

Creating Connections in Digital Spaces: Information Literacy Strategies for Online Learners

Christine Larson
Michelle Filkins
Jennifer DeJonghe

Library Technology Conference, 2016

...if technologies were simply for providing and structuring information, they wouldn't be all that learner centered.

Information in the form of facts and ideas isn't what we seek as learners; we look for meaning and understanding by making connections.

-Margaret Haughey

What's your
experience?

Challenges with Online Learning



Cary Grant and Rosalind
Russell in *His Girl Friday*,
1940

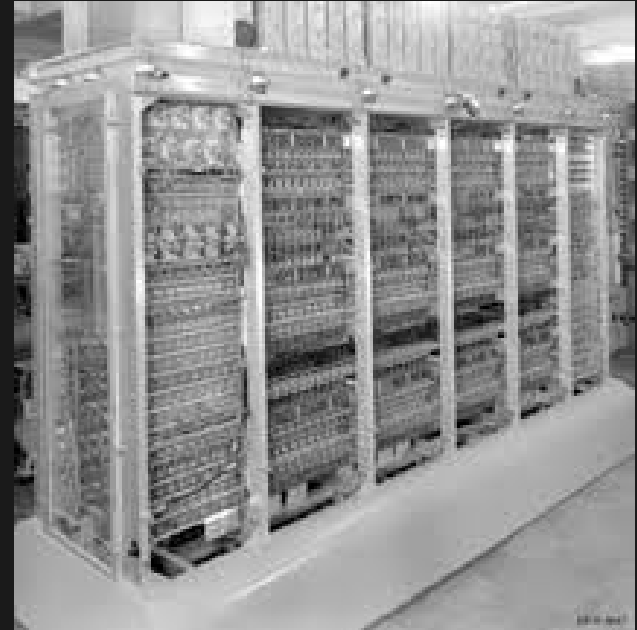
Research

Social interactions and real-world based tasks are more engaging for students (Boling, Hough, Krinsky, Saleem, & Stevens, 2012)

Just assigning group projects and discussion boards is not enough (Keengwe & Schnellert, 2012)

Multiple approaches and technologies enhance the experience (Dixon, 2010; Stodel, Thompson, & MacDonald, 2006)

Widely-adopted and familiar technologies are engaging for students (Small et al, 2012; Lester & Perini, 2010; Mitchell & Smith, 2009)



