2018

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Recommended Citation

Gruber, A.M., Pratesi, A., & Waseskuk, A. (2018) Moving words: Building community through service learning in the arts. In McDevitt, T. & Finegan, C. (Eds.). Library service and learning: Empowering students, inspiring social responsibility, and enhancing community connections. Chicago: Association of College & Research Libraries.

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CHAPTER SEVEN

Moving Words:
Building Community through Service-Learning in the Arts

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THE ACTIVITY

Description: In this unique project, college students in a first-year Three-Dimensional Concepts art course are partnered with a local youth writing project to create short films based on participants' writings. This experience was born out of a campus Service-Learning Institute (SLI) to train faculty on best practices. The mutual goals included giving voice to area youth and connecting college students to the community. All participants explored and reflected on the importance of community engagement and citizenship by acknowledging their similarities and differences through creative lenses.

Participants from both groups generated ideas through shared journal exercises that the youth writers then used as inspiration for their written works. Art students at the University of Northern Iowa created short, stop-motion films based on the writers' works using Rod Library's Digital Media Hub. A faculty-coordinated hip-hop literacy group made up of area youth created the soundtrack for one film, providing another level of campus-community collaboration.

The goal of the information literacy portion of the service-learning project was to ground the university students in facts and data about the community, public arts, citizenship, and the community partner. By confronting stereotypes or lack of information with evidence and empathy, the authors hoped students would have a clearer sense of who their community partners were and the value of collaborating to create works of art.

This chapter will describe the project, its inception, and its exploration of social engagement as fine arts practice, learning objectives, lessons learned, and supplemental sources, including final projects. Student, youth participant, instructor, and librarian reflections will be highlighted, with emphasis on the areas of motivation, engagement, and learning outcomes, both formal and informal.

Getting Started: Inspired by university-wide conversations about diversity and inclusion, this project is a small part of a significant culture shift at the university from an already strong focus on community engagement to more formalized, systematic efforts and expanded capacity for campus work in this area.[1]

The formal development of this project began through the inaugural UNI Service-Learning Institute (SLI) in 2016, consisting of a three-day workshop held annually to help selected faculty use best practices to incorporate service-learning into a course. A hallmark of SLI is that all projects are co-created with community partners at the table. Waseskuk responded to a university-wide call for participation that had been sent to faculty during the spring 2016 semester. The program was supported by Iowa Campus Compact[2] and held great potential for addressing many of the issues around diversity, inclusion, and engaged citizenship that were currently affecting her students. Waseskuk also hoped to learn best practices in service-learning through SLI, as she was already doing some engagement work but had yet to deliberately write it into her coursework.

Gruber had been asked to present at SLI because of her research interests related to intersections between information literacy and service-learning. She had previous experience teaching information literacy sessions for service-learning courses using a model developed at the University of Dubuque; in this approach, students work in small groups to respond to questions about societal needs related to their service agency, using advanced Google search techniques and suggested resources such as government data.

In order to present a hands-on experience for participating faculty members at SLI, many of whom had never seen information literacy instruction before, Gruber conducted a session simulation. This consisted of faculty being asked to

role-play as students engaging in research activities that are typically part of the service-learning information literacy model. Because part of the institute took place at the local food bank, Gruber used poverty and hunger issues as the simulation research topic. Faculty "students" worked in small groups to respond to questions about local, state, and national hunger and food insecurity issues. They made use of suggested resources provided on a research guide Gruber created with the LibGuide (Springshare) platform.

Following the simulation, Gruber presented the basics of the instructional model and rationale for the approach and offered to modify the information literacy session for various courses faculty were teaching in future semesters. She asked the faculty to verbally reflect about their research experience, focusing on information that surprised them and potential action steps. The hands-on experience for faculty was effective in helping them envision how library instruction could support their courses. As a result of the session, Waseskuk initiated conversations with Gruber about how to incorporate a research component in the 3D Concepts art course the following semester. Waseskuk had not previously realized the range of support librarians could provide for her studio art students, and Gruber's presentation proved eye-opening in this regard. Waseskuk had long struggled with facilitating motivation among her students for deeper research and the desire to draw from many resources but always seemed to fall short trying to instill this in them herself. After hearing Gruber's presentation, she realized that involving librarians was an ideal fit for her service-learning project and as a way to begin to address these other issues.

Motivations: As an instructor who works largely with first-year students, Waseskuk came to realize the limited perspectives of many students who were entering college. Many UNI students come from small rural towns from across Iowa and have not had exposure to people from diverse cultures and backgrounds. Waseskuk's classroom, most often made up of primarily first-year students, reflects the university undergraduate student demographic of 85.2 percent Caucasian students as of fall 2016.[3] While many UNI students work off campus and have pre-college service experiences, only about half reported participating in community service during college, according to a 2015 National Assessment of Service and Community Engagement survey of more than 1,800 students.[4] Waseskuk was inspired to address this lack of community connection among UNI students and developed an interest in creating holistic learning experiences to help students confront their assumptions and develop skills for responsible citizenship. Although she was teaching a formal studio art course where service-learning was rarely built into her department's curriculum outside of art education, Waseskuk wanted her students to acknowledge the importance of working with diverse populations while gaining insight into experiences that differed from their own as part of their art education. By doing so, she hoped her students would realize art is richer when rooted in the complexities of lived experiences, and that artists can

and should be engaged in their communities and be encouraged to continue civic participation beyond graduation.

Concerns relevant to community engagement as well as diversity were made very clear in 2015–16 when racial tensions came to a head at the university, paralleling what was happening on campuses across the nation. Some students of color expressed concern about feeling unwelcome on campus.[5] Administrators responded immediately in a variety of ways, such as by holding meetings with student leaders, hiring a chief diversity officer, issuing a statement authored by the provost and distributed within a campus newspaper, and hosting a forum on campus sponsored by the Office of the President to begin elevating and addressing related experiences.[6] Waseskuk felt that if the university's goal was to provide a complete education and prepare students to be productive citizens who are motivated to contribute to society, then race, social justice, and inclusion must be addressed in all areas of study, art included. At the same time, students want to connect to what their assignments are asking them to do but feel that it can become difficult to find purpose in their work. Some begin to feel that their passion for art gets lost in the structure of academia. It became clear there was a need to create a space for students to gain knowledge through meaningful experiences, so Waseskuk began to incorporate these concepts more intentionally into her classroom.

