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GUIDING STUDENTS THROUGH CHOPPING CREATIVE WATERS: COLLABORATIVE PEDAGOGY TO EMPOWER ETHICAL CREATORS

KELSEY SHEAFFER, JESSICA KOHOUT-TAILOR

INTRODUCTION

Increasingly frequently, faculty are integrating projects that ask students to present research in ways other than text. In many English departments, these initiatives are referred to as "multimodal" projects, which ask students to present their research in multiple "modes," that is, image, sound, video, web. At Clemson University, a large, public institution, many first-year students are required to take a general education rhetoric and composition class that integrates their understanding of various modes of communication into a multimodal project. This multimodal project is scaffolded off of the previous writing and research assignments, but students are asked to extend their argument using multimodal composition strategies. The projects can take the form of videos, podcasts, op-eds, photo essays, and websites, and students are required to provide a Works Cited.

In the fall semester, several rhetoric and composition instructors asked the Learning Technologies Librarian and the Undergraduate Experience Librarian, which were newly created positions held by librarians in their first semesters at the institution, to provide instruction on the knowledge and skills students needed to ethically use media objects for these projects. In previous semesters, the librarians providing support worked independently with individual instructors to provide direct instruction and a tour of the library's digital creation studio, but did not collaborate with other librarians. As two librarians new to the institution, we began communicating to determine the best methods for supporting students and instructors. Through collaborative efforts, we worked to create a lesson that was student-centered and engaging through the use of active learning strategies while preparing them for real-world application.

MULTIMODALITY AND HIGHER EDUCATION

In higher education, there has been a shift in how to prepare students to be able to communicate effectively, focusing specifically on the multiple modes of communication (i.e. digital, visual, spatial, sonic). Multimodality refers to "a field of application rather than a theory" (Bezemer & Jewitt, 2010, p. 180) and in higher education can it manifest as multimodal pedagogy, multimodal student texts, and in content and methods (Bruer & Archer, 2016).

The use of multimodal assignments in first-year writing courses is increasingly common in the United States (Bruer & Archer, 2016). Researchers and instructors have grappled for decades with how best to prepare students to effectively communicate ideas and engage readers through the use of multiple modes. These assignments are also present outside of writing courses. As students interact and communicate through various modes both inside and outside the classroom, rhetoric and composition courses recognize the need for students to know how to create new and reusing existing multimedia effectively and ethically.

LIBRARY SUPPORT

Librarians are frequently called on to guide both instructors and students on copyright, whether through consultation sessions or in-class instruction. The ACRL Framework emphasizes the importance of understanding intellectual property laws, as well as the purpose and characteristics of copyright, fair use, open access, public domain (American College & Research Libraries, 2016). Instruction on copyright may be framed as information literacy instruction or as a component academic integrity sessions. Within information literacy, librarians may be asked to teach students about available resources or how to attribute sources. In addition, academic integrity sessions may include information on plagiarism and copyright is sometimes integrated within those sessions. Librarians may also support copyright literacy and instruction through instructional tools such as handouts, online content, or tutorials (Cheng & Winter, 2014) or by creating their own credit-bearing information literacy course that embeds copyright within its curriculum (Folk-Farber, 2016; Keener, 2015).

Regardless of the delivery, students need to understand the ethics in using sources and respecting intellectual property, as well as the creative resources that are available. Students are empowered as creators when they understand these rights and how they are contributing to the growing network of creative open work. As the landscape of higher education shifts to include more multimodal composition within the curriculum, librarians have a significant role in supporting students as they navigate different modes of communicating and understanding their own creative rights.

STUDENT-CENTERED PEDAGOGY AND ACTIVE LEARNING WITH CREATIVE COPYRIGHT

Student-centered pedagogy is often used as a catch-all phrase regarding teaching practices that places students at the center of the classroom. The role of the teacher is that of a facilitator of learning, where they guide and support students in their learning (Weimer, 2013). The teacher creates a learning environment that is conducive to learning, including providing learning opportunities for students to engage with content and participate in activities that allow them to construct their knowledge.

Active learning includes strategies where students are active in their knowledge creation rather than passive, empty vessels to be filled. Characteristics of active learning include students' use of higher-order thinking skills and engagement in activities that explore information, problem-solving, or their own beliefs or values (Detlor et al., 2012). Active learning is particularly well-suited for Creative Copyright instruction, in part because the tools and processes are both easily accessible and applicable.

Students need to both understand the principles of copyright as it pertains to creative works and be able to apply their knowledge to searching for digital materials, including photographs, videos and sounds. When provided traditional lecture instruction for a creative project, the students might have a difficult time engaging and utilizing the tools when working to apply their knowledge outside of the classroom. By prioritizing skills needed by students-as-creators rather than students-as-users, we incorporated activities into the classroom that modeled real-world problems and workflows.

