

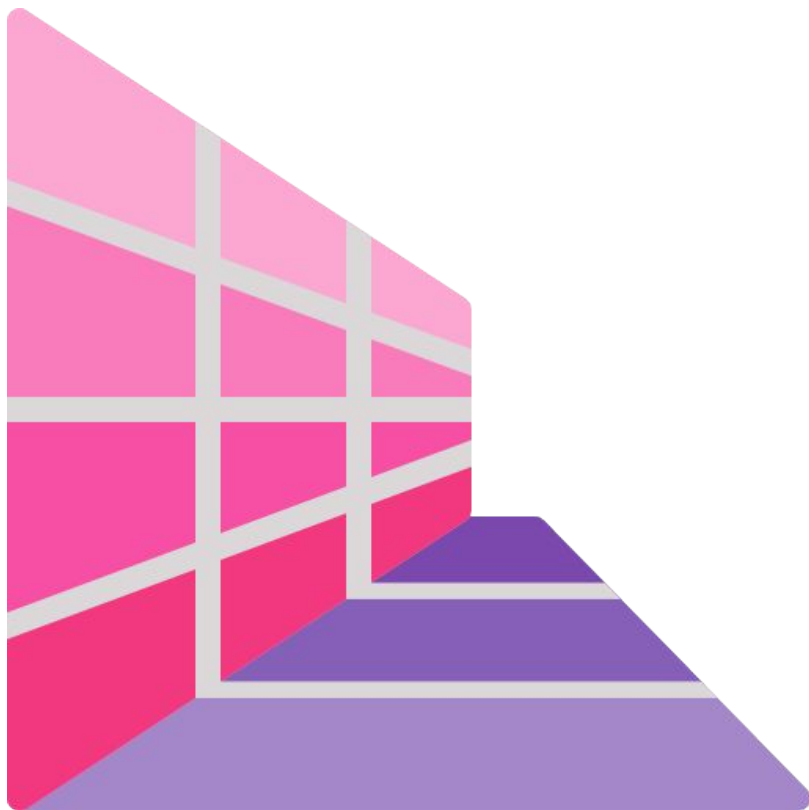
Let's Get Visual, Visual!

New Instructional Approaches for Information Literacy

ACRL Instruction Section
Teaching Methods
Virtual Event
Friday May 1, 2020



Still from Olivia Newton-John, "Physical," Geffen Records, 1981,
[YouTube](#).



Who We Are

ACRL Visual Literacy Task Force Members

Dana Statton Thompson

★ *she/her/hers*

Sara Schumacher

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Teaching Students to Critically Read Digital Images

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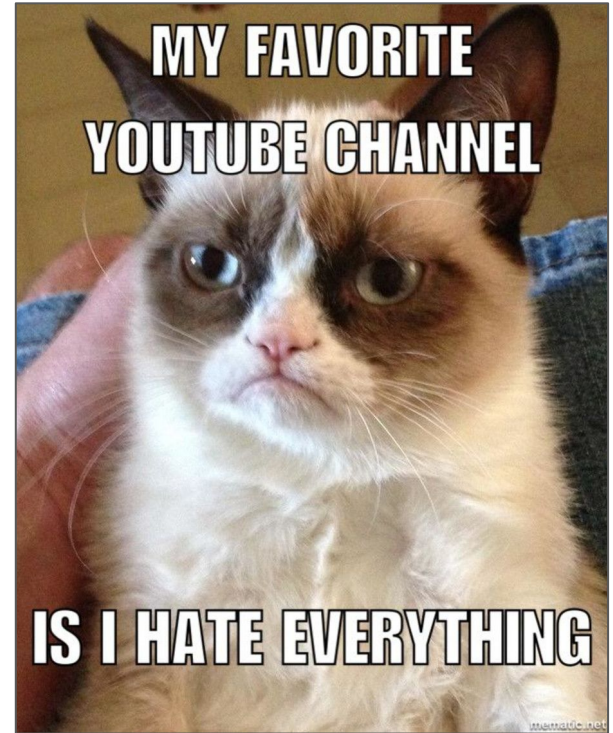