THE PEOPLE

Libraries: Rod Library serves the University of Northern Iowa, a comprehensive regional university with approximately 12,000 full-time-equivalent (FTE) students located in Cedar Falls, Iowa. Within the library, there are several specialized collections and service centers designed to meet the needs of the various intellectual and creative pursuits of campus and community patrons. Included are the Fine & Performing Arts Collection, a Youth Collection, an Active Learning Classroom, ScholarWorks (the institutional repository), and a Makerspace. In addition to these resources, the library houses a Tech Desk and Digital Media Hub with specialized equipment and services, supported by the University's Information Technology Services (ITS). A focused education collection, HN Corporation Instructional Resources and Technology Services (IRTS), is part of the library system and is housed in Schindler Education Center, offering K-12 textbooks, equipment, and other resources specific to teacher education programs.

Two of the strategic goals of the library are to spark student success and to provide an excellent user experience via flexible spaces, technology, and high-quality services. Collaborating with art students and community partners on this service-learning project is one example of how the library is able to leverage our collections and services to achieve our goals, advance students' learning and scholarly outcomes, and further the library's mission of empowering and in-

spiring discovery, imagination, creation, and innovation. Supporting community engagement efforts has been an area of increasing emphasis at Rod Library in an effort to further connect with this priority within the university strategic plan.

Instructors: Angela Waseskuk is an art instructor and foundations coordinator who incorporates service-learning pedagogy to enrich first-year art student experiences. Anne Marie Gruber is an instruction and liaison librarian who elevates the library's role in campus-community engagement. Angela Pratesi is a fine and performing arts librarian who works at the intersection of information, learning, and the arts, with an emphasis on process.

Courses: ART1333, Three-Dimensional Concepts. This is one of the foundational studio art courses for first-year art students and includes beginning experiences in conceiving and making in three dimensions, emphasis on interaction between work and idea, skills in art making, and common vocabulary of art.

Students: Participating university students were enrolled in the foundational studio art class, 3D Concepts, primarily for first-year students and sophomores, with some transfer students included. All art majors and minors are required to complete this course, so the majority were art students going into different areas of study, such as art education, graphic design, and studio art. As mentioned in the Motivations section above, many of the students were Caucasian and long-term Iowa residents.

Community Partners: Waterloo Writing Project (WWP),[7] begun in 2015, is a local non-profit agency modeled on a nationwide initiative called 826. Its mission focuses on providing a third space for area youth, ranging from kindergarten through high school, to explore individual voice through creative writing and public performance. The volunteer-run program includes a weekly writers' workshop for students to learn about various writing techniques and receive feedback. Participants also perform their pieces at various community events throughout the area.[8]

Arts to End Violence (ATEV) is a program for area youth that provides space, opportunities, and mentors to help participants channel energy and talent into the arts, mainly hip-hop and dance, and to use creative means toward empowerment. It is an outlet to help youth avoid pathways to crime and violence. Both ATEV and WWP use the arts as a way to engage youth in creative expression, empowering them to articulate their voice and create an avenue for communication.

Finding and Working with Partners: Making community connections that grow into fruitful partnerships can happen in unexpected places. Waseskuk first learned of the Waterloo Writing Project when project co-creator Kevin Roberts, along with Alyssa Bruecken, attended a story circle event in February 2016. Roberts' story about their motivation and passion for creating a space for young authors to hone and share their voice stayed with Waseskuk throughout the semester. During this same semester, Waseskuk learned of the hip-hop literacy program, ATEV, run by Michele Feltes and Dr. Shuaib Meacham, a colleague in the UNI College of Education.

Inspired by the work of these two groups, Waseskuk began thinking about mutually beneficial collaborations. Connecting the skills she learned in the UNI Service-Learning Institute seemed like the best opportunity to partner and collaborate. Waseskuk, Roberts, and Bruecken planned the project through the summer. Waseskuk brought in librarians Gruber and Pratesi to lay the information literacy groundwork in the classroom.

The importance of a deliberate dialogue between community partners and the instructor throughout the planning process had been emphasized in SLI. Waseskuk and Roberts kicked off the project planning during the time allotted on the final day of the institute by discussing the goals and benefits to each stakeholder for a project that was truly collaborative. It was imperative that the creative voices of the young authors, musicians, and college art students were equally present and that no single vision overpowered others in the finished product. All leaders involved wanted to create spaces for the UNI students and youth authors to interact positively while ensuring that all participants would feel valued as stakeholders. This conversation continued into the summer with the addition of Bruecken and Meacham. It was through this time spent with each other that stakeholders built trust and began creating a lasting partnership.

Apart from the intentional nature of programs such as the Service-Learning Institute, meeting community partners can often be unexpected and serendipitous. Instructors and librarians who are active in their own communities will be better positioned to support campus-community engagement work. Those at other institutions may consider partnering with the community engagement office on campus to find out what projects are happening with various partners and to brainstorm how the library can support that work. While many academic libraries are creating their own engagement projects (i.e., partnering with public libraries, providing instruction for high school groups, and offering public lectures/events), supporting projects other campus entities are doing can help position the library as a vital partner for engaged learning.

Benefits

Instructor Benefits: This project had multiple benefits for all stakeholders. Rod Library saw benefits from these partnerships, helping further tie the library to the university's community engagement strategic planning goal. It enabled library faculty to support campus service-learning initiatives and encouraged faculty who incorporate community engagement to consider including library resources and services in their courses as well. Since this project began, there has been a marked increase in library instruction requests related to community engagement, particularly in the art department but in other departments as well. Waseskuk has requested library instruction in subsequent courses along with other teaching faculty who learned of the library's involvement in the project.

This experience enabled librarians to evaluate how the instructional model works in a different discipline and with first-year students. There was ample time within the 3D Concepts course for Gruber and Pratesi to teach advanced Google search techniques, as these were new to most of the students. This was an important reminder for librarians to modify instruction for various needs, including student levels and ranges of research experience.

The project allowed library faculty and staff to demonstrate ways that they serve campus in celebrating intellectual outputs of faculty and students alike. Librarians suggested and hosted a culminating learning event in the library's new ScholarSpace, designed to be a venue for sharing scholarship and creative work for the campus community. This project has provided an opportunity to add new content in digital formats, including the first-ever video materials, to the institutional repository.

Librarians benefitted from the co-teaching experience, enabling Pratesi in particular to learn new pedagogies and explore creative teaching ideas. Gruber engaged in a train-the-trainer model with Pratesi, as they worked together to prepare the information literacy session and materials, such as the small group questions and the LibGuide. Throughout this process, Gruber explained her strategies and motivations for the instructional model so Pratesi could see "behind the curtain."

This collaboration supported library faculty scholarship and service as well. Gruber is conducting research related to faculty perceptions of the library's role in curricular service-learning and this project was an important exemplar. Additionally, Waseskuk participated as an interview subject in Gruber's research. Waseskuk shared that her view of librarians' roles and scopes of practice broadened as a result of the service-learning collaborations. The librarians' experience with the project has led to increased requests for Gruber to serve on university committees related to community engagement, elevating the library's role in this area of campus priority.