COLLABORATION TO STRENGTHEN PEDAGOGY

Librarians may not have training or an education background in teaching. Collaboration through all stages of the instruction process, from design to execution to assessment, provides a variety of avenues for librarians to share their practices and expertise, as well as address multiple disciplinary perspectives. Ideally, collaboration challenges traditional instructional delivery methods by encouraging librarians to seek best practices, take risks, provide honest feedback, and center instruction on the student.

In the classroom stage, we implemented co-teaching, or two instructors sharing the physical space of the classroom, which requires that teaching become a more participatory and active process with critical peer-review and monitoring (Novicevic, Buckley, Harvey & Keaton, 2003). Collaborative teaching approaches can also result in students improved ability to evaluate problems critically (Novicevic et al., 2003). Students have indicated that they generally enjoy the increased critical engagement and dynamic debate (Harris & Harvey, 2000).

There are potential challenges to co-teaching. Collaboration requires additional planning time and navigating power imbalances can be difficult (Ginter, Phillips, & Grinseki, 2007). However, working through any imbalances or other difficulties in real time offers special learning opportunities for the students. The students are aware of these complex interactions between the co-teachers, and the teachers can model risk-taking within the framework of respectful dialogue, which can empower the students as ethical users of information. For students, "an implicit value is being lived out in front of them: that differences in perspective are beneficial to learning, acceptable, and encouraged" (Harris & Harvey, 2000, p. 29).

Additionally, collaboration can work to break down silos within the library. Creative copyright concerns incorporate principles from expertise areas that are generally divided into distinct roles, that is, information literacy from general library courses, copyright from scholarly communications roles, multimedia production skills within technology and/or arts librarian. By inviting collaboration across silos, we actively work to break down territorial guards to invite interested stakeholders to participate and incorporate their expertise.

IMPLEMENTATION AND RESOURCES

Planning

We framed our instructional design around the student, emphasizing their individual rights as creators and linking those rights to the decisions that other creators make about how their creative work can be used. In this way, the foundation of the class was empowerment through knowledge formation around the ethics of copyright and reuse, and presented as respect for others. Our goal was to engage students in critical thinking using active learning strategies to make the content relevant for their assignment and beyond the classroom.

Planning the instruction involved collaboration on the creation of learning outcomes, the lesson plan, the content of the session, and student assessment. The instruction session includes two phases: the first introduces real-world creative copyright examples through class discussions; while the hands-on second phase applies the information and focuses on filtering one primary or multiple secondary search engines, in addition to finding citation information.

Implementation

Introducing real-world examples encourages students to begin critically evaluating complex questions of creative ownership. In the example of the 2011 monkey selfie copyright dispute, a British nature photographer, David Slater, traveled to Indonesia to take photographs of an endangered species of monkey. Slater set the camera on a tripod and several of the monkeys took photographs of themselves ("selfies") (Stewart, 2014). After we relay the example through video clips, students are asked to individually decide whether the monkey or the photographer owned the rights to the photograph, and then share their thinking with a neighboring peer. The class discussion that follows establishes a fundamental idea that the creator of a creative work has the authority to make decisions on who can use the work and how.

After the students have discussed, we introduce the legal and cultural conclusion of the example: Wikimedia Commons uploaded the monkey photographs, asserting that the works were in the public domain because they were "the work of a non-human animal, it has no human author in whom copyright is vested" ("Macaca nigra self-portrait"). The United States Copyright Office published an opinion that supports the public domain conclusion (Stewart, 2014). As a side note, in 2015, People for the Ethical Treatment of Animals (PETA) sued Slater, requesting that the monkey be able to hold the copyright (the lawsuit was dismissed) (Rafaeli, 2017).

We also introduce the principles of plagiarism and citing sources with a small class discussion. In longer (60 minutes or more) class sessions, we introduce another real-world example with a Beyoncé copyright/plagiarism dispute and ask the students to synthesize and apply these complementary topics (see lesson plan).

We then guide students in a practice activity of finding media appropriate for reuse and modification that supports their course assignment. The activity focuses on common practical questions, including using multiple search engines and methods, and finding creator information for citations. At this point in the session, after having introduced creative copyright examples, public domain, plagiarism, and citing sources, we finally introduce Creative Commons. We frame it as a decision tree, beginning with the idea that if you create your own media object (photograph, video, sound), you own the rights to the work and do not need to find licensing or permission. If that is not an option, then they can find media works in the public domain or licensed as Creative Commons.

We employ the active learning strategies of think-pair-share, class discussion, and designated time for students to practice accessing and using material. The think-pair-share and whole group discussion allow for students to apply their own values and beliefs to a real-world situation where ownership of a creative work is in question. Grappling with the idea of ownership allows for students and instructors to peel back the layers of this complex concept together, while providing an access point to introduce plagiarism, copyright law, fair use, Creative Commons, and the public domain. It is crucial for the students to apply their knowledge in the session, so that they leave with the resources they need to ethically use and create content of their own.

