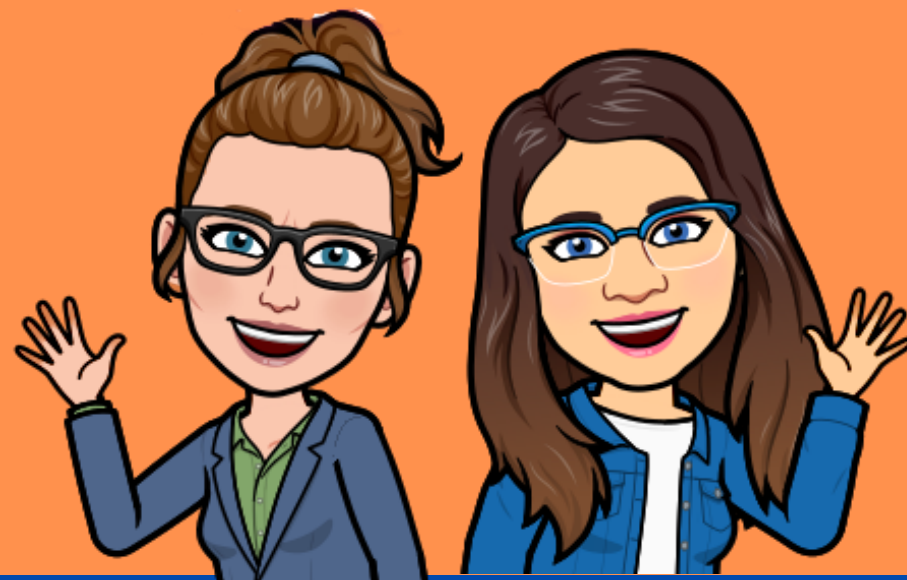


CRISIS TEACHING & ACTIVE LEARNING BEYOND THE PANDEMIC

LOEX 2021

Heather Adair
Instruction Librarian
adair@shsu.edu



Ashley B. Crane
Research & Instruction
Librarian
abc064@shsu.edu



NEWTON GRESHAM LIBRARY
SAM HOUSTON STATE UNIVERSITY

TODAY WE WILL:

- Define crises and investigate how they impact instruction
- Identify learner and instructor needs during crisis
- Explore using information literacy instruction to strategically meet learner needs
- Examine active learning as a delivery method
- Discuss how lessons learned during crisis teaching might frame future instruction

IDENTIFYING CRISES

A crisis is...

an event or situation that arises suddenly or reaches a tipping point in its severity that significantly disrupts lives and that may have long-term, harmful consequences on individuals or groups.

Adapted from: Taylor, J. (2020, March 19) *Under the microscope: What is a crisis?* Psychology Today.

<https://www.psychologytoday.com/us/blog/the-power-prime/202003/under-the-microscope-what-is-crisis>

Hurricane(s)

Personal
Crisis

Pandemic

Human
Loss

Winter
Ice Storm

Social
Unrest

Industrial
Accident

CRISIS TEACHING IS...

a transformation born of necessity that forces instructors to investigate, adapt, and employ new instructional strategies and educational tools in a short period of time with little training or support

A REOCCURRING THEME

Communal Crisis

- Can be local, national, or international
- Affects involved individuals
- Affects non-involved individuals based on the event's magnitude and scale or shared identities