Instructional Learning Outcomes:

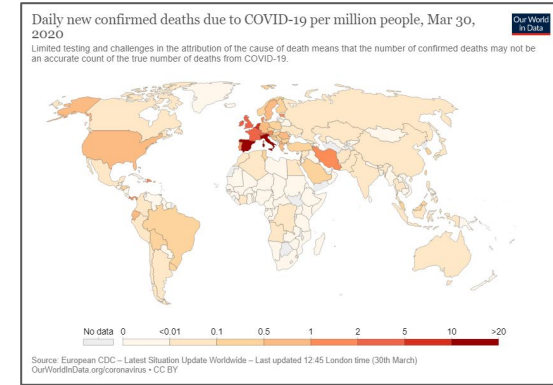
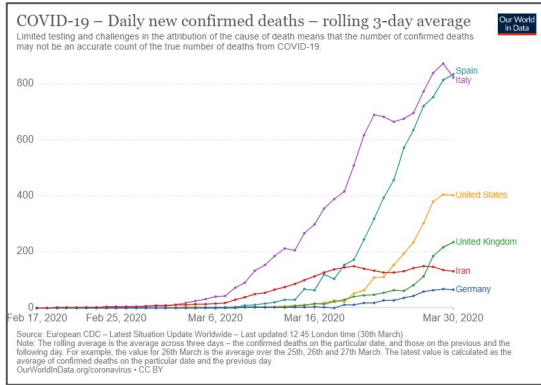
1. students will be able to identify the different types of images (shallow and deep) encountered on the internet and social media platforms and
2. students will be able to utilize the DIG Method to critically read deep images

<https://www.tandfonline.com/doi/full/10.1080/1051144X.2018.1564604>

Examples of Shallow Images



Examples of Deep Images



The DIG Method

Analyzing:
1. Review and describe the image. Who, what, when, and where do you see represented in the image?
2. Review the text. What textual information is provided (caption, date, and/or headline)?
3. React to the image. How does the image make you feel ?
Interpreting:
1. Determine the source (creator, publisher and/or website) of the image. Who created the image? Who owns and/or published the image?
2. Determine the message of the image. What is the message? Who is the intended audience?
3. Search for other online sources that further contextualize the image. How does context (social, cultural, historical, and/or political) inform the image?
Evaluating:
1. Think back to your first reaction to the image. How might your reaction impact how you view the image?
2. Refer back to the other websites that have published the image. Has the image been misrepresented or manipulated ?
3. Assess the reliability and accuracy of the image. Is the image reliable and accurate? Why or why not?
Comprehending:
1. What judgments can you make about the image based on your evaluations above and the available information?
2. Do any of your biases or point of views impact how you view the image? If so, how?
3. What is the purpose of this image (to inform, to instruct, to sell, to entertain, to enjoy, and/or to persuade)? Why do you think so?

Time	Activity
5 minutes	<p>Introduction</p> <p>Introduce the lesson and define visual literacy</p> <p>Feel free to explore one or more of the <i>ACRL Visual Literacy Standards</i>; Standard Three (the visually literate student interprets and analyzes the meanings of images and visual media) and Standard Four (the visually literate student evaluates images and their sources) are particularly relevant to this activity.</p>
15 minutes	<p>Mini-lecture on the concept of <i>shallow</i> and <i>deep images</i></p> <p>Explain the differences between <i>shallow</i> and <i>deep images</i></p> <p>Ask the students to provide some examples</p> <p>Project examples overhead for the students to evaluate.</p> <p>Show your own examples of <i>shallow</i> and <i>deep images</i></p> <p>Walk the students through the differences between these images, asking for the students' input about which classification they would assign to each of the images.</p>
25 minutes	<p>Using the DIG Method</p> <p>Project the <i>deep image</i> you have selected or allow the students to use their own example</p> <p>Allow students to complete the worksheet, checking students' progress periodically.</p> <p>After they have worked independently, have the students confer with a partner for five minutes or so, discussing the similarities and differences in their answers.</p>
15 minutes	<p>Reporting back, closing discussion and recap</p> <p>Bring the group back together and ask a few pairs of students to share so the class can see other examples/applications</p> <p>Allow time for discussion here, if possible</p> <p>Recap the lesson, reiterating the differences between <i>shallow</i> and <i>deep images</i> and the importance of critically reading <i>deep images</i></p>