Evaluation and Reflection

As we provide support for students through the choppy waters of creative copyright, we continue to reflect and revise our instructional methods to meet the needs of students. Feedback from students, instructors, and one another help guide us in our instruction.

Our evaluation of student learning includes student self-assessment, which is a more formative snapshot of student learning. Both our formal and informal formative assessments of student learning guided us to revise how we focused on the differences between plagiarism and intellectual property rights, as we noted a trend in students thinking that citing their sources gave them permission to use the work of others. Feedback from instructors is formally captured through a survey and we would like to revise this data collection method to include feedback on student learning and success. After an instruction session, we use a reflection protocol that asks us to think about what went well and what we would like to improve for next time. All of this feedback guides our revision of the lesson and encourages us to think more deeply on our instruction.

CHALLENGES AND LIMITATIONS

As we reflect on how our own experience could empower students at other institutions, we recognize there can be limitations. These barriers to collaborative pedagogy include a lack of available collaborators,

time, expertise, buy-in, and a resistance to collaborative culture or new library interventions. Some of these barriers can be confronted by finding resources and collaborators from external sources, including online and non-library assets. When developing a collaborative culture or working with unreceptive faculty, we recommend meeting one-on-one to discuss student needs and opportunities for library involvement, as well as presenting feedback and data from sessions. Communicating the value of team-teaching and collaboration to others could make gains in these efforts.

CONCLUSION

Collaboration has deepened our instruction by challenging us to take risks, trust one another, and share spaces and knowledge together. Focusing on student needs, the role of student-as-producer, and giving students the space to grapple with intellectual property rights and decisions helps to empower them for real-world issues and creative opportunities they will encounter.

As the currents of communication continue to change, librarians need to be able to meet the needs of students. Collaboration with other librarians or professionals not only empowers us as instructors to provide the expertise needed to support student learning, it can also strengthen the skills and knowledge students need as they chart their creative paths.

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APPENDIX A

Quotes from the Fall 2016 Freshman Composition Faculty Survey

- I am so appreciative of the librarians' expertise and willingness to share their knowledge with the students. I learn new things every time I'm in an orientation session. The vital information dispersed with professionalism and humor is a gift to the English department.

- It seems more fast-paced. It is less likely that students will lose interest or start searching the web during the orientation. It is broken up nicely with opportunity for student participation.

- It is an overall quality experience for my students. They get good instruction and time to practice their new skills. They leave feeling productive and informed.

- Introducing the students to the idea of a research method that they can refer to whenever they need to write a paper.

- I appreciate the time the librarians spend putting together the sessions and teaching them with such enthusiasm. I thank them for their service, and for the opportunity to share my views here.

- Thanks again for helpful, informative sessions. I learn something every semester, even after 9 years!

- We are all so grateful to the reference staff. You are professional, compassionate, devoted and forgiving. We love you.

- As always, the BEST part of library instruction centers upon our excellent reference librarians who lead the sessions and who work endlessly with the students to help them find their sources as well as narrow their topics to something manageable and interesting.

SOC 101 Post Test Scores by SOC Faculty
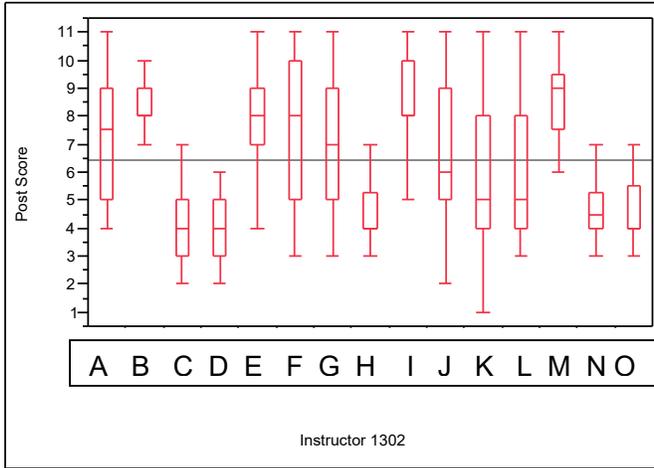
Instructor	Minimum	Maximum	Mean
A	4	11	7.32000
B	6	11	8.52174
C	2	7	4.20000
D	2	6	4.00000
E	4	11	7.97143
F	3	11	7.50000
G	3	11	7.07692
H	2	7	4.54054
I	5	11	8.57143
J	2	11	6.49180
K	1	11	5.70909
L	3	11	6.23077
M	6	11	8.51515
N	3	7	4.64286
O	3	7	4.57143

Images for Tables and Figures (Editor will put in body of the text later)

Table 1

	Recall		Impact	
	M	SD	M	SD
Stationary	6.67	2.23	5.57	1.34
Mobile	4.73*	3.03	3.97*	1.40

Note. Max recall score = 12. Max transfer score = indeterminate. * p < .05

Figure 1