Strategies and Opportunities

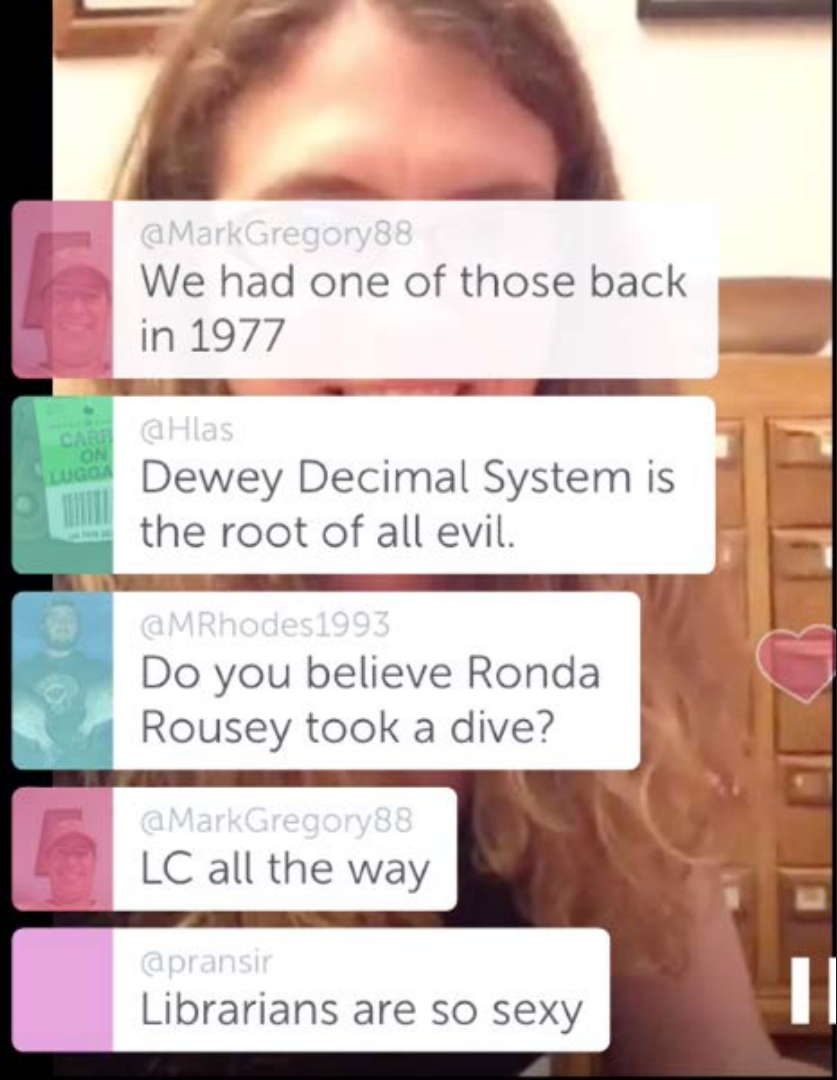


Experimentation and Play

What did you like best about this course?

“The use of modern technology was very refreshing to see. This is the first class I’ve taken which made use of tools like Periscope, very neat and innovative.”

(Student teaching evaluation, Fall 2015)



Layering Technology

Metaliteracy:

An overarching framework for uniting various literacies, "with an emphasis on active production and sharing of new knowledge through technology" and "an integrated and all-inclusive core for engaging with individuals and ideas in digital information environments."

(Mackey & Jacobson, 2011, pp. 69-70)



Get Personal

...the book reading was really enjoyable. Picking a book that I may not have picked on my own, actually reading it, and then actually enjoying it was an added bonus. Turns out the book I picked is, hands down, the best book I have ever read. I absolutely loved it. There have been more classes than not that ends and I take nothing away from it, but this class I will be taking so much helpful information and my new favorite read!

(Student communication, December 2, 2015)







Build in Interaction



Engraving from "Le Telephone" by
T. De Moncel, Paris, 1878

Connect with
Community
and give
“Real World”
Experiences



By United States Army Signal Corps [Public domain], via Wikimedia Commons

Have Students Create Information



By Paramount Pictures (See above) [Public domain], via Wikimedia Commons

Look Through a Frame

ACRL's (2015) Framework
for Information Literacy for
Higher Education



User: (WT-shared) Jtesla16 at wts wikivoyage [CC BY-SA 4.0-3.0-2.5-2.0-1.0
<http://creativecommons.org/licenses/by-sa/4.0-3.0-2.5-2.0-1.0>], via
Wikimedia Commons

Assignments and Activities

Book Review and Book Talk Assignments

Students select a book from a list of approved titles and read it

Write a review, post to GoodReads

Create a book talk, video-record it, post to YouTube

Comment on one another's work







From INFS 315 book talk: alone together

Eric From

Wikipedia Edit Assignment

Students select a page to edit

Create an account with Wikipedia

Make edits

Post the link to Discussion board

Discuss process

Student Wikipedia Edit Example:

AutoEd (undo)