Individual Crisis

- Personal
- Often hidden
- Affects a limited group of people

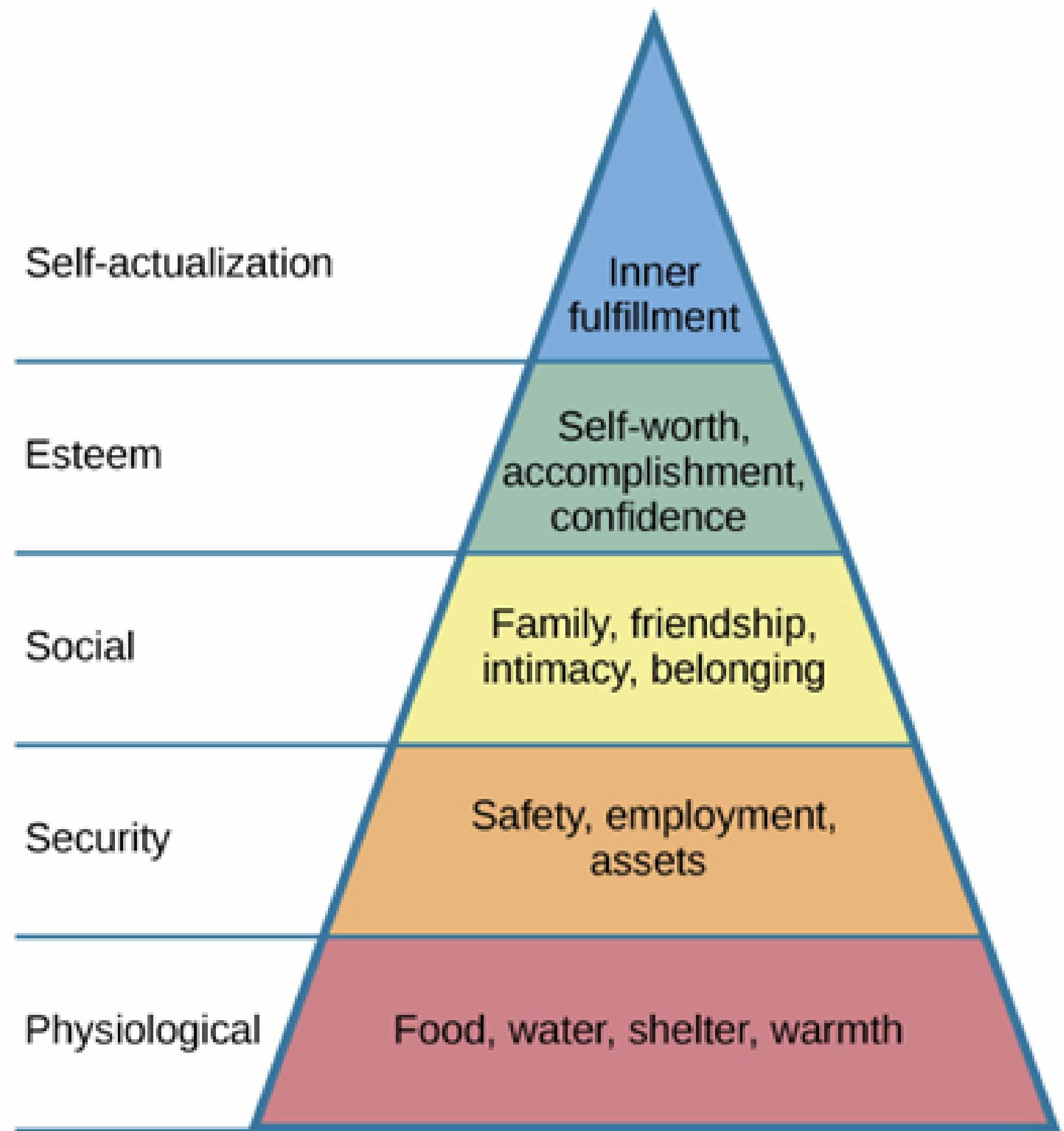


PRINCIPLES OF CRISIS TEACHING

- Be aware
- Do something
- Know your students
- Build community
- Mind the cognitive load
- Maintain mutual authentic expectations



MASLOW'S HEIRARCHY OF NEEDS



PADLET

INSTRUCTOR & STUDENT NEEDS



http://bit.ly/TDC_P1



OUR CONTEXT

Library Instruction Sessions

- By course instructor request
- Synchronous
 - Single or multiple session
- Asynchronous
 - Stand-alone lesson
 - Video tutorials
 - Research Guides

Credit-Bearing Undergraduate Course

- Face-to-Face (with remote attendance option)
- Hybrid
 - Synchronous & asynchronous components

by Ashley Crane, Heather A... · August 23, 2020

InfoLit IRL


Close your eyes and think back. Can you remember a time when you needed information outside of your school or academic life? What question were you trying to answer? How did you go about seeking out the information you needed? How did you decide you had enough information to address your need?