Grounding a lesson with visuals

- ❑ Why use visuals?
 - ❑ It reinforces the idea that since communication is now more visually-oriented, the same critical sensibility that we routinely apply to text-based communications can, and should be, applied to visual mediums.
- ❑ Why use the DIG Method?
 - ❑ By utilizing the DIG Method, students are taught the importance of critically reading images and how to investigate digital images at a deeper level, a crucial step for students to become discerning citizens who understand the role images play in communication today.

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Instructional Learning Outcomes:

1. Students will recognize visual media as subjective creations which authors deploy for a set purpose
2. Students will use visual media and accompanying text to evaluate sources according to:
 - a. Authority
 - b. Point of View/Biases
 - c. Fit for Information Need
 - d. Audiences/Purposes

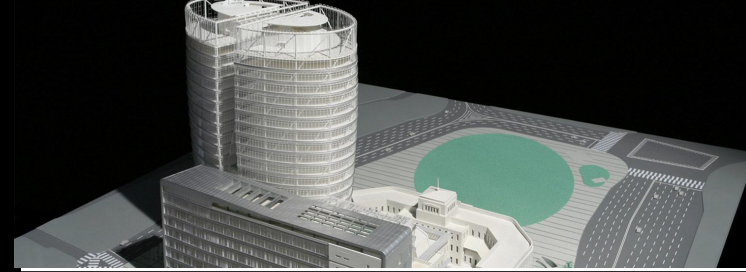
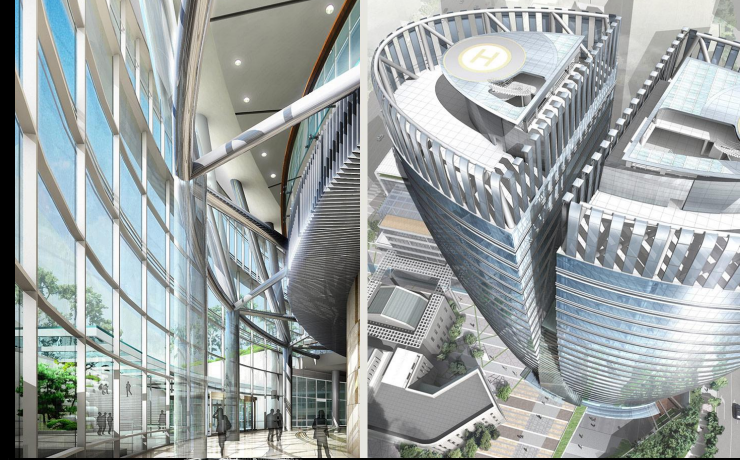


Authority is constructed and contextual

- How does rhetorical style, including visuals, text, styles, conventions, etc. support authority construction through information sources in your field?

Information creation as a process

- Are there any unique information formats used in your field?
- What counts as evidence in your discipline? Where do you find that evidence? How it is normally presented? What would you use it for?



Questions from: Sara D. Miller, “Diving Deep: Reflective Questions for Identifying Tacit Disciplinary Information Literacy Knowledge Practices, Dispositions, and Values through the ACRL Framework for Information Literacy.”

Which would you use to critique...



Kazuyo Sejima and Ryue Nishizawa, SANAA, *Serpentine Gallery Pavilion*, 2009, London, England, in David Basulto, "The 2009 Serpentine Gallery Pavilion / SANAA," [ArchDaily](#), July 11, 2009, Photo Credit: Iwan Baan.

the Architect's vision?
the use of the structure?
the success/failure of the design?