- (cur | prev) ⌚ 15:49, 5 October 2015 Ost316 (talk | contribs) .. (56,405 bytes) (+77) .. *(Filled in 1 bare reference(s) with reFill ())* (undo)
- (cur | prev) ⌚ 02:44, 3 October 2015 BattyBot (talk | contribs) **m** .. (56,328 bytes) (-10) .. *(fixed CS1 errors: dates to meet MOS:DATEFORMAT (also General using AWB (11699))* (undo)
- (cur | prev) ⌚ 14:23, 2 October 2015 Wikiwikisleep (talk | contribs) .. (56,338 bytes) (-6) .. (undo) *(Tag: Visual edit)*
- (cur | prev) ⌚ 06:24, 2 October 2015 DokReggar (talk | contribs) .. (56,344 bytes) (+17) .. *(Undid revision 683671459 by 108.223.237.202 (talk))* (undo)
- (cur | prev) ⌚ 19:32, 1 October 2015 108.223.237.202 (talk) .. (56,327 bytes) (-17) .. (undo) *(Tags: Mobile app edit, Mobile edit)*
- (cur | prev) ⌚ 18:14, 30 September 2015 Wikiwikisleep (talk | contribs) .. (56,344 bytes) (+818) .. *(I altered first sentence because of the word "changed". I also changed the word "purists." I changed the last part of the sentence to include the word "derogatory." I also specified the exploit of the media.)* (undo) *(Tag: Visual edit)*
- (cur | prev) ⌚ 05:56, 22 September 2015 BoogalooBenji (talk | contribs) .. (55,526 bytes) (-8) .. (undo)
- (cur | prev) ⌚ 12:26, 19 September 2015 Gbern3 (talk | contribs) .. (55,534 bytes) (-119) .. *(- deleted article, matched opening to article title)* (undo)
- (cur | prev) ⌚ 15:43, 18 September 2015 MindyINFS315 (talk | contribs) **m** .. (55,653 bytes) (+92) .. (undo) *(Tag: Visual edit)*
- (cur | prev) ⌚ 15:34, 18 September 2015 MindyINFS315 (talk | contribs) .. (55,561 bytes) (+886) .. *(Added a paragraph to "Female Presence.")* (undo) *(Tag: Visual edit)*
- (cur | prev) ⌚ 02:31, 25 August 2015 JJMC89 (talk | contribs) **m** .. (54,675 bytes) (-2) .. *(Reverted edits by 58.160.135.18 (talk) (HG) (3.1.14))* (undo)
- (cur | prev) ⌚ 02:30, 25 August 2015 58.160.135.18 (talk) .. (54,677 bytes) (+2) .. (undo)
- (cur | prev) ⌚ 02:28, 25 August 2015 Donner60 (talk | contribs) **m** .. (54,675 bytes) (-5) .. *(Reverted edits by 58.160.135.18 (talk) (HG) (3.1.14))* (undo)
- (cur | prev) ⌚ 02:28, 25 August 2015 58.160.135.18 (talk) .. (54,680 bytes) (+5) .. (undo)
- (cur | prev) ⌚ 02:25, 25 August 2015 DavidLeighEllis (talk | contribs) **m** .. (54,675 bytes) (-3) .. *(Reverted edits by 58.160.135.18 (talk) to last version by DokR)* (undo)
- (cur | prev) ⌚ 02:25, 25 August 2015 58.160.135.18 (talk) .. (54,678 bytes) (+3) .. (undo)
- (cur | prev) ⌚ 06:55, 19 August 2015 DokReggar (talk | contribs) .. (54,675 bytes) (-17) .. *(Undid revision 676754840 by 79.159.9.154 (talk) (pat))* (undo)

Female presence [[edit](#)]

Similar to other hip-hop subcultures, such as [graffiti writing](#), [MCing](#) and [DJing](#), breakers are predominantly male, but this is not to say that women breakers, b-girls, are invisible or nonexistent. Female participants, such as Daisy Castro (also known as Baby Love of Rock Steady Crew), attest that females have been breaking since its inception.^[57]

Critics argue that it is unfair to make a sweeping generalization about these inequalities because women have begun to play a larger role in the breaking scene.^{[58][59]} Both b-boys and b-girls practice the art together, and are judged on their skill and personal expression rather than their gender.

Some people have pointed to a lack of promotion as a barrier, as full-time b-girl Firefly stated in a BBC piece: "It's getting more popular. There are a lot more girls involved. The problem is that promoters are not putting on enough female-only battles."^{[60][61]} Growing interest is being shown in changing the traditional image of [females in hip-hop culture](#) (and by extension, b-boy culture) to a more positive, empowered role in the modern hip-hop scene.^{[62][63][64]}

Women are often viewed in a misogynistic light in the hip-hop scene because of their bodies often sexualized through lyrics and music videos. Women are seen as objects in the male gaze especially through dance because their bodies are known for "dropping it low" and "making it rain".^[65] B-girls are moving away from these stereotypes and using their bodies to hold their own in a very male dominated hip-hop scene. B-girls are role models for the entire industry and destroy normal social constructs of what the role a female should play in not only hip-hop but life in general. B-girls are often surrounded by large groups of males because of the domination they hold in these types of spaces and may often get discouraged to perform in these cyphers. More and more B-girls are coming out and becoming popular by introducing their moves to the world and proving women can move their bodies just as well as men can.