Beyond the library, this and other library/faculty collaborations for community engagement have lent additional visibility to library resources and expertise on campus, including leading to both Gruber and Waseskuk being named to the campus-wide Civic Action Planning Team, which will work to elevate and formalize community engagement on campus. Institutionally, this project has been held up as an example of effective community engagement, particularly because it was co-created with the community partners from its inception.

Other librarians may consider initiating co-teaching or even simply observing others' teaching styles. Modifying or using select elements of the instructional model, such as the collaborative research activity or the Head-Heart-Hands reflection prompt, would offer some potential resources without requiring implementation of the entire model.

Student Benefits: Increasing the UNI students' experiences with community beyond campus and with diversity are major areas of focus on campus, and

students articulated that this project enabled them to learn about and appreciate diversity in a community-based context. This project enabled them to confront assumptions they had about the community and it encouraged collaboration across age groups, racial divides, varied backgrounds, and creative method as artists collaborated with musicians and writers. Students appreciated becoming part of the community both at the university and beyond campus. (See the Post-Project Feedback section for additional details.)

Students had the opportunity to think about and use varied sources of information without the pressure of scholarly output/citation. As undergraduate students, they engaged in exploring what "counts" as research, realizing it might be broader than many students first consider. Exposure to campus resources was a very intentional part of the project, and the students experienced technology available to them through the Digital Media Hub at Rod Library. They connected with resources such as their liaison librarian, Pratesi, who not only helped with this project but is a resource for them throughout their college career.

Students benefitted from the opportunity to further develop soft skills, such as teamwork, communication, problem-solving, conflict resolution, and flexibility. They actively participated in the life and culture of the community and considered issues of citizenship, creativity, voice, and empathy. The art students also benefitted from added motivation to use a new art medium effectively since the service-learning component included a larger audience, primarily external to the university; students expressed a desire to honor the youth authors' work. Additionally, they realized their work can have a broader impact beyond the arts classroom and began developing a sense of the value of the arts in amplifying community voices. One student exemplified this sentiment in a reflection, stating the project "made what we did in class seem worth it. I think being able to display are [sic] artwork that has a community involvement brings me, the artist more pleasure. I feel like I did the work not just for myself but hopefully to share a personal moment with someone outside UNI." Future art teachers within the group expressed a growing understanding of how to incorporate community engagement in their own classrooms. Further descriptions of student learning and reflection are included below.

Community Partner Benefits: For the primary community partner, Waterloo Writing Project (WWP), this project served as a catalyst to engage more college students and other community members with the nascent organization. It enabled Roberts and Bruecken to engage potential student volunteers. It offered additional publicity and opportunities for youth performance to a broader audience.

It was a secondary benefit to the community that WWP participants were exposed to the university and to campus resources, such as spaces and technology. For example, youth writers had a chance to visit campus and explore using the green screen production studio in Rod Library. Performing at the Waterloo

Center for the Arts benefitted the youth participants by providing them an outlet and a supportive audience for their creative work.

Institutional Benefits: Community engagement is a strategic goal for the University. Positioning the library as a central player in supporting these efforts provides a richer experience, with the potential for improved academic outcomes, such as critical thinking, within service-learning courses. Capturing and preserving those experiences and artifacts demonstrates student learning; over time, this will serve as evidence for not only student learning but also for the university's impact in the community.

Additionally, the collaborative nature of this project serves as a model for library support of service-learning campus-wide. The project also provides an example of service-learning within a discipline that does not typically include it. In fact, it inspired other art professors to include library services into their new community engagement projects.

THE PROCESS
Expected Learning Outcomes

Learning outcomes expected were both formal and informal and were related to art, community engagement, and information literacy

Formal Learning Outcomes
ART OUTCOMES

Students will

- create imagery that effectively communicates a narrative;
- utilize compositional elements such as color, shape, movement, rhythm, and repetition to make the communication of that narrative visually dynamic;
- fully explore the possibilities of multiple 3D media; and
- learn basic methods of stop-motion animation and how to use the appropriate technology.

COMMUNITY ENGAGEMENT OUTCOMES

Students will

- work effectively in collaborative teams with both campus and non-campus participants;
- engage with technology to communicate effectively with community partners;
- engage in critical reflection to process personal experiences in the broader community;

- "recognize …the value of the arts as a means of facilitating civic dialogue and engaging diverse constituencies";[9] and
- reflect upon their own learning in order to intentionally practice metacognition.

INFORMATION LITERACY OUTCOMES

Students will

- achieve greater understanding of the community by focusing on data;
- know how to find and discern quality resources and data using Google or other online search engines;
- challenge their current knowledge, thinking, and possible stereotypes about their communities by using the information and data they find;
- investigate the relationship between power and privilege in the information landscape in order to identify underrepresented and disenfranchised populations and their stories;
- use quality resources to inform their ideas and thinking related to their lines of inquiry; and
- find and evaluate other resources found in their own searching using online search engines and the library's catalog.

Informal Learning Outcomes
ART OUTCOMES

Students will

- acknowledge the power of art and words as an effective communication tool;
- prioritize the dialogue between art and communication; and
- understand commonalities and differences spanning generations, culture, and time.

Community Engagement Outcomes

Students will

- gain real-world project management experience;
- respond effectively to unpredictable situations;
- improve problem-solving skills and resiliency;
- develop communication skills while considering varied audiences (instructor, classmates, community partners, campus community); and
- learn about themselves as a whole person, with a focus on holistic approaches to personal development.

Information Literacy Outcomes

Students will
- learn that different kinds of information and data can be used to develop artistic ideas or solve artistic problems;
- develop empathy for others, informed by evidence they discover about their communities;
- utilize search and discovery methods using library and information literacy skills and techniques, sparking the students' curiosity so that they want to delve more deeply into specific issues they encounter; and
- learn transferable search techniques and research skills to use during their course of study at the University.

Curriculum Materials

Early in the process, the authors collaborated to guide students' preparatory research, exploring the value of the arts, the arts as citizenship, and the local community/collaborating agency. During a hands-on information literacy session, students worked in small groups to consider research questions and analyze sources. This model supports several concepts from the *Framework for Information Literacy in Higher Education* (ACRL, 2015), particularly "authority is constructed and contextual" and "searching as strategic exploration."[10]

As evidenced by faculty and student reflections (see Post-Project Feedback), researching helped students contextualize and conceptualize the project while alleviating their apprehensions about service-learning. Librarians also provided guidance for archiving the final films in the university's institutional repository and provided a venue for a panel discussion and film viewing at the end of the course.

