Make It Pop
Integrating Visual Literacy into Your Teaching “Songbook”

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Visual Literacy

Define image need
- Generate ideas
- Sources
- Types & formats
- Research
- Select
- Organize
- Identification
- Discovery
- Observation
- Related text
- Contexts
- Meanings
- Understanding
- Source reliability
- Effectiveness
- Aesthetics
- Manipulation
- Communication
- Accuracy
- Visual thinking
- Impact
- Technology use
- Project purpose
- Design choices
- Creative reuse
- Experimentation
- Graphic representations
- Documentation
- Intellectual property
- Copyright
- Privacy

Use images effectively
- Use images ethically & cite visuals
- Create visuals
- Media
- Use images effective
- Communication
- Technology use
- Project purpose
- Design choices
- Creative reuse
- Experimentation
- Graphic representations
- Documentation
- Intellectual property
- Copyright
- Privacy
Picture
Superiority
Effect
Picture Superiority Effect

• Pictures are more easily remembered than words.
  – Access meaning more fully.
  – Processed more deeply in the brain.
  – Access both pictorial and verbal schemas.

• Example: See picture of a piano and think:
  – Piano, ivories, baby grand, etc.
"A set of abilities that enables an individual to effectively find, interpret, evaluate, use, and create images and visual media."

ACRL Visual Literacy Competency Standards for Higher Education
Activity 1

Presenting Information Visually
Examine the slide on your handout.

a) Circle the elements that could be represented visually.
b) Choose ONE element from the slide to depict. Sketch a visual for that element in the blank box to the right of the slide.
Checking Out Books

• How many books can you check out?
  – As many as you need (or can reasonably carry!)

• How long can you check out books?
  – For 28 days at a time
  – Renew through the Library Catalog
    • Remember to set up your PIN
  – Late fees are 25 cents/day.
    • Tip: Keep an eye on your account!
Undergraduate students

28 days

+ Renew online!
1 image = 1 idea
The visually literate student uses images and visual media effectively.

1. Uses images effectively for different purposes.
The visually literate student designs and creates meaningful images and visual media.

2a. Creates images and visual media to represent and communicate concepts, narratives, and arguments.
Tips from our "songbook"
Scholarly vs. Popular

**In-depth**, primary account of **original** findings written by the researcher(s)

- Author's **credentials are provided**; usually a scholar or specialist with subject expertise
- Audience: Scholars, researchers, and students.
- Graphs, charts, and tables; **very few advertisements** and photographs.

**General** information, purpose is to entertain or inform; **secondary** discussion of someone else's research; may include personal narrative or **opinion**

- Author is frequently a journalist paid to write articles, may or may not have subject expertise.
- Audience: General public; the interested non-specialist.
- Graphs, charts, and tables; lots of **glossy advertisements and photographs**.
‘Redneck religion and sh*t-kickin’ saviours?’: Gram Parsons, theology and country music

MICHAEL GRIMSHAW

Abstract

The country singer Gram Parsons (1946–73) has in the last decade been increasingly cited as a seminal influence upon the development of contemporary alt-country and the roots/alt-country revival. This article critiques Parsons and his music within the realm of contextual theology, using him as a bridge to examine the wider issue of what a theology of country music might entail. Both Parsons and Country Music in general are strongly religious in language, ethos and culture, yet the theology articulated both explicitly and implicitly is not evangelical as those outside the genre and culture might assume. Rather, the theology of country music involves a gospel of liminality, a theology of redemptive transgression that is expressed in ‘white spirituals’ where the song is a locus of grace. The article asks if Parsons was a locus of grace, are his songs those of liminal presence, does country music employ a theology of redemptive transgression?

Within the world of contemporary theology is a phrase that arose in the early 1970s: ‘contextual theology’. This phrase is used to describe attempts to locate the Christian narrative primarily within particular locations or communities. It stresses the need to use the local and particular to evaluate the universal and universalistic claims of the religion, its institutions and theology. This ‘theology from below’ (i.e. from the people) was needed because what is often presented as universal (i.e. non-contextual) theology is actually itself a contextual reaction (often over centuries) that is implicitly and (often explicitly) North Atlantic (i.e. North American and European) in ideology, focus and implications. It is against this imposed hegemony (often criticised as white and imperialist) that contextual theology arose as a contested discipline. Christianity, it claims, is primarily that which is articulated in and through the culture of those on the margins of academic and orthodox, institutionalised Christianity and theology; its narrative and articulators are those often excluded from traditional discourse. These counter-narratives and articulations are therefore found in what can appear unlikely or contested places and expressions, for contextual theology is primarily a lived theology — the ‘god talk’ of those who are not professional theologians or even, it may be said, ‘orthodox’ Christians.