Because many break dancing movies rely solely on upper body strength, compared to other forms, b-girls are often at a physical disadvantage due to their body structure. "When I first started, I didn't know how far I was gonna take it. It hurt!" says [Rok](#)^[66], co-founder of the New York City-based crew Full Circle, recalling the bruises and calluses that marked her education in hip-hop dance. "It's gonna beat you up and it takes spiritual power to deal with that," she says. Having gone through this challenge, exceeding expectations, and breaking down stereotypes, women like Rok show the world *and* society that b-girls are more than just beauties with beat, they're battling the status quo.^[66]

Ana "Rokafella" Garcia is a notable b-girl. As a young girl growing up in Spanish Harlem, Ana would often see boys from her neighborhood participating in breaking competitions. She would stop to watch them, amazed at what they were able to do. "I wasn't able to participate. I was young, and I was under the impression that girls couldn't do it."^[67] As she got older, Ana began breaking. She made herself known by rejecting the ideas that female dancers had to be sexual and that breaking was only for men. "It's very limiting to see a woman always in a thong shaking her butt, that's just one percentage of what the women in Hip Hop are doing. I'm letting people know, you can be a woman and be a badass breaker. When you see me, you're seeing excellence and that men don't have a hold on the word 'excellence'."^[68] Today, Ana runs the hip-hop collective Full Circle Productions.^[67]

B-girl Terra is another notable b-girl on the scene. She is a nine year old b-girl based in the UK and breaks with the UK breakdancing troupe Soul Maverick.^[69] She has been

“I think the issue of gender imbalance on Wikipedia makes me more likely to edit pages just because I don't think it'd be fair to the readers (audience) to get just the male perspective on a topic. But, I think if more female editors whether it be professors, doctors, or even college students like myself willingly participate in editing these wiki pages, it would create an even more diverse sense of community.”

(student communication, September 20, 2015)

“I'm sure they have a program that alerts the author of the edits but it is a tad bit scary that anyone can go in and make changes to the content. On the upside, it is a bit like the software industry when they share their information - they are capable of vast improvements by drawing input from a diverse forum.”

“I was surprised that Wiki editing was so easy and quick! I really thought that was going to be a long, drawn out process. I also understand now why Wiki[pedia] is not a credible source. I mean, you could edit these pages to say just about anything!”

(Student communications, February 4, 2016)

“I would have never guessed that a single page on Wikipedia could have three years of conversation that got it to where it is today.”

(Student communication, February 4, 2014)

Ask a Visiting Expert

Students create questions for expert

A “real-world” expert joins in online discussion, responds to questions

Students ask follow-up questions



Questions from Group 1

Created by [redacted] on Mar 24, 2015 10:09 PM [Subscribe](#)



- 1) What, in your opinion, has been the biggest positive change you've seen evolve in your time in the publishing industry? What has been the biggest "negative" change?
- 2) Are we providing LFLs in multiple languages in Minnesota to reach our non-English speaking communities?

Thank you, Margret, for giving us your time and sharing your expertise!

[Reply to Thread](#)

Filter by: [Unread](#) [Flagged](#)

Show: [Threaded](#)



Margret Aldrich

March 25 at 7:52 PM

1. I'd say that the internet is the best AND the worst change to the industry!

For editors, the internet has made things so, so much easier--we're able to contact writers virtually and research topics online. I remember going to the Central Library downtown to hunt down little details when factchecking a manuscript or calling the library "hotline" with factual questions.

However, a *little* of the romance of publishing and print books have been lost with email and e-books. Five years ago, there was a huge scare that ebooks and self-publishing would make traditional publishing obsolete. That has now turned around--it looks as though print books are started to be coveted more than ever now.

2. There are Little Free Libraries all over the world that include books in many different languages.

What I see in my own LFL and others I've visited in the United States is that people contribute books in other languages. A community garden LFL in New York is especially good at this. I regularly include kids' books that feature both English and Spanish text in mine.

Some people also have "themed" LFLs on a specific topic--gardening books, kids' books, or a specific language, like Spanish. I'd love to see an Anishinaabe or Hmong LFL in the Twin Cities.

[Reply](#)



[redacted]
March 26 at 11:18 PM

Margret - Your answer to number one is interesting. I work at a public library, and we went through the ebook scare, too. Our circulation of ebooks increases all the time. Yet I think people are still enchanted with printed books and tend to use both types.



Amelia Foster ▾

Oct 8, 2015 1:54 PM

1. What has most surprised you about working in publishing? Were there simple things you did not expect, or things which did not function as you thought they would?