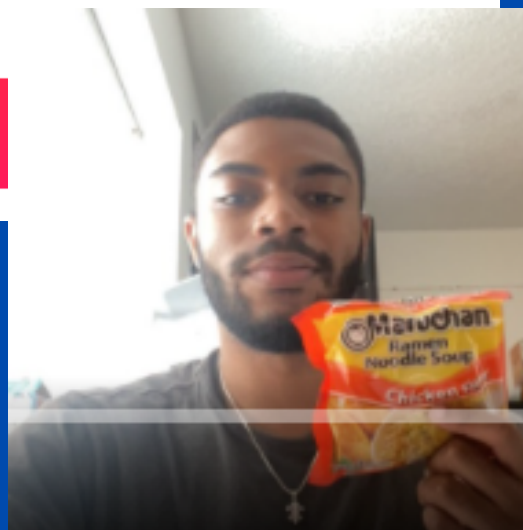
Tasks:

- Share your memory with the class by creating a short Flipgrid video. Be sure to answer questions listed above.
- Learn more about your classmates and their information literacy experiences by watching three other videos.
- Respond to one classmate's video with: a "Thank you for sharing" statement an "I liked/found interesting/can relate to/enjoyed _____ while listening to your memory" statement an "I wonder _____" statement or question

*Note - It is important not to judge individuals by their need for information. Everyone of us comes from a different background and experiences. Our information needs will differ, but that doesn't make them any less insignificant.

[Show less](#)

 Record a Response



OUR APPROACH TO INFORMATION LITERACY

The ACRL Framework

- Addresses academic skills
- Enhanced by the
 - ISTE Standards for Students & Educators
 - AASL National School Library Standards

Real-World Connections

- Increases engagement
- Fosters 'authentic learning'
- Creates neural connections
- Engages prior knowledge and/or experiences

ACTIVE LEARNING IS...

generally defined as *any*
instructional method that *engages*
students in the learning process.

ACTIVE LEARNING IN ACTION

Check for updates

sempre: MUSIC & SCIENCE
SAGE

Research Article

People Experience Different Emotions from Melancholic and Grieving Music

Lindsay A. Warrenburg

Abstract
Two behavioral studies are reported that ask whether listeners experience different emotions in response to melancholic and grieving musical passages. In the first study, listeners were asked to rate the extent that musical passages made them feel positive and negative, as well as to identify which emotion(s) they felt from a list of 24 emotions. The results are consistent with the hypothesis that listeners experience different emotions when listening to melancholic and grieving music. The second study asked listeners to spontaneously describe their emotional states while listening to music. That analysis was conducted in order to find any underlying dimensions of the identified responses. The analysis revealed the finding that melancholic and grieving music led to different feelings states, with melancholic music leading to feelings of Sad/Melancholy/Depressed, Reflective/Nostalgic, Rain/Dreary Weather, and Relaxed/Calm, while grieving music led to feelings of Anticipation/Uneasy, Tension/Intensity, Crying/Distraught/Turmoil, Death/Loss, and Epic/Dramatic/Cinematic.

Keywords
Experienced emotion, grief, melancholy, music, sadness

Submission date: 03 April 2020; Acceptance date: 10 November 2020

Introduction
Sadness appears to have a special attraction for researchers. Music-related sadness accounts for 23% of all of the passages used in studies of music and emotion—more than any other emotion, including happiness and fear (Warrenburg, 2020a). Part of the appeal of sadness as a research topic is related to the paradox of enjoyable sadness—the fact that sad music is able to induce positive emotions—which has attracted philosophical commentary and speculation from ancient to modern times (Levinson, 2014).
When people listen to music, they can both perceive emotion in the music and experience emotion from the music. A person may listen to a cello suite and think that the music sounds melancholic, for example. In this case, they perceive the music to be expressing a certain emotion: melancholy. As they listen to this mournful cello, however, they may experience nostalgia, tenderness, peace, melancholy, or a combination of these emotions. Sometimes listeners may perceive and experience the same emotions from listening to a piece of music, but at other times, the perceived and experienced emotions may not match. The difference between perceived and experienced emotion is of special interest to researchers of sad music because, although many people may view the music as expressing sadness, people's emotional reactions to the sad music vary widely. In fact, it is known that people experience both positive and negative emotions from sad music (Eerola & Peurbaev, 2016). Researchers often wonder, then, what it is about sad music that makes it so unique.
Musical sadness, as previously defined, may in fact be a synthesis of more than one emotional state (Eerola et al., 2017; Huron, 2015; Laukka et al., 2013; Quinto et al., 2014; Taruffi & Koelsch, 2014; van den Toel, 2016). In other words, rather than having a single broad category of sad music, it might be possible to identify multiple sad affects. This body of work has also indicated that the experience of listening to sad music may vary widely across people. Research by Tuomas Eerola, Henna-Riikka Peltola, and Jonna Vuoskoski, for example, has called attention to the