Contextual country?

Even so, to associate the term ‘contextual theology’ with the ‘hard-livin’ life’ and music of the southern singer-songwriter Gram Parsons (1946–1973) might seem on
Research as a conversation
Research as a conversation
Examine the image and metadata.

a) Write down all of the questions that come to mind.

b) Share with your neighbor. What new questions emerge?
The visually literate student interprets and analyzes the meanings of images and visual media.

2. Situates an image in its cultural, social, and historical contexts.
Tips from our “songbook”
1. What do I see?
2. What is going on?
3. Why do I think this image was created?
1. What do I see?

2. What is going on?

3. Why do I think this image was created?
Pizza a la Mode

In many varieties, Italy's famous pie now rivals the hot dog in popularity.

By HERBERT MEYERMAN

One of the first pizza pies sold in the United States was baked some fifty years ago by a 10-member pizza-making organization known as the Pizza Lovers at 1295 Spring Street in the Little Italy section of New York. Today there is a lot of pizza to choose among-a selection that would have amazed the pizza lovers, and things that look like pizza have been digested in this country. Pizzas may never replace hot dogs as the great American dish, but their amazing variety will certainly prompt a question: Why pizza and not a hot dog? America, where is the answer?

The answer is in the growing number of Americanized Italian origin, ended by advertising and advertising agencies that are not only successful in this country but have also successfully promoted the American way of life in other countries. The advertising, of course, is not the only reason for the growing popularity of pizza. The taste of the pizza is just as important, and a well-advertised pizza can create an instant demand where there was none before. The advertising of the pizza is not only successful in this country but have also successfully promoted the American way of life in other countries.

Pizza is a versatile dish that can be made in a variety of ways, from simple margherita to more complex gourmet creations. It can be enjoyed as a main course or as a side dish, and it pairs well with a variety of sides, such as pasta, salad, or even a simple green salad. It can be served hot or at room temperature, making it a flexible option for any meal. Whether you prefer a thin crust or a thick, fluffy pizza, there is a style to suit your taste. And with the endless possibilities for toppings, from traditional pepperoni and cheese to more adventurous combinations, pizza is a dish that can be enjoyed by people of all ages and tastes.
How come this brimming land of plenty should produce the leanest, fittest-looking men and slimmest-waisted women in the world?

Today's Americans keep slender and fit through their wholesome, up-to-date eating habits. They select the lighter, less filling foods from a choice that's vastly rich and varied.

Today's Pepsi-Cola goes right along with this sensible trend in diet. Reduced in calories, never heavy, never too sweet, Pepsi-Cola refreshes without filling.

Have a Pepsi—the modern, the light refreshment.

Pepsi-Cola
The Light refreshment
Why? When? Where?
Economic conditions?
Political conditions?
Social structures?

What message?
What is included?
What isn't included?

Who is the audience?
What is the desired effect?
Activity 3

Analyzing the Aesthetic Qualities of Images
Look at the infographic “What Happens in an Internet Minute.”

a) What is one thing you like about the image?
b) What is one thing you don’t like about it?
What Happens in an Internet Minute?

And Future Growth is Staggering

Today, the number of networked devices
= the global population

By 2015, the number of networked devices
= 2x the global population

In 2015, it would take you 5 years
to view all video crossing IP networks
each second
The visually literate student evaluates images and their sources.

2. Evaluates the aesthetic and technical characteristics of images.
Global revenue of the music industry from 2002 to 2011 (in billion U.S. dollars)
Global revenue of the music industry from 2002 to 2011 (in billion U.S. dollars)
Tips from our “songbook”
Where does your eye go?
The US produces **7.46** million barrels a day

The US consumes **20.8** million barrels a day

US Oil Production vs. Consumption
Currently, domestic production and consumption is drastically out of kilter with only a handful of states actually pumping out a significant amount of fuel for national consumption.