One of the most surprising thing about I've learned about publishing is returns. As I mentioned in the last thread, bookstores place orders through our distributor, Consortium. What I never realized before is that bookstores can return unsold books for a full refund. It makes predicting sales (and processing the subsequent royalties authors receive) a very tricky process. It's one of the ways bookstores can stay in business, but I'd love to learn more about how that came to be the norm.

I've also been surprised to learn how little authors make. I don't mean to be discouraging, but very few authors even earn back their advance, which is seldom more than a few thousand dollars for a book. Some authors are very popular overseas and/or in translation, and it's possible for a book to be more profitable through selling rights to translate than through selling print copies.

2. Most people love what they do, but there are moments when you just want to pull your hair out. What do you dislike most about being a publicist and why?

I had mentioned in an earlier thread that I most enjoy sharing in authors' successes, so I'd say that the reverse can be the most challenging part of my job. Book publicity is unpredictable and ultimately out of my hands. It's my job to make sure the book ends up with the right people who might be interested in reviewing it, but there are no guarantees. Print newspapers have been struggling, and book sections have been eliminated in several daily papers, so sometimes it's challenging to get an author the kind of publicity you had both hoped for.

← Reply



~~Mya [redacted]~~ ▾

Oct 10, 2015 5:08 PM

For our class we've been reading Merchants of Culture (<http://www.amazon.com/Merchants-Culture-Publishing-Business-Twenty-First/dp/0452297729>) which explained some of the book return process. I was surprised as well. Interesting that working in publishing, it's still not so well known that you were also surprised. (I hope that sentence makes sense...)

"very few authors even earn back their advance" Wow. I mean, I realize authors don't really make much unless they're essentially the pro-athletes of writing (and maybe not that great even then. I remember reading an article by a well-known and successful sci-fi author who was saying he only makes about 55k.) It's shocking to hear they aren't even paying the advance back. Do most publishers want repayment on the advance? Or do they keep it regardless?

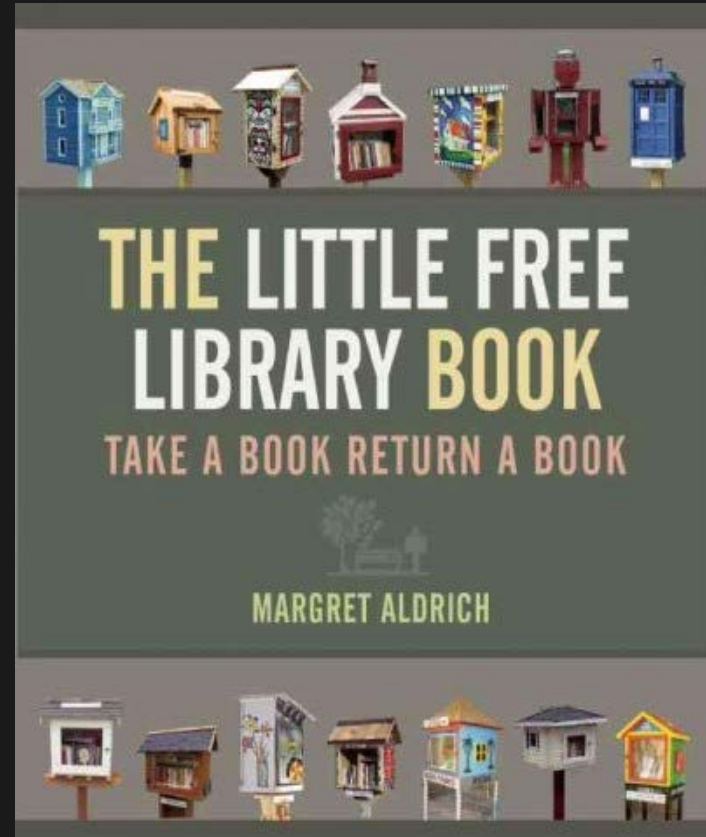
← Reply

Presenter Synergy

Author



Publicist



Guest Speaker Comments

“This has been great. The questions about [book] distribution were really smart. These students are onto something.”

(publicist Amelia Foster, personal communication, October 9, 2015)

“I liked that the online format gave everyone an opportunity to contribute to the discussion and gave them time to be thoughtful and meaningful with their comments”

(author Margret Aldrich, personal communication, April 23, 2015)

Student Feedback

Best thing about the course:

“The guest speakers, and the exemplary teacher interaction.”