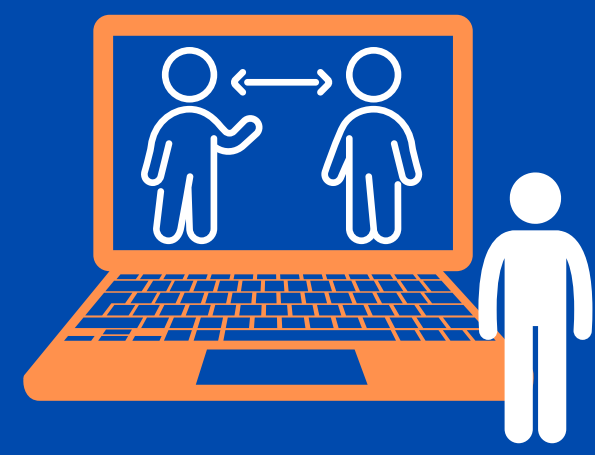
¹ School of Music, Ohio State University, Columbus, OH, USA

Corresponding author:
Lindsay A. Warrenburg, School of Music, Ohio State University, Weigel Hall, 1866 College Rd N #110, Columbus, OH 43210-1132, USA.
Email: lindsay.a.warrenburg@gmail.com

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Kami

- SM** a month ago
Color Key: group highlight=red, group underline=green; sarah=turquoise, zoe=purple, cane=orange
- HF** 22 days ago
The research question is probably more concisely stated on bottom of page 2 / top of 3. I highlighted it for your reference. (Though what you selected works, too.)
- CQ** a month ago
Melancholic: Reminiscent, Blue
- CQ** a month ago
Emotions: Reactions, Sentiment
- CQ** a month ago
Listeners: Viewers, Subjects
- SM** a month ago
Melancholic- sad, moody
- SM** a month ago
Listeners- audience, people
- SM** a month ago
Emotions- feelings, experiences
- CQ** a month ago
Musical Passages: Songs, Lyrics



On-the-fly Hy-Flex

Need to build community



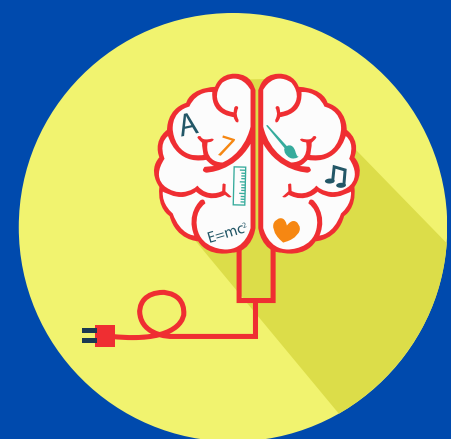
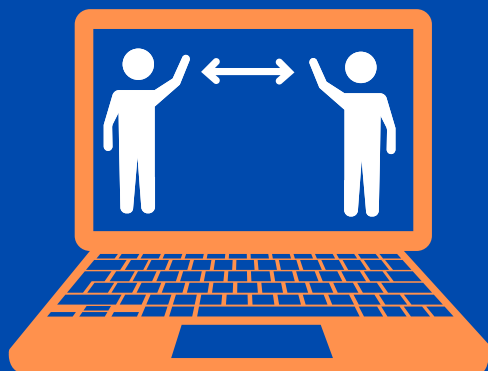
Grouping for sustained & purposeful work