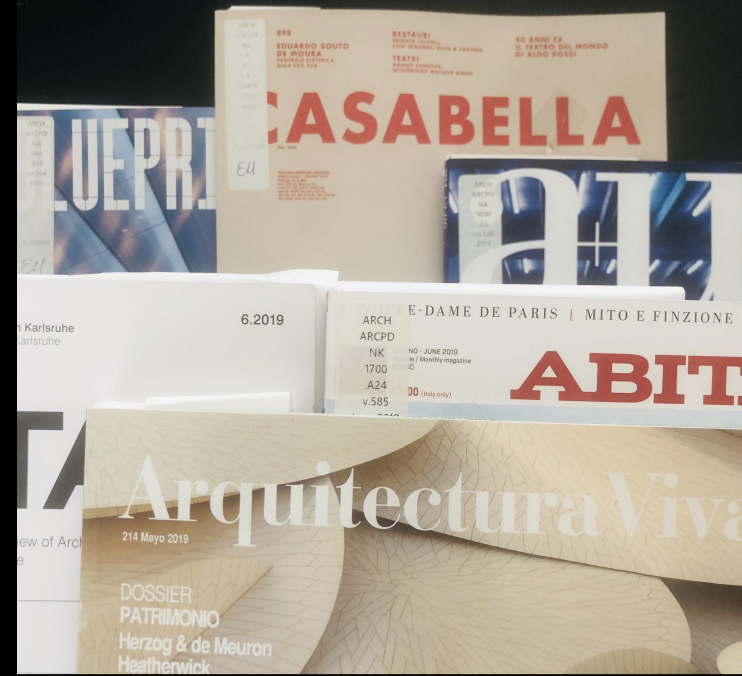
SANAA, Kazuyo Sejima, and Ryue Nishizawa, *Serpentine Pavilion 2009*, 2009, London, England, United Kingdom, [TTU Arch Design Images](#). Image Source: Hartill Art Associates.

Authority is constructed and contextual

- How is information disseminated? How does this process contribute to the construction of authority in your field?

Information creation as a process

- In what types of formats (i.e. journals, conference presentations, popular forums, etc.) can the conversations in your discipline typically be found?
- Are some formats considered more authoritative?
- Is there a continuum or hierarchy of formats?



Questions from: Sara D. Miller, "Diving Deep"

Architecture Publishing Timeline

	Days	Week Of	Week-3 Mo	3-12 Mo.	1+ Year(s)	Years	
SOURCES	<p><u>Social Media</u> <u>Blogs & Websites</u></p> 	<p><u>Newspapers</u></p> 	<p><u>Trade & Professional Journals</u></p>  <p>ARCHITECTURAL RECORD</p>	<p><u>Academic & Scholarly Journals</u></p> 	<p><u>Academic Books</u></p> 	<p><u>Reference, Archives, Image coll.</u></p> 	SOURCES
CREATORS	<p>Architect(s)/Firm; Agency Publicity; Professional and non-Professionals</p>	<p>Journalists; Architecture Critics</p>	<p>Architect(s)/Firm; Agency Publicity; Professionals</p>	<p>Architects; Historians; Researchers</p>	<p>Architects; Historians; Researchers</p>	<p>Historians; Researchers; Museums/Archive</p>	CREATORS
FIND IT!	<p>Architect/Firm's websites</p> 	<p>Architecture Library</p>  <p><i>Historical Resources</i></p>	<p>Architecture Library</p>  <p><i>Journals & Articles (Avery Index)</i></p>	<p>Architecture Library</p>  <p><i>Databases (Avery Index, JSTOR...)</i></p>	<p>Architecture Library</p>  <p><i>Books & Ebooks (Library Catalog; DocDel; World Cat)</i></p>	<p>Architecture Library</p>  <p><i>Books & Ebooks (Library Catalog); Images</i></p>	FIND IT!