Librarians who are interested in implementing the information literacy component of this project may consider using and modifying the authors' resources, including a course LibGuide and five sets of relevant research questions for students. These materials are described in the Step-by-Step Outline of the Project section below and full versions are included in Appendix Materials: Other Curriculum or Project-Related Materials.

Steps Involved: Prior to the information literacy session, Waseskuk introduced the project to students and described the purpose of the upcoming session. The authors collaborated to create a course LibGuide (see Appendix Materials: Other Curriculum or Project-Related Materials). This research guide included group activity instructions and links, a list of recommended resources for each topic area, advanced Google searching tips, links to subscription resources such as the local newspaper, and the librarians' contact information and office hours.

Gruber and Pratesi also prepared five sets of research questions on broad topics Waseskuk had provided: the value of the arts, arts as citizenship, youth voice, the Cedar Valley area, the Waterloo Writing Project, and writing and public art (see Appendix Materials: Other Curriculum or Project-Related Materials). Waseskuk provided feedback to modify the questions to better meet course goals.

The class met in a library active learning classroom for a research session during course lab time; the room technology enabled each group to wirelessly display their work from library laptops on a TV monitor. The librarians used approximately thirty minutes of the 2.25-hour class session to introduce search techniques and tools. Gruber introduced the small group activity purpose and instructions. Pratesi introduced advanced Google search strategies. For this class, librarians chose to focus on advanced Google searching to complement specific web-based resources that librarians provided on the LibGuide. The instruction session focused on introducing keyword searching strategies, using quotation marks, Boolean operators, limiting by site/domain, and using CTRL+F to search within a document or page.

The remaining forty-five minutes of the class session were then spent with students working in small groups of four or five students each to research and explore resources. Each group was responsible for answering one set of the librarian-provided prompts using a document shared via Google Drive and linked on the LibGuide. They were instructed to use both the suggested resources from the LibGuide and the search strategies Pratesi had introduced. The instructor and library faculty circulated during the research time to assist groups, asking further questions, talking through stumbling blocks, defining unfamiliar concepts students encountered, and suggesting search terms and techniques. After collecting information and answering questions, the students had an opportunity to reflect on what they had learned and think about what they could do next (see the Post-Project Feedback section).

Following the information literacy session, Bruecken and Roberts with WWP visited the 3D Concepts classroom and introduced through PowerPoint some of the young authors they work with followed by a workshopping session with the art students. The session was run similarly to how they would run a WWP session with open-ended prompts, asking the students to write about communities they identify with and reflect on whether those are chosen or given to them because of familial and cultural participation. Time was also included for dialogue and sharing with the group. Bruecken and Roberts concluded the workshop by asking the students to go around in a circle and list two communities they belong to without repeating any answers. This activity was enlightening and empowering as students thought more deeply and shared about their past experiences, identities, and values.

Youth and college students corresponded via Google Drive, with youth authors sharing writings and UNI students responding with questions and en-

couragement. Electronic methods of communication helped address some of the scheduling and transportation challenges and enabled youth authors to provide writings and have a dialogue with their college-level counterparts.

When beginning development of the film project, Waseskuk introduced concepts and best practices for stop-motion film. Students created storyboards using final writings from youth authors and spent several weeks building props and backdrops for the films. Three days were scheduled in the library for shooting films, and students used Digital Media Hub space and equipment. The students then edited their films. Waterloo Writing Project staff recorded youth authors reading their works, and the art students edited these excerpts into the films as well. The final films were passed along to Arts to End Violence, with youth from that program selecting one for which to create a soundtrack.

There was a joint screening and discussion at Waterloo Writing Project, where youth participants provided feedback on the films to ensure the interpretations were true to their intentions. The project culminated in a public red-carpet premiere and performance at a local arts center. It was important to debut the films in a recognized community space, so it was accessible and open to all. UNI photography students served as "paparazzi" on a red carpet prior to the event, and the photo backdrop the 3D Concepts students had created included the logos of the Waterloo Writing Project, Waterloo Center for the Arts, Arts to End Violence, UNI Art Department, and Rod Library. Youth from both the Waterloo Writing Project and Arts to End Violence performed, WWP directors, ATEV co-director Meacham, and Waseskuk spoke about the project goals and experiences, and all four films were screened.

The UNI students also presented their work to the campus community in the university's library through a panel discussion and film viewing. This was hosted in the ScholarSpace, which is a large meeting room designed for sharing faculty and student scholarship and creative work. This presentation was attended by faculty, staff, students, and several administrators. Waseskuk, Meacham, Bruecken, Roberts, and Gruber introduced aspects of the project and students shared their experiences and responded to audience questions.

Following the conclusion of the semester, digital scholarship staff in Rod Library worked with Waseskuk to add project artifacts to the institutional repository, UNI ScholarWorks (see Appendix Materials: Sample Resulting Projects). This collection falls within the Community Engagement and Service-Learning Institute collections and includes youth writings, the final films, event photographs, and other project artifacts.

Other libraries interested in similar projects might consider starting small by hosting events related to community engagement projects and by creating relevant collections in their institutional repositories to highlight campus work in this area. In terms of information literacy instruction, others might consider modifying the lesson based on discipline, session time, and student level. The authors have adapted this session to a wide variety of disciplines ranging from

art history to public administration, and from environmental ethics to first-year composition/rhetoric. They have also offered a similar session in as little as fifty minutes and for classes with students ranging from first-year students to seniors. Regarding student level, an upcoming modification will include questions collaboratively drafted by librarians and the course instructor being further modified by upper-level students themselves in preparation for the activity. A collaborative classroom space would not be required, as this session has been conducted in traditional computer labs, large meeting spaces with a laptop for each group, and other configurations. The lesson plan, though somewhat time-consuming to prepare due to its customized nature, offers flexibility in all aspects.

POST-PROJECT ASSESSMENT

There were several methods of feedback used to measure, assess, and understand the impact and effectiveness of this project, primarily focusing on the university art students.

Methods of Reflection

The art students in Waseskuk's class completed a series of journal assignments answering prompts (See Appendix Materials: The Actual Assignment as Presented to Students for prompts and due dates). She designed the prompts so students had to engage in self-reflective learning practices to assess their own learning throughout the project.

The youth participants' writings served as methods of reflection on their own lives. When meeting with the art students in person and via Google Drive, participants from both groups had to use their personal experiences, body of knowledge, and collaborative skills to create works of art. These processes required a great deal of reflection, though in a manner different from a traditional reflection assignment in a service-learning project. The final products themselves embodied the continuous reflection of participants throughout the project.

