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Scientific Style & Illustration

scientific writing activity

2

Worksheet

Content

What is the content of each of these articles?

Look at the table of contents on the first page of the *Philosophical Transactions*. What kinds of things are listed? Does anything interest you about the kinds of content available in this volume?

Many of the *Philosophical Transactions* are letters. Why might the form of the letter be significant when thinking about the values of the scientific community at this time?

Additional Comments: Do you find anything strange/unexpected/unusual about the *Philosophical Transactions*? If so, what?

Chat us at library.unc.edu/wilson



University Libraries, University of North Carolina at Chapel Hill, 2018

Adapted from materials created by:
Cait Kennedy, Robert B. House Undergraduate Library
Ashley Werlinich, Wilson Special Collections Library; Department of English & Comparative Literature

Appendix 4: Interview Guide

Primary Research Question:

“What are the special collections library-related needs of instructors in UNC’s First-Year Writing Program?”

Sub-Questions:

What are first-year writing instructors’ impressions of the curriculum modules as a solution to addressing their special collections-related needs?

What are the experiences of instructors who use the curriculum modules in their English 105 instruction

Interview Questions for First-Year Writing Instructors:

What is your personal level of comfort and experience with archival research?

- Do you remember the first time you conducted archival research?
- If so, what was it like?
- Did you face any challenges?

Do you think archival literacy is important for first-year college students? Why or why not?

To what extent have you engaged with UNC Libraries and librarians in the past?

- If you have engaged, what was it like?
- Did you face any challenges?

To what extent have you introduced your students to primary sources and archival literacy in the past?

- If you have introduced your students to primary sources, what was it like?
- Did you and/or your students face any challenges?

What are the barriers you face to integrating library instruction into your courses?

What are your ideas for future classes integrating primary sources and archival literacy?

How would you use the curriculum modules in your teaching?

Are the curriculum modules useful for your teaching needs? Why or why not?

What would make you hesitate to use the curriculum modules in your teaching?

What would motivate you to use the curriculum modules in your teaching?

What improvements, additions, or adaptations would you make to the curriculum modules?

Appendix 5: Consent Form

University of North Carolina at Chapel Hill
Research Information Sheet
IRB Study #: 18-3012
Principal Investigator: Caitlin Kennedy

The purpose of this research study is to identify the needs of instructors in UNC's First-Year Writing Program as they relate to including primary sources in the curriculum. This will include describing past efforts to include primary sources in the curriculum, imagining future possibilities for collaboration between first-year writing instructors and special collections librarians, and evaluating the utility of curriculum modules that integrate primary sources from Wilson Special Collections Library into the first-year writing curriculum. The goal of this research is to discover new ways for special collections librarians and first-year writing instructors to work together more effectively. You are being asked to take part in a research study because you are either a first-year writing instructor or a librarian at UNC who works with the First-Year Writing Program.

Being in a research study is completely voluntary. You can choose not to be in this research study. You can also say yes now and change your mind later.

If you agree to take part in this research, you will be asked to participate in a semi-structured interview lasting between an hour and two hours. The researcher, Caitlin Kennedy, will ask you a series of pre-determined questions, as well as organic follow-up questions based on your responses. An audio recording of the interview will be made only with your permission (*request permission verbally*). Your participation in this study will take between an hour and two hours in total. We expect that between ten and twelve people in total will participate in this research study.

Every participant in this study will receive a \$25 VISA gift card as an incentive. If you decide to stop your participation at any point during the study for any reason(s), you will still receive this incentive.

You can choose not to answer any question you do not wish to answer. You can also choose to stop participating in the interview at any time. You must be at least 18 years old to participate.

The possible risks to you in taking part in this research are:

- feeling uncomfortable discussing your teaching methods and experiences in a formal interview environment;
- another person in your department finding out you took part in the research study.

The possible benefits to you for taking part in this research are:

- discovering new ways to incorporate primary sources and special collections into the First-Year Writing Curriculum;
- providing your feedback and ideas so future online curriculum modules can be improved to accommodate your interests and needs.

This project was determined to be exempt from federal human subjects research regulations.

To protect your identity as a research subject, the research data will not be stored with your name and the researcher will not share your information with anyone. In any publication about this research, your name or other private information will not be used.

If you have any questions about this research, please contact the Investigator named at the top of this form by calling 865-919-4540 or emailing ckkenned@live.unc.edu. If you have questions or concerns about your rights as a research subject, you may contact the UNC Institutional Review Board at 919-966-3113 or by email to IRB_subjects@unc.edu.

SIGNATURE

I have read this form in full and consent to participate in this study:

This project was determined to be exempt from federal human subjects research regulations.