Source: Energy Information Administration
Repetition
Which element(s) are repeated?
Design Toolbox

Repetition
Alignment
Color
Font/Typography
Composition

Contrast
Proximity
Space
Shape
Image Choice
Special Collections in the Pride Library:
The Closet Collection and The Queer Graphica Collection

Sarah Barriage and Margaret McEachrean
Pride Library, University of Western Ontario

OBJECTIVES

In recent history, LGBTQ materials have typically been left out of many library collections, including those of academic libraries. This marginalization of LGBTQ materials can also be seen in the structure of LC subject headings and classification schemes, which are persistently biased in favor of heteronormativity.

In most libraries, collections of works with homosexual themes are often catalogued simply under the subject heading “gay fiction” or “lesbian literature.” This can pose significant limitations for scholars or others attempting to access materials which address specific themes within this area.

We seek to address these limitations through our work on the Closet and Queer Graphica Collections. By developing unique subject terms and assigning them to the materials contained within these special collections, we are attempting to rectify the marginalization of these materials by increasing access to them.

OVERVIEW

The Closet and Queer Graphica Collections are two of several special collections at the Pride Library, an academic LGBTQ resource centre at the University of Western Ontario. The Closet Collection consists of nearly 1200 erotic (and predominantly homosexual) pulp fiction novels, many of which were produced under the pseudonym “t. E. Rosso.”

The items were part of a private collection donated anonymously to the Pride Library some time after the collector’s death. Work on organizing this collection began in the summer of 2010.

A classification scheme had to be devised from the ground up and unique shelf numbers created for the Closet Collection so that series could be collated. Shelf numbers were created using the initials of the publisher’s name, the series name, and the number itself. Items are then organized alphabetically by the publisher’s initials, and within each grouping they are organized by the series number.

Subject analysis is currently being undertaken on these novels, with volunteers collaboratively developing an indexing language. Unlike the subject analysis done in most libraries which looks for the one concept that best describes as item’s content, pre-coordinate depth indexing has been chosen as the best way to provide access to the Closet Collection, as it attempts to include any and all of the topics covered within an item.

Free-indexing is also being used for the Closet Collection. No controlled indexing language had been found adequate, and natural language indexing limited indexers to terms found within the text. The nature of the items being indexed does not lend itself to natural language indexing because concepts that should be identified as descriptors may only be expressed indirectly within the text. For example, in the novel Mr. Fancy-Fantastics, characters used a sexual pleasure-enhancement device referred to in-text as “the tickler.” This item is more commonly known as a cock-ring. Free-indexing allows the indexer to substitute the more commonly-known term (or a synonym) for the term found in the text.

THE QUEER GRAPHICA COLLECTION

The Queer Graphica Collection consists of comic books, graphic novels, manga, zines, bifilography, and critical works that cover a wide range of topics, including AIDS education, erotic art, bisexuality, substance abuse, homophobia, and gender satire. Items were chosen for inclusion in this collection based on the extent to which their contents incorporated comic book-style art or discussed items of this nature. As of December 2011, this collection consisted of over 160 items, with more items being donated on a regular basis.

Many of the items in the Pride Library’s collection have already been integrated into the Western Libraries catalogue. The Pride Library is able to add up to ten subject terms to each of these items, in addition to the traditional Library of Congress subject headings assigned during the cataloging process. Thus, work on the Queer Graphica Collection involved assigning appropriate subject terms to each item.

The first phase of this project was to identify which subject terms were appropriate for inclusion in this collection. In the second phase, each item was examined and assigned subject terms based on its content. Both the title of the items and the graphical content were considered when developing subject terms. Both depth-indexing and free-indexing were used in the development of subject terms. Attempts were made to maintain some level of consistency in the development of the subject terms. However, as there was great variation in the content of the items, the subject terms reflected this.

THE PRIDE LIBRARY

We would like to thank Professor James Miller (pictured above), founder and director of the Pride Library, for having the dedication and vision needed to make the Pride Library a reality. We would also like to thank all of the volunteers and work-study students who have contributed to these projects, as well as the donors who made access to these materials possible.

ONGOING CHALLENGES

The Closet and Queer Graphica Collections are fine collections that explore – and cross – many of the boundaries of human sexuality. As we catalogue this material, we are working to provide access, but also to protect and respect the collections: preserving them for scholarship and use that rises above the humor, fun, and sleaze the items can provoke.

Work on these projects has proved challenging. Our main concern is that of accuracy. How well does the indexing language being developed for the Closet Collection capture the cultures represented within this collection? Are the subject terms assigned to items in the Queer Graphica Collection accurate and meaningful? These questions are particularly pertinent when we consider that the majority of the individuals working on this project are heterosexual in orientation.