Reflection played a key role during the 2.25-hour information literacy session. Art students answered questions like, "In the information you gathered, whose voices are represented only minimally or not at all? Why do you think this is the case? How might you gather information representing these other perspectives?" Gruber added these questions, inspired by the *ACRL Framework for Information Literacy in Higher Education* (2015) in an effort to help students think about the power and privilege issues inherent in the information landscape.

In addition, students engaged in a critical reflection activity called Head-Heart-Hands during the last thirty minutes of the class. Each student verbally

shared with the class something they were thinking about (Head), something they were feeling (Heart), and something they wanted to do next as a result of their information gathering (Hands). The reflections, described below, were powerful and at times surprising, though depth and topics of reflection varied. Taking the time to reflect is a critical component of the service-learning process, and including such an activity in the session itself set the stage early on in the semester for further reflection taking place later in the course.

At the end of the semester, the library hosted a panel discussion on campus at the culmination of the project in which students described their experiences in an open-ended format for an audience of faculty, staff, administrators, and WWP coordinators. Each student briefly shared the notable parts of the experience for them and responded to questions from the audience, some of which focused on reflection.

Post-Project Feedback

Community Partners: Waterloo Writing Project facilitators Roberts and Bruecken reflected on the process and described their reactions as follows:

> "Moving Words" treated the voice of students with the sense of importance they deserve. From responding to feedback from college artists, watching their words inspire more art, posing for the cameras on a red carpet, and proudly sitting with a large community of supporters as their collaborations were shared on screen, the authors of the Waterloo Writing Project were able to engage others with their ideas and messages. The entire "Moving Words" project centered on the idea that young authors and artists have much to say about their communities and much that can be learned from others. With an audience, authorship and art can challenge, provoke, and enlighten regardless of age. Each student has something of value to say and each student has the ability to move us.[11]

Students: The UNI art students overall reported very positive reactions. While most students reported being nervous or unsure of what to expect at first, they enjoyed the experience and found it valuable to their learning. This was particularly apparent through students' reflections and their comments during the culminating panel presentation and film viewing on campus. Skills they specifically mentioned developing through the project include technical abilities with stop-animation film, a medium that was new to most of them, as well as teamwork and flexibility. There were many moving pieces and people involved with the project, so the students learned quickly that things may not always go as planned.

The ability to do research to support art creation was also unfamiliar, and they learned advanced web search techniques many students plan to use in future courses. During Head-Heart-Hands verbal reflection at the conclusion of the information literacy session, students shared a wide range of reactions. Some expressed what they saw as a contradiction between the significant economic value of the arts and what they perceived as an unrealistic expectation that artists can make a living in the arts. A few were surprised by a story about a youth-created mural that city officials painted over in Des Moines due to miscommunication. Most of the students found the information literacy session helpful in providing context for the project. For example, one student reflected, "The time in the Library was very informational, I wouldn't really have known how many resources we had at our disposal."[12] Another indicated, "The time that we spent in the library researching really helped me to get a better idea of the Waterloo Writing Project and how exactly we would be collaborating with the students."[13]

Prompted by one of the questions groups explored during the session: "Whose voices were included only minimally or not at all?" several students reflected on issues of power and privilege in the information landscape, which they had previously not considered. There were some humorous moments as well, including when one student mentioned he was thinking about the CTRL+F trick Pratesi had taught. This technique was new to nearly all the students and many followed up saying they felt excited about learning it and planned to use it in the future.

Several students continued to volunteer with WWP following the project. As mentioned previously, one such student even indicated his academic plans changed, as he added a minor in women's studies to his art education major in an effort to experience more coursework to develop his interpersonal skills. Several art education students indicated they hoped to incorporate service-learning into their own art classrooms in the future.

Instructor: As an instructor, Waseskuk found this project addressed some stereotypes she had about the scope of librarians' work and library services. She had previously neither used the Digital Media Hub to check out equipment nor used library spaces for her students' art creation process. The project also addressed some departmental stereotypes about the role of research and community engagement in studio art and gave weight and student accountability to work being done in an introductory-level art course.

During the initial information literacy session, some of the students had remarked how they felt that the reality of being an artist meant a lifetime of financial sacrifices. Through the "Moving Words" project, the students were able to see other ways that art becomes a part of people's lives and can play a significant role in building community and building a life. The myth of the lone starving artist is antiquated and unrealistic, and many art studio students need exposure to other paths in the arts to realize this. Empowerment and confidence in what artists are

able to contribute locally and globally and the ways in which they can do this were alluded to through the work with their community partners.

Librarians: While Gruber had previously taught many similar service-learning information literacy sessions, she had never done so in an art course. At first, it was quite challenging to determine questions for the groups. Collaboration with Pratesi and Waseskuk helped address this challenge. The project was also a reminder of the need to customize instruction for various student levels, as Gruber and Pratesi revised some of the first draft questions with the first-year students in mind. With a course of primarily first-year students, providing fairly specific research strategies and ample work time proved important. This course led to several other faculty requests for information literacy sessions focused on service-learning research in the arts, so it has been a learning experience as librarians have customized sessions for various course needs.

Gruber piloted the Head-Heart-Hands reflection model with this course, previously having simply asked students to share one thing they learned. The authors found this reflection prompt worked well to elicit a variety of student responses focused both on content and emotional components of the project; it is also flexible enough that students hesitant to share in-depth or personal reactions could still participate.

The librarians were grateful to have had so much time allocated for the information literacy session, as well as having the convenience to work with a small class size. It was a gift to have 2.25 hours and a class of only sixteen students. Often, IL sessions may feel rushed and reflection must happen at the group level rather than giving each student time to share individually; these corners did not have to be cut for this course because Waseskuk was so generous with her class time. It seemed as though there was more opportunity to develop rapport between the students and librarians as well, aiding in reflection quality.

The librarians were disappointed that some of the technology support provided by a library partner (Digital Media Hub) did not go as expected and worked with the instructor to report the problem in the hopes of avoiding future issues. While Gruber and Pratesi were concerned that the room and equipment schedule conflicts experienced during the project would prevent Waseskuk from collaborating with the library in the future, this has not proved to be the case.

Project Assessment and Reporting Methods

Both art and information literacy skills are difficult to assess because they are so process-oriented. The final outcome may be less important than the process the students followed. In information, as in the arts, a single "right" answer may not exist. Researchers must determine when they have gone far enough in the process to come to a conclusion or final product. Assessing only a final product may be a flawed measure lacking the complexity and nuance necessary to truly evaluate

student learning. Incorporating student reflection assisted with this because it allowed the instructor to have project "check-ins" at various points throughout the process in addition to the final film product. In the future, the authors will consider having community partners assist in the assessment of student learning outcomes, particularly those related to community engagement.