	Week-3 Mo
SOURCES	<u>Trade & Professional Journals</u>
CREATORS	Architect(s)/Firm; Agency Publicity; Professionals
ASK YOURSELF	<ul style="list-style-type: none"> • What information is provided? • Who is the audience? • Is it credible/trustworthy? • Anything missing?



TOMOHIRO HATA
LOOP TERRACE
Hyogo, Japan
Photo: Naoto Kuroki



Architects: Tomohiro Hata Architect & Associates—Tomohiro Hata, principal-in-charge; Misato Takagi, Shinya Tokunaga, Yoshihiko Kawakami, Kenichi Yoshimura, project team
 Consultants: Takashi Manda Structural Design—Takashi Manda, Mitsuru Kobayashi, structural; Toshiya Ogino Landscape Design—Toshiya Ogino; landscape
 General Contractor:

KOHATSU—Takahiro Kinugawa
 Structural system: wooden structure, wall-type reinforced concrete
 Major materials: exposed concrete, Douglas fir, lauan plywood, galvanized steel
 Site area: 144.45 m²
 Building area: 85.49 m²
 Total floor area: 159.83 m²
 Design: 2014-17
 Construction: 2017-18

Journal Citation: Tomohiro Hata. “Loop Terrace, Hyogo, Japan.” *GA Houses* 158 (2018): 80-91

	Years
SOURCES	<u>Reference,</u> <u>Archives,</u> <u>Image coll.</u>
CREATORS	Historians; Researchers; Museums/Archive
ASK YOURSELF	<ul style="list-style-type: none"> • What information is provided? • Who is the audience? • Is it credible/trust worthy? • Anything missing?



Creator
[Mosque renovated and enlarged by Dahar el-Omar and his brother Hajj Yusuf](#)

Title
 Sea Mosque / El Bahri Mosque

Date
 Built in 1702; renovated and enlarged between 1740-1750; the mosque became a museum after 1948; abandoned in the 1980's

Location
 Tiberias, Israel

Period
 Built, renovated and enlarged in Ottoman period; mosque became a museum in modern time and later abandoned

Description
 The Sea Mosque was built in 1702 on the shore of the Sea

Source
 Image and original data provided by Shmuel Magal, Sites and Photos

Collection
[Sites and Photos](#)

ID Number
 R10790673

Image Credit/Attribution: Dahar el-Omar and Hajj Yusuf. *Sea Mosque / El Bahri Mosque*. 1702. Tiberias, Israel, Artstor. Image Credit: Shmuel Magal.

Interdisciplinary Visual Literacy Workshops with Memes



Maggie Murphy

Visual Art & Humanities
Librarian, UNC Greensboro
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Graphic by Brown Biggers, UNC Greensboro University Libraries

Who would win?



Why Memes?

- Well-known (mostly) visual format
- Shared vocabulary, not grounded in discipline
- Students are already users, sharers, remixers, creators
- Memes are a form of scholarly conversation

Who would win?



uncg



uncglibraries



uncgmemes • Follow

Jackson Library



uncgmemes tryna leave the library

like ... 📄

submitted by @eleven.me 📷

-

#UNCG

76w



203 likes

OCTOBER 27, 2018

Log in to like or comment.

Uplifting Memes

This year, the University Libraries are raising the level of discourse on memes at UNCG with a series of meme-focused guest speakers, interactive workshops on creativity, visual literacy and information ethics, a student art contest and show (with prizes!), and a student-curated digital meme collection.

Fall 2019 Events

Sept. 19, Oct. 23, Nov. 19

Meme Workshops

5 PM Jackson Library Lab 171A

Tumbler's Meme Librarian

Amanda Brennan
Sept. 25

3:30 PM EUC Auditorium

Weather Spoon Art Museum's

Emily Stamey
Nov. 5

5 PM Hodges Reading Room

For more information about these events and all of our programming, please visit:

go.uncg.edu/umemes



Uplifting Memes is supported by the 2019-2020 Library Innovation & Program Enhancement Grant.
For disability accommodations, please contact Maggie Murphy at mmurphy@uncg.edu or 336-334-4525.