“Before the beginning of this class, I at first didn't know the first thing about the process and market of book publishing. I learned a lot from the personal experiences of Amelia Foster and Margret Aldrich during the guest speaker discussions. I'm also fascinated by how the state of the publishing industry is constantly in flux, as well as the effect that new technologies are having on the market.”

(Student communications, December 4, 2015)

Social Media Plan Assignment

Students work in small groups

Students create a group charter

Select a small business or nonprofit

Research the organization and relevant literature

Completed social media plan is delivered to “client”

Minnesota Assistance Council for Veterans

360 Robert Street N, #306
St Paul, MN 55101



OBJECTIVE

- Increase awareness about MACV and the programs provided to help veterans.
- Expand reach to potential clients and provide easy access to information.
- Destigmatize asking for help and promote success stories.
- Engage with partner organizations, and improve communication with influencers and media.
- Increase donations at a low cost.
- Help the public identify veterans in need of assistance.
- Increase website traffic, social media followers, and event attendance.

AUDIENCE

BRANDING

- Using visuals such as photos, video, and infographics lift engagement by getting followers to stop on the post to view the visual content, and it increases the possibility of likes and shares.¹

INCREASING FOLLOWER GOALS

Platform	Current Number of Followers	% Increase over 52 Weeks	Total Followers After 52 Weeks
Blog on MACV Website	0	200%	200
Facebook	1,051	30%	1,366
Twitter	29	500%	174
Google+	0	200%	200
LinkedIn	0	100%	100
Instagram	0	100%	100
YouTube	0	100%	100

References

- Association of College and Research Libraries. (2015). *Framework for information literacy for higher education*. Retrieved from <http://www.ala.org/acrl/standards/ilframework>
- Boling, E. C., Hough, M. Krinsky, H., Saleem, H., Stevens, M. (2012). Cutting the distance in distance education: Perspectives on what promotes positive online learning experiences. *Internet and Higher Education, 15*, 118-126. doi:10.1016/j.iheduc.2011.11.006
- Dixon, M. D. (2010.) Creating effective student engagement in online courses: What do students find engaging? *Journal of the Scholarship of Teaching and Learning, 10*(2), 1-13. Retrieved from <http://www.iupui.edu/~josotl>
- Du, J., & Durrington, V. A. (2013). Learning tasks, peer interaction, and cognition process: An online collaborative design model. *International Journal of Information and Communication Technology Education, 9*(1), 38-50. doi:10.4018/jicte.2013010104
- Fink, L. D. (2013). *Creating significant learning experiences: An integrated approach to designing college courses* (2nd ed.). Hoboken: Jossey-Bass.
- Haughey, M. (July 2003). Principle-based technology and learning environment design. *NLII 2002-2003 Annual Review*. Retrieved from <https://net.educause.edu/ir/library/pdf/NLI0361.pdf>

- Keengwe, J., & Schnellert, G. (2012). Fostering interaction to enhance learning in online learning environments. *International Journal of Information and Communication Technology Education*, 8(3), 28-35. doi:10.4018/jicte.2012070104
- Lester, J., & Perini, M. (2010). Potential of social networking sites for distance education student engagement. *New Directions for Community Colleges*, 150, 67-77. doi:10.1002/cc.406
- Mackey, T. P. & Jacobson, T. (2011). Reframing information literacy as metaliteracy. *College & Research Libraries* 72(1), 62-78. Retrieved from <http://crl.acrl.org/content/72/1/62.full.pdf>
- Palloff, R. M., & Pratt, K. (2007). *Building online learning communities: Effective strategies for the virtual classroom* (2nd ed.). San Francisco, CA: Jossey-Bass.
- Small, R. V., Arnone, M. P., Stripling, B. K., Hill, R. F., & Bennett, B. (2012). The three C's of distance education: Competence, creativity and community. *School Libraries Worldwide*, 18(2), 61-72. Retrieved from <http://www.iasl-online.org/publications/slw/index.html>
- Stodel, E. J., Thompson, T. L., & MacDonald, C. J. (2006). Learners' perspectives on what is missing from online learning: Interpretations through the community of inquiry framework. *International Review of Research in Open and Distance Learning* 7(3). Retrieved from <http://www.irrodl.org>



<https://lawmrh.files.wordpress.com/2010/07/rotary-telephone-receiver-off-the-hook-uid-2.jpg>