Formal assessment relative to the course learning objectives indicated that most students' skills improved in the areas of mastering art-making materials and compositional elements as well as specialized technology use. During the course of the project, students clearly improved in skills related to problem-solving and resilience. Students handled problems that occurred later in the project more smoothly than those that occurred early on. More informally, at the panel discussion, the art students who presented were extremely poised and reflective. While students were not formally assessed on their interactions with community partners, Waseskuk observed the small groups truly listening to the youth authors and seeking to honor the youth authors' voices. In their reflections, students were asked to compare their experiences with those of the youth authors in order to effectively translate the youth writings into film. This allowed Waseskuk to see the depth of students' critical reflection related to the community engagement aspect of the project. In terms of information literacy skills, Pratesi observed the impact in an unexpected way; she had several of the students in another course the following semester and noticed a marked difference in their research abilities when compared with classmates who had not taken 3D Concepts. The students who had research experience through the service-learning project were more proficient in conducting secondary research, especially using the specific search strategies they had previously learned and applying them to next contexts (i.e., a new database). Meanwhile, many of the other students struggled with using effective research strategies.

The primary quantitative measure—the estimated number of student hours dedicated to community engagement activities—was reported as part of the institutional community engagement tracking. The project was also held up as a successful example of external partnerships; community engagement leaders on campus publicized this success story in several ways. Waseskuk's work was highlighted by University Relations on the university's main website as an example of engaged learning.[14] This example was incorporated into efforts to encourage more faculty to use service-learning pedagogies and to better tell the story of community relationships' impact on university partners and students. There may be additional opportunities to share this project and continue similar work as community engagement continues to be elevated on our campus. Faculty feedback has been recorded and reported to library public relations staff for potential use in materials marketing the library's services.

One measure of library impact is the number of collaborations prompted by this course and the library's involvement in the campus Service-Learning In-

stitute. As mentioned previously, half of the faculty participants in the Institute requested information literacy instruction, with Waseskuk the most deeply involved. Waseskuk requested similar instruction in an additional course during the same semester. Beyond that, two more art faculty who attended the panel discussion and film showing requested similar library instruction in their courses, and other faculty who heard about the project have been in communication with librarians about library support for future community engagement projects.

The red-carpet premiere was extremely well-attended, with more than one hundred people, a majority of whom were community members. The panel discussion was attended by about twenty-five UNI faculty/staff/students/administrators, and the discussion was particularly rich. All three authors were struck by the power of having first-year students serve on a panel to discuss their project, including their research. The students were reflective, articulate, and had powerful things to say about the personal impact of the project. While communication skills were only an informal learning objective, students clearly grew in this area, as evidenced by their performance on the panel. Additionally, this experience set a positive precedent for students' academic experience at UNI, modeling and allowing them to practice that they are expected to not only produce scholarship (art in this case) but to share it, discuss it, and expand the reach of their work beyond the classroom.

To continue sharing the story and encourage support of this and similar projects in the future, library staff collaborated with Waseskuk to include project artifacts (the films, youth writings, event photographs, etc.) into UNI Scholar-Works, the university's institutional repository. This is an important part of the institutional priorities, to elevate community engagement and share success stories on campus and beyond. This reporting method is vital to provide case studies to others on campus and at other institutions, demonstrating library support for community engagement and deep student learning.

Future Directions

Waseskuk has continued her relationship with the Waterloo Writing Project, working with them the following semester for another course, Two-Dimensional Concepts, in which the youth authors provided stories of their experiences and memories growing up in the Cedar Valley; they were partnered with first-year UNI art students who took inspiration from the authors' writings to create accompanying illustrations. This project is part of the national Facing Project, "a non-profit that connects people through stories to strengthen communities" and provides "tools, a platform, funds, and inspiration so communities can share the stories of citizens through the talent of local writers, artists, and actors."[15] The resulting book, *Running Past the Trees: Facing Childhood and Adolescence in Iowa's Cedar Valley*, is included in the Rod Library print collection as well as in UNI Schol-

arWorks.[16] Waseskuk has developed partnerships with other organizations with the hope of connecting her students to the community through service-learning in the art curriculum.

Future considerations for Waseskuk include creating a rubric to further formalize assessment in her courses of student-learning objectives related to art, community engagement, and information literacy. She also would like to explore options to incorporate short videos of participants to facilitate conversations between the youth writers and art students. From a library standpoint, Gruber plans to continue collaborating with other librarians and teaching faculty to offer information literacy sessions for service-learning courses across the curriculum. These requests are likely to increase as Gruber continues her involvement with various community engagement efforts on campus. As IT-provided services located in the library continue to change, the authors will need to be flexible regarding spaces and technology access.

Gruber is currently completing a study of faculty perceptions of library's role in service-learning and intends to map this instructional model to the ACRL Framework in a more detailed manner. She would like to connect information literacy to service-learning theories and frameworks, as libraries are only very minimally represented in the community engagement literature to date. Future research could be done to rigorously investigate the impact of hands-on secondary research activities and information literacy instruction on students' engagement with service-learning projects.

Difficulties Encountered

This was a new project with many moving parts, so there were challenges in every step in the process. Attempting to coordinate multiple schedules inside and outside of the university proved a daunting task—one that did not have clear solutions. The community partner, students, and instructor all faced difficulties during the experience, which can serve as lessons moving forward.

Community Partner Issues: Facilitating personal connections between the young authors and the art students presented an initial challenge. Aligning schedules in order to facilitate student relationships was an issue that was never completely resolved. Bruecken, Roberts, and Waseskuk relied on shared Google documents for author-artist communications. This worked but was not ideal, and the group discussed how to use this platform more effectively in the future.

The underestimation of time needed to complete the films became an issue when it came to handing the projects over to the Arts to End Violence youth musicians. Being faced with the task of writing, performing, and recording four new songs in a condensed amount of time proved more daunting and less manageable than when the project was initially discussed. Meacham, ATEV program director,

addressed this issue by sharing the four films with the musicians and asking them with which film they felt most connected. They chose the film *Life in Color*. The result was an impressive original song crafted to accompany the film, filled with a powerful narrative that was fitting for the visual narrative. Had they tried to force four new songs to happen, the result would have been superficial. One film already had an original song accompanying it, written and recorded by an author at the WWP. The filmmakers of the remaining two films used royalty free music in their films.

Student Issues: The Waterloo Writing Project met every Sunday afternoon, which was when many of the art students were traveling back to campus or preparing for the week, and Waseskuk's class met on Tuesday and Thursday mornings when the youth authors were usually in school. Bruecken, Roberts, and Waseskuk scheduled WWP sessions that art students could attend; however, it still proved to be a challenge to encourage the art students to take time on their Sunday afternoons to attend. Many of Waseskuk's students were first-year students with limited access to vehicles and were apprehensive using public transportation.