Collaborative document analysis



ACTIVE LEARNING IN ACTION

Transition to a socially-distanced hybrid environment

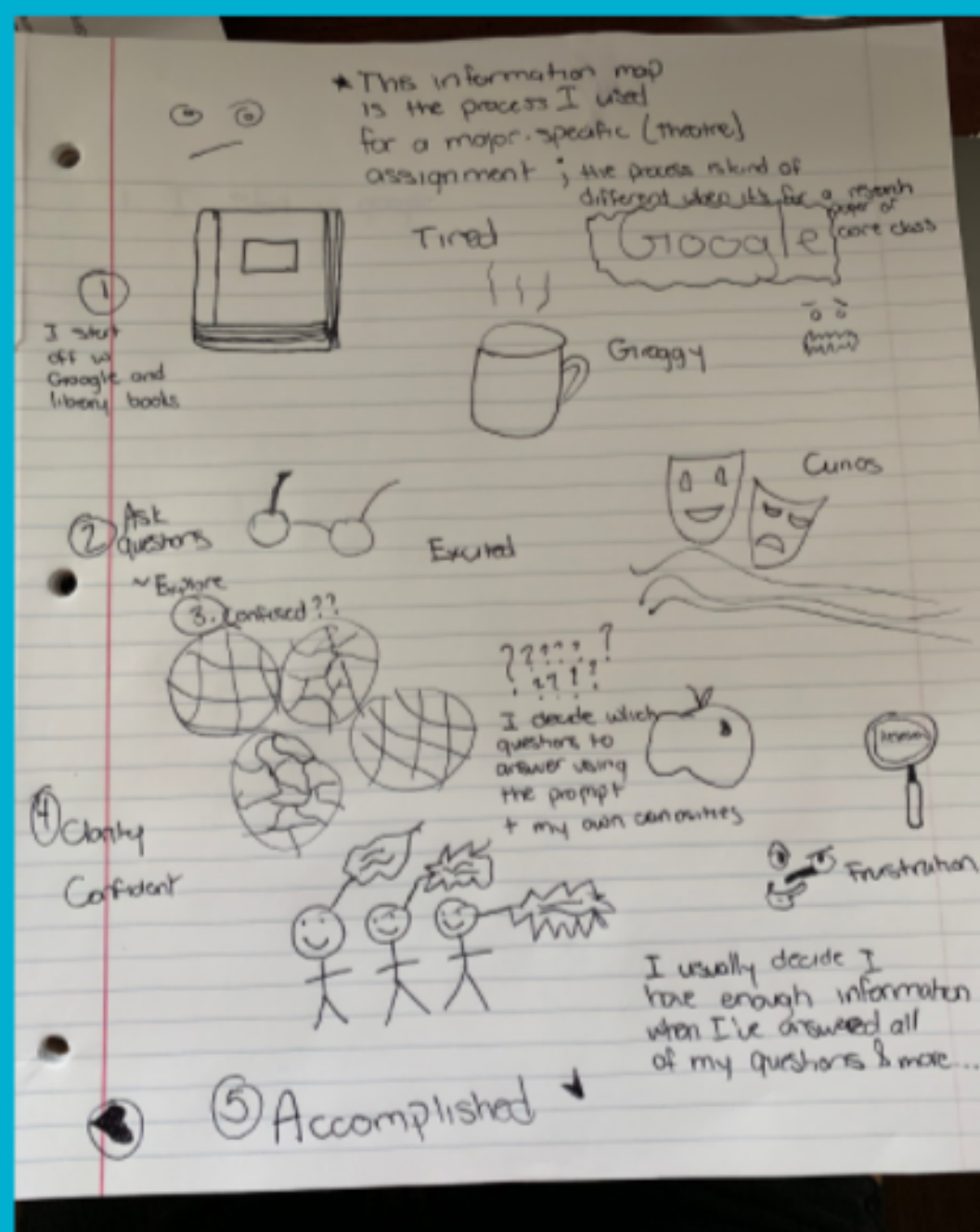
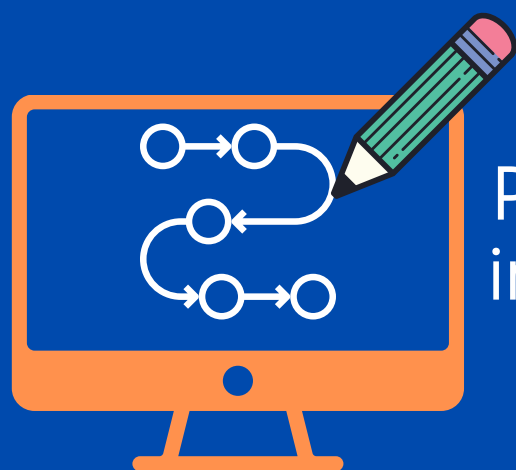