UPLIFTING MEMES

SPRING 2020

WORKSHOPS & SPEAKERS

Memes as Activist Art & Propaganda

MARCH 19

Memes at the Museum

MARCH 26

Maggie Melo

MAKING SPACE FOR MEMES

MARCH 17

with Laura March

Matthew Kenney

AI & SYNTHETIC MEDIA

APRIL 2

The Future Is Weird

MARCH 31

FOR TIMES, LOCATIONS, AND MORE INFORMATION VISIT GO.UNCG.EDU/UMEMES

For disability accommodations, please contact Maggie Murphy at mmurphy@uncg.edu



UPLIFTING MEMES

SUBMIT TO OUR ART CONTEST...

YOU CAN WIN \$\$\$PRIZES.

DEADLINE: 4.5.20.

FOR CONTEST INFO...

GO.UNCG.EDU/ARTSHOW



UNC GREENSBORO
University Libraries

Project website: go.uncg.edu/umemes

uplifting memes

Visual literacy is a set of abilities, critical thinking strategies, and affective dispositions that enables an individual to effectively find, interpret, evaluate, use, and create images and other visual media. This includes:

Finding and accessing needed images and visual media effectively and efficiently

Designing and creating meaningful images and visual media

Interpreting and analyzing the meanings of images and visual media

Evaluating images and their sources

Understanding ethical, legal, social, and economic issues around the creation and use of images and visual media

Using images and visual media effectively and ethically

Meme is the Theme:
Student Art Contest & Show

Finding Meme-spiration
with Public Domain and Creative Commons Media

Nothing New Under the Sun: Art History on the Internet and IRL

Memes at the Museum: Slow-Looking and Visual Analysis for Memes and Contemporary Art

Memeories of Days Past
at UNCG Homecoming

What's the Memeing in the Message?: Memes as Political Discourse, Activist Art, and Propaganda

Let's Get Ethical: Copyright, Fair Use, and Attribution for Memes

The Future is Weird: Artificial Intelligence's (Potential) Impact on Memes and Other Visual Media

Making Memes: Graphic Design, Visual Rhetoric, Digital Communication

Hamster Dance, Advice Dog, and a Couple of Frogs: A Brief History of Internet Culture

Adapted from the ACRL Visual Literacy Competency Standards for Higher Education

Detail from poster presented at NCLA 2019

See full poster: go.uncg.edu/wdim

Mapping UM curriculum to 2011 [ACRL Visual Literacy Competency Standards](#)

Example Workshop: Finding Meme-spiration with Public Domain and Creative Commons Media

Lesson Plan

- Introduce and compare public domain and Creative Commons as legal and ethical mechanisms for image use (lecture & guided discussion)
- Pose two “challenges” for meme creation, provide time for work, end with share out

Learning Outcomes

- Articulate legal and ethical frameworks around public domain and CC-licensed media
- Identify sources of digital images in public domain
- Select and creatively interpret public domain images as new and existing meme formats

Quick Review

Sample of a selection of workshop slides

What is the “public domain”?

According to [the Stanford Copyright and Fair Use Center](#):

“The term ‘public domain’ refers to creative materials that are not protected by intellectual property laws such as copyright, trademark, or patent laws. The public owns these works, not an individual author or artist. Anyone can use a public domain work without obtaining permission, but no one can ever own it.”



What is the “public domain”?

There are four common ways that works arrive in the public domain:

- the copyright has expired
- the copyright owner failed to follow copyright renewal rules
- the copyright owner deliberately places it in the public domain, known as “dedication,” or
- copyright law does not protect this type of work in the first place

For works published in the U.S. between 1924 and 1964, if a copyright is not renewed after the initial 28-year term, the work falls into the public domain ([but there's no automatic way to check for this](#))!