It was not just transportation that kept the art students from engaging with the WWP authors. A Sunday afternoon was scheduled with the Rod Library Digital Media Hub for the WWP authors to visit campus to learn and engage with the library's green screen technology alongside the art students. Even with the WWP coming to campus, only one art student attended. In speaking with her students during the following class period, Waseskuk learned that students encountered barriers such as work schedules, homework, and travel time back to campus after being away for the weekend. The challenge lies in motivating students to overcome these hurdles, to prioritize opportunities for partnering with outside entities, and to value face-to-face time outside of the classroom. Perhaps if a relationship is better nurtured up front, beyond the Google document solution, students will be more apt to prioritize time in their schedules to connect with the youth personally.

Instructor Issues: In addition to the challenges of facilitating student schedules, Waseskuk had to navigate a lack of clear communication with the Digital Media Hub staff. Room and equipment access became an issue when the art students began shooting their short films but rooms and cameras Waseskuk had reserved were not available. While this created some frustrations for Waseskuk and the art students, these experiences allowed students to develop skills in problem-solving in a real-world setting. Despite the challenges, Waseskuk has continued to incorporate service-learning into her courses.

Conclusion

This creative collaboration has supported student learning in the arts and has helped position the library as a key contributor to strong campus efforts to en-

hance community engagement. The instructor, college students, local youth, the university, and the library all benefitted from this partnership. College students became more embedded in the community, which hopefully will help them throughout their college career and encourage them to commit to being engaged citizens following graduation. Exposing area youth to the university and the resources it can offer, including library and technology services, can pay dividends in terms of campus-community relationships. Academic libraries can play an important role in community engagement efforts and projects, further positioning them as vital stakeholders both on campus and in the broader community.

APPENDIX MATERIALS
- Assignment as Presented to Students
- Other Curriculum or Project-Related Materials
- Course Research Guide (LibGuide)
- Sample Resulting Projects

Assignment as Presented to Students
PROJECT CALENDAR

DATE	PROJECT
Th 9/29	Receive rough drafts from writers, begin responding in Google Docs, look at Tiny Circus and Mike Pasley in class
T 10/4	3D small groups receive finished writing from writers, begin storyboarding
Th 10/6	Begin constructing film props (Angela gone to Imagining America conference, but attendance will be taken)
T 10/11	Work
Th 10/13	Work
T 10/18	Work
Th 10/20–S 10/22	Shoot film at Digital Media Hub at Rod Library and ITTC (Bring media, i.e. SD card, external hard drive to store your images and film on!!)
Su 10/23, 4 p.m.–6 p.m.	Writers and musicians will be at the Rod Library green screen production studio
T 10/25–Th 10/27	Film editing

DATE	PROJECT
Su 11/6, 4–6 pm	Filmmakers are invited to a poster making party at the Waterloo Writing Project
T 11/8	Films complete and ready for musicians
Su 11/20	Pre-screening and conversation at the Writing Project
Su 12/4, 3–5 p.m.	Black Tie Movie Premiere at Waterloo Center for the Arts
Th12/8, 3:30–5 p.m.	Presentation at the Rod Library ScholarSpace

PART I: REFLECTIONS

(100 points: equivalent of one project, graded individually). Each of you will write 4 (25 pts each) reflections. One page, typed.

A. Due Oct 11
  a. What do you already feel you understand about the Waterloo Writing Project, the Waterloo Community and the students we will be collaborating with?
  b. Reflect on the time spent with Anne Marie Gruber and Angela Pratesi in the library.
  c. What are your apprehensions going into this project?
  d. What are your goals and expectations for this project?

B. Due Oct 27
  a. Reflect on the collaborative writing process.
  b. What insight did you gain from reading the students' writings?
  c. When were moments you felt you identified with what was written and when was it difficult to connect to the writing?

C. Due Nov 10
  a. How were you able to translate the writers' words into imagery?
  b. What did you gain from working with a group of your peers and what was most difficult about the collaborative process?
  c. Do you feel you were able to convey the spirit of the writings into visual form?
  d. Reflect on the filmmaking process.

D. Due Dec 6
  a. Reflect on the movie premiere.
  b. What would you most like to share with other students and faculty at UNI about your experience with this project?
  c. Final reflection on the entire project.

PART II: FILM

(100 pts, graded as a group)

You will turn in your storyboard sketches along with the finished film.

A. Craft (25 pts)

B. Ability and willingness to collaborate (25 pts)

C. Integration of your vision with the vision of the writers (25 pts)

D. Visual impact and cohesion (25 pts)

- Your team will need to consider the following formal elements: color, shape, volume, real and implied movement, positive and negative space.

- Your team will need to consider the overall concepts of your film: What is the story being told? Is there room for the viewer to come to their own conclusions? What do you feel when you read the writings and do these feelings come through in your film?

Other Curriculum or Project-Related Materials

GROUP 1: DEFINITIONS & THE VALUE OF THE ARTS

1. What do the "arts and humanities" departments include at UNI?
2. What do statistics show regarding the economic impact of the arts nationally? In Iowa?
3. How does participating in the arts (including arts education) influence academic achievement/success for K-12 students?
4. Our class is partnering with a non-profit organization that helps youth engage with creative work (writing). Find some examples of how the arts, including creative writing, influence kids/youth.
5. How is creative writing connected to literacy for K-12 students?
6. What kinds of learning do youth do outside of school? What are they learning and through what sorts of activities?
7. (Complete this question after all previous questions for your group.) In the information you gathered, whose voices are represented only minimally or not at all? Why do you think this is the case? How might you gather information representing these other perspectives?
8. (Complete this question after all previous questions for your group.) Add at least 3 additional questions. What else do you want to know about the topic?

GROUP 2: THE ARTS AS CITIZENSHIP/YOUTH AS CITIZENS

1. What is civic engagement? Provide some examples of how the arts can contribute to civic engagement.
2. Provide some examples of programs that encourage youth civic engagement. What are the potential impacts?
3. Explain the concept of youth voice. What are the goals of the youth voice movement?
4. Provide some examples of how creative writing and civic engagement are connected.
5. Find some articles about a recent misunderstanding relating to a school project in Des Moines to create a mural. What lessons does this situation illustrate about public art? Non-traditional forms of art? About youth participation in creative expression? Provide some positive examples of similar projects.
6. What are some potential social impacts of the arts? How are these measured?
7. (Complete this question after all previous questions for your group.) In the information you gathered, whose voices are represented only minimally or not at all? Why do you think this is the case? How might you gather information representing these other perspectives?
8. (Complete this question after all previous questions for your group.) Add at least 3 additional questions. What else do you want to know about the topic?