Need to connect to learners' individual prior knowledge

Need to create community between F2F and remote learners



Process drawings in a shared digital environment



Thank you for sharing your map. I could relate to the emotions you felt throughout the entire research process. I also liked how you included a picture of coffee below the word "tired." Coffee definitely helps me stay energized as well when I'm feeling tired. Also, I was wondering what made you feel curious during this process?

[Show less](#)

Thank you for sharing your thought process. I found it interesting that your thought process is a lot like mine; however, you have drawn in finer detail. I wonder if we manage to finish assignments in the same time span as well.

Thanks for sharing! I found very interesting how we have a similar emotions when we research information. I loved your pictures too! I was wondering how do you overcome the confusion stage and reach clarity?

PADLET

MATCHING STRATEGY TO NEEDS



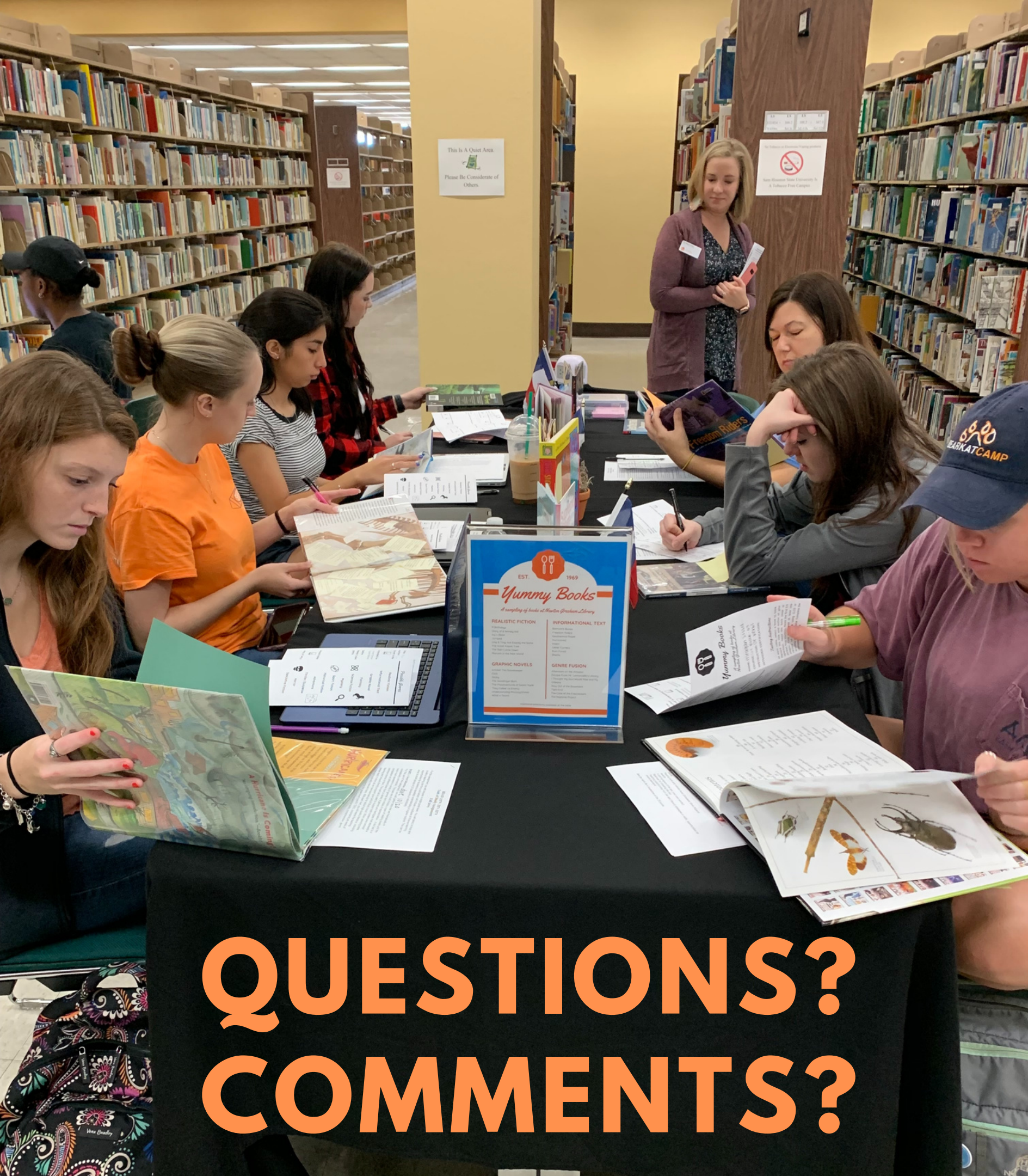
http://bit.ly/TDC_P2

FRAMING FUTURE INSTRUCTIONAL PRACTICES

Shift from crisis teaching to trauma-informed teaching

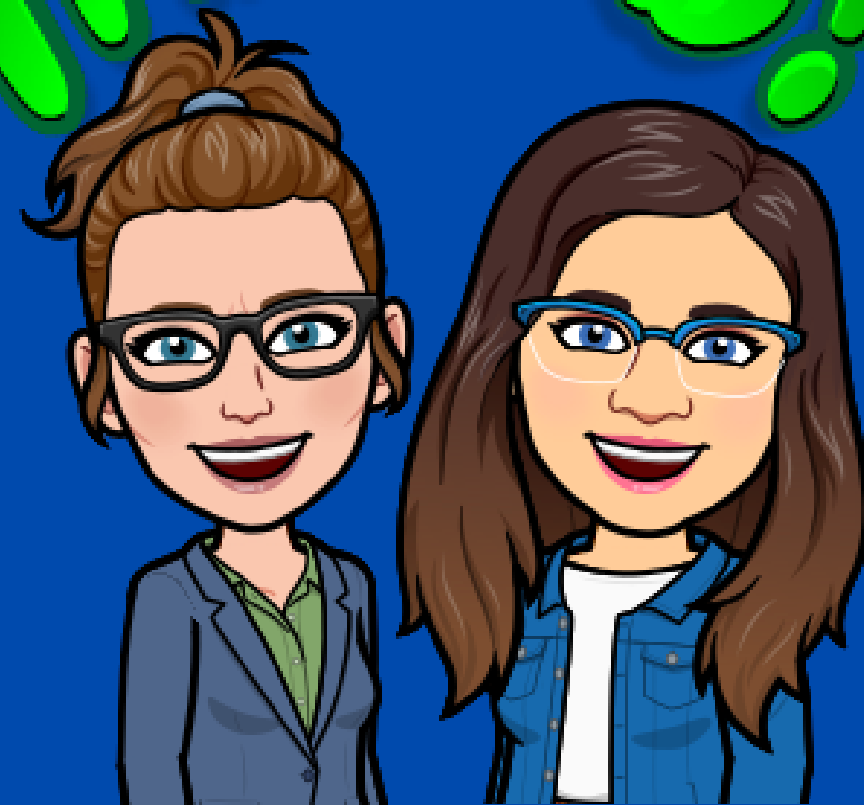
- Instructor / Librarian ability to shift focus
- Continued awareness of experiences and needs
- Space for community building
- Capitalize on new skills with grace
- Set and communicate mutual high expectations





**QUESTIONS?
COMMENTS?**

THANKS!



EMAIL ADDRESSES

adair@shsu.edu

abc064@shsu.edu



PRESENTATION
MATERIALS

http://bit.ly/Crises_LOEX2021



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