Public Domain



MR. CAPTAIN
STOP THE
SHIP!

SONG AND CHORUS.

WORDS BY
W. A. ARCHBOLD.

MUSIC BY
FELIX McGLENNON.

NEW YORK.

Published by **SPALDING & GRAY**, 16 W. 27th Street.
HOWARD & CO., LONDON, ENGLAND.



Comparing Public Domain & Creative Commons media

Public domain media

- Anyone can use public domain media without restriction
- The original creator or publisher does not need to be attributed (but it's still a good practice)
- It can be used for any purpose, including for commercial gain
- Can be remixed into new compositions or formats without permission

Creative Commons-licensed media

- Anyone can use Creative Commons-licensed media
- The most basic license outside of CC0 requires attribution (CC-BY)
- Creators can decide whether or not to allow their work to be used for commercial purposes (CC-NC)
- Creators can decide whether or not derivatives can be made from their work (CC-ND)

Discussion Question!

What are the benefits to using public domain media over CC-licensed media for meme-making? What are some potential benefits to using CC-licensed media over public domain media?

Challenge #1

Make a new version of an existing meme
format using a public domain image

uncg.libguides.com/umemes/inspo



Is This a Pigeon | Know Your Meme

+



Pinocchio | NYPL Digital Collections

Drinking too
much coffee

Staying up reading
comics on my
phone all night

Me

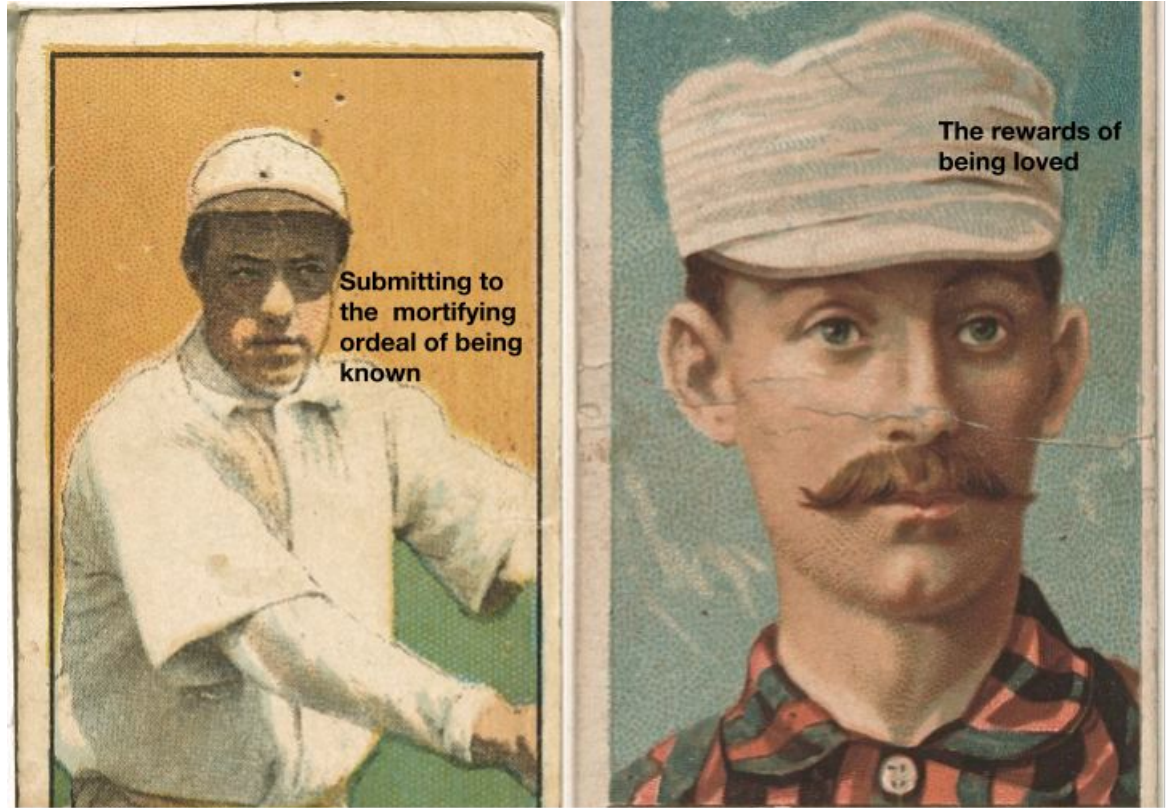
F.H. Hilo

Are these good
habits?



Sample Work

- Work interprets [existing meme](#) using [public domain images](#)
- Student articulated their creative choices and ethical framework during share out



Thank You!

Questions?

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Maggie Murphy

★ *mmurphy@uncg.edu*

Slides:
go.uncg.edu/letsgetvisual



Image Credits

Slide 4: Offthepath. (2018). [photograph]. Retrieved from <https://www.hostelworld.com/blog/best-travel-instagram-accounts/>

Slide 4: The funniest Grumpy cat memes. (2017). [photograph] Retrieved from <https://www.complex.com/style/the-funniest-grumpy-cat-memes/>

Slide 5: [Graph of coronavirus outbreak]. (2020). Retrieved from <https://www.un.org/en/coronavirus>

Slide 5: [Photograph of coronavirus outbreak]. (2020). Retrieved from <https://www.un.org/en/coronavirus>

Slide 5: [Map of coronavirus outbreak].(2020). Retrieved from <https://www.un.org/en/coronavirus>

Slide 6: Thompson, D. S. (2019). The DIG Method.

Image Credits

Slide 7: Thompson, D. S. (2019). Lesson outline. Retrieved from <https://www.tandfonline.com/doi/full/10.1080/1051144X.2018.1564604>

Slide 9: Image Credit: [Šarūnas Burdulis](#), *Miida Automatic 135mm F2.8 EE*, 2015, [Flickr Commons](#), ([CC BY-SA 2.0](#))

Slide 10: Image Credit: Design Documents and Model from KMD Architects, New Seoul City Hall, 2013, Seoul, South Korea, [KMD Architects](#)

Slide 10 & 12: Article Citation: Sara D. Miller, “Diving Deep: Reflective Questions for Identifying Tacit Disciplinary Information Literacy Knowledge Practices, Dispositions, and Values through the ACRL Framework for Information Literacy,” *The Journal of Academic Librarianship* 44, no. 3 (2018)

Slide 12: Photo Credit: Sara Schumacher

Image Credits

Slide 17: @eleven.me on Instagram, <http://www.instagram.com/p/BpccmkIndPP/>

Slide 18: Screenshot of @uncgmemes Instagram page, <http://www.instagram.com/uncgmemes>

Slide 19: Posters by Brown Biggers & Maggie Murphy, UNC Greensboro University Libraries

Slide 25: Edouard Manet, *The Spanish Singer*, 1860, <https://www.metmuseum.org/art/collection/search/436944> and “Mr. Captain, Stop the Ship!” songbook cover, 1894, <https://digitalcollections.nypl.org/items/510d47de-068f-a3d9-e040-e00a18064a99>

Image Credits

Slide 29: “Is This a Pigeon?” meme, 2019,

<https://knowyourmeme.com/memes/is-this-a-pigeon> and Mussino, Attilio, *Pinocchio* illustration, 1925,

<https://digitalcollections.nypl.org/items/6c7af535-1988-175f-e040-e00a18061e16>

Slide 30: Meme adaptation of above *Pinocchio* illustration by Maggie Murphy

Slide 31: Baseball portraits of F. Williams and Tim Keefe, Baseball Cards

Collection, Library of Congress Prints & Photographs, <http://www.loc.gov/pictures/>

References

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https://guides.lib.uci.edu/visual_literacy/visual_literacy_evaluateimagesquestionnaire