GROUP 3: THE CEDAR VALLEY & WWP

1. Our partner is Waterloo Writing Project. What programs do they offer? Who are the typical participants? (Be sure to use sources in addition to the organization's website. For example, try searching for newspaper articles, videos, etc.).
2. What benefits does participation in Waterloo Writing Project provide? Are there costs or potential barriers to participation?
3. What cultural opportunities are available in the Cedar Valley (Cedar Falls & Waterloo area)?
4. Our class will be partnering with a non-profit agency in Waterloo. What should we know about Waterloo? What is there to do there? Arts venues? Main employers?
5. Are there local organizations that provide arts education in Cedar Falls & Waterloo? For children? For adults? If so, what?
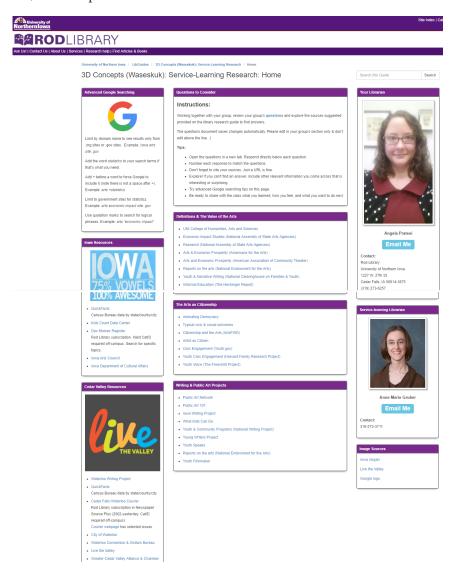
GROUP 3 (CONTINUED)

6. What can you learn about the population of Black Hawk County (where Cedar Falls & Waterloo are located)? Compare population demographics in Waterloo to the hometown of one group member. How do populations compare?
7. (Complete this question after all previous questions for your group.) In the information you gathered, whose voices are represented only minimally or not at all? Why do you think this is the case? How might you gather information representing these other perspectives?
8. (Complete this question after all previous questions for your group.) Add at least 3 additional questions. What else do you want to know about the topic?

GROUP 4: WRITING & PUBLIC ART PROJECTS

1. Provide some examples of how Cedar Falls and Waterloo schools have incorporated writing in creative ways. How is UNI involved?
2. Provide some examples of writing projects involving youth. What are the goals?
3. What is college-ready writing? Why is it important? Do programs that focus on it work?
4. What resources are available for youth filmmakers?
5. What is public art? What forms can it take? Provide some examples of organizations that advance public art. How do they do so? (Think about the ethics of public art.)
6. What are some common barriers to arts attendance/participation?
7. (Complete this question after all previous questions for your group.) In the information you gathered, whose voices are represented only minimally or not at all? Why do you think this is the case? How might you gather information representing these other perspectives?
8. (Complete this question after all previous questions for your group.) Add at least 3 additional questions. What else do you want to know about the topic?

Course Research Guide (LibGuide)

Students used suggested resources in information literacy session and responded to questions, all linked from this guide. Available at: http://guides.lib.uni.edu/3DConcepts.

Sample Resulting Projects

Resulting projects, including youth authors' writings and drawings, art students' final films, and photographs from the red-carpet premiere, are all available in the institutional repository, UNI ScholarWorks, at: http://scholarworks.uni.edu/tdconcepts/.

Several representative photographs are included below.

Notes

1. The University of Northern Iowa (UNI) has a long history of strong community engagement, and there is significant synergy and growth on campus about this topic. UNI is one of just 361 institutions nationwide to be awarded The Carnegie Foundation's Community Engagement Classification and has been named to the President's National Community Service Honor Roll six times, each year since the Honor Roll's inception. In that timeframe, 34,308 students served more than 2.3 million reported hours. During the 2015/16 academic year alone, 12,913 UNI students completed 873,891 reported hours. The Honor Roll has also recognized UNI with Distinction twice (2013, 2015), as a finalist twice (2011, 2013), and as the Economic Opportunity Award recipient (2016). Julianne Gassman, e-mail message to Anne Marie Gruber, February 7, 2017.

2. "Iowa Campus Compact (IACC) is a statewide association of college and university presidents providing leadership for the civic mission of higher education. Iowa Campus Compact strengthens the capacity of member colleges and universities to prepare all students to become engaged citizens." "Who We Are," *Campus Compact Iowa*, accessed June 28, 2017, http://iacampuscompact.org/who-we-are/.

3. "2016 UNI Fact Book," *University of Northern Iowa*, accessed February 2, 2017, https://uni.edu/president/sites/default/files/2016-UNI-Factbook.pdf.

4. Mathew Johnson and Donald Levy, "2015 National Assessment of Service and Community Engagement (NASCE)," (report from the Siena College Research Institute, University of Northern Iowa, June 11, 2015).

5. Nick Fisher, "Dear Future Panthers," *Northern Iowan*, November 9, 2015, http://www.northerniowan.com/3072/showcase/dear-future-panthers/.

6. James Wohlpart, "Provost Pens Response on Racial Justice Forum, Black Lives Matter," *Northern Iowan*, November 12, 2015, http://www.northerniowan.com/3088/opinion/provost-pens-response-on-racial-justice-forum-black-lives-matter/.

7. "Waterloo Writing Project," Waterloo Writing Project, accessed June 30, 2017, http://www.waterloowritingproject.com/.

8. Christina Crippes, "Waterloo Writing Project Gives Youths a Voice," *The Courier*, April 17, 2016, http://wcfcourier.com/news/local/education/waterloo-writing-project-gives-youths-a-voice/article_143f99be-b1a1-5238-975f-88117f4a02dd.html.

9. Tufts University, "Student Civic Learning Outcomes," accessed June 30, 2017, http://activecitizen.tufts.edu/wp-content/uploads/learning_outcomes_13.pdf.

10. Association of College and Research Libraries, *Framework for Information Literacy in Higher Education*, accessed March 22, 2017, http://www.ala.org/acrl/sites/ala.org.acrl/files/content/issues/infolit/Framework_ILHE.pdf.

11. Waterloo Writing Project Directors, e-mail message to Angela Waseskuk, April 17, 2017.

12. Student B, "Reflection 1" (student reflection assignment, University of Northern Iowa, October 11, 2016), 1.

13. Student C, "Reflection 1" (student reflection assignment, University of Northern Iowa, 2016), 1.

14. Karlene Izer, "Service Learning in Motion," Office of University Relations, last modified June 5, 2017, https://uni.edu/resources/features/service-learning-motion.

15. "About the Facing Project," The Facing Project, 2017, http://facingproject.com/about/.

16. "Running Past the Trees Project," UNI ScholarWorks, 2017, http://scholarworks.uni.edu/sli_trees/1/.