However, just as professional cataloguers work with a wide variety of material that may or may not fall under their subject expertise, we have done our best to assign terms and develop an indexing language that we feel represent the content within each of the items. Even if our work on these collections has not been perfect, we have still achieved our goal of increasing access to the items contained within them.
Cornell’s databases & journals
Cornell’s ebooks
Summon
Cornell’s print books
Concept Maps for Research Topics

- Topic/Main Idea
- Related Issue
- Related Issue
- Detail/example
- Related Issue
- Detail/example
- Related Issue
- Detail/example
- Related Issue
- Detail/example
Constructing Knowledge: Sources, Topic, Information, Resources, Subject, Understanding, Learning, New, Different, Specific, Reliable, Internet, Library, Paper, Study, Area, Gain, Process, Deeper, Gathering, Relevant, Support, Develop, Create, Writing, Fact, Manner, Discover, Certain, Writing, Different, Specific, Reliable, Internet, Library, Paper, Study, Area, Gain, Process, Deeper, Gathering, Relevant, Support, Develop, Create, Writing, Fact, Manner, Discover, Certain.
slide:ology
The Art and Science of Creating Great Presentations

presentation zen
Simple Ideas on Presentation Design and Delivery
2nd Edition

Garr Reynolds
Visual Literacy Standards in Higher Education: New Opportunities for Libraries and Student Learning

Denise Hattwig, Kaila Bussert, Ann Medaille, Joanna Burgess

Abstract: Visual literacy is essential for 21st century learners. Across the higher education curriculum, students are being asked to use and produce images and visual media in their academic work, and they must be prepared to do so. The Association of College and Research Libraries has published the Visual Literacy Competency Standards for Higher Education, which, for the first time, outline specific visual literacy learning outcomes. These standards present new opportunities for libraries to expand their role in student learning through standards-based teaching and assessment, and to contribute to campus-wide collaborative efforts to develop students’ skills and critical thinking with regard to visual materials.

Introduction

Today’s college students live in a visually rich, screen-based world. They regularly encounter and create meaning and knowledge through images and visual media. Yet this participation in a highly visual culture does not in itself prepare them to critically engage with visual information.
What is one thing you learned today that you can put into practice?
Slide 1:
Sisters performing at the microphone at the Grand Ole Oprey by E. Clark, via LIFE hosted by Google Images.

Slides 2 and 57:

Slides 3-5:
Piano by Y. Tamaki, via Flickr (CC BY-NC-ND 2.0).

Slide 12:
(365+1)/365 - One Last Bright Idea by D. Wilkinson, via Flickr (CC BY-NC-SA 2.0).

Tips from Our Songbook:
Quarter and eighth notes on a score, via Flickr (CC BY 2.0).

Slide 17:
Popular Music cover, via Cambridge Journals Online; Rolling Stone issue 1040 cover, via rollingstoneauthentic.com.

Slide 18:
Nahsville Best Music Scene in Rolling Stone, via nashvillescene.com.

Slides 19-20:
The Parlour by S. A. Lee, via Flickr (CC BY-NC-SA 2.0).

Slide 28:
Radio Singer & Comedia Minnie Pearl Entertaining with Gov. Frank G. Clement and his wife and Mitch Miller at the Grand Ole Opry by Y. Joel, via LIFE hosted by Google.

Slides 31 and 33:
Bread line beside the Brooklyn Bridge approach by Farm Security Administration: Office of War Information Photograph Collection, via Library of Congress Prints and Photographs Division.

Slide 35:
Brian with the Flintstones, New York City by N. Goldin, via ARTstor.
Slide 41:
Internet Minute Infographic by Intel Free Press via Flickr (CC BY 2.0).

Slides 43-44:
Global Revenue of the Music Industry from 2002 to 2011, via Statista.

Slide 48:
U.S. Oil Consumption vs. Production by GDS Infographics, via Flickr (CC BY 2.0).

Slide 49:
Kittens by Pieter Lanswer, via Wikimedia Commons (CC BY 2.0)

Slide 50:
Ballooning CEO Salaries and Mass Layoffs by GDS Infographics, via Flickr (CC BY 2.0).

Slide 51:
Hammer by dhester, via Morgue File.

Slide 52:
CLA/PLG Pride Poster Presentation-1 by Pookitoots, via Flickr (CC BY-NC-SA 2.0)

Slide 58: