



## SECTION TWO

### INSTRUCTIONAL MODES

*Instructional Modes* provides some practical examples of cutting-edge instruction that involve new techniques of meeting the students where they are. “Embedding the Framework: Using Embedded Librarian Techniques to Facilitate Music Information Literacy” teaches us that while traditional embedded librarianship focused on moving librarians into their users’ physical spaces, the practice has evolved to include social media spaces as mechanisms for embedding. We have all seen music students listening to music on their phone, sending an email to their professor, or texting a reference question to their librarian. We as librarians need to be prepared to offer learning to music students in their technological space. Sara Manus shows us how embedding a librarian in the classroom makes it easier for students to form relationships with the librarian. As a result, increased comfort often leads to more interaction with the library.

Equally as potent in learning today is the rise of primary sources as teaching tools. The raw materials of history give students a powerful understanding of music and the complexity of the past while also guiding them toward higher-order thinking and better analysis and critical thinking skills. “Utilizing Digital Primary Sources and a Technology-Based Audience Response System to Enhance Music Information Literacy” by Bonnie Elizabeth Fleming has taken on the double task of teaching music information literacy, both by meeting students in their technological space and by using primary source materials in the process.

Various forms of peer, collaborative or cooperative learning—particularly small group activities—are increasingly used in higher education to assist students. We have seen a rise in peer writing tutors and an even greater amount of peer instruction in the sciences. The benefits of this model have long been recognized as a valuable reciprocal learning activity. In the final chapter of this section, readers are invited to explore three models of peer instruction as used in the Oberlin Conservatory Library: (1) the use of students at the Oberlin Conservatory Library reference desk, (2) peer instruction in the classroom, and (3) using peer instruction in outreach programs. Overall, these peer-based learning opportunities have been highly successful and forge a collaborative spirit between students, peer instructors, and librarians for an engaging and rewarding experience.







## CHAPTER FOUR

### EMBEDDING THE FRAMEWORK: USING EMBEDDED LIBRARIAN TECHNIQUES TO FACILITATE MUSIC INFORMATION LITERACY

*Sara J. Beutter Manus*

Embedded librarianship moves librarians beyond the traditional confines of library spaces and into user spaces. Initial forays into embedded librarianship focused on moving librarians into their users' physical spaces such as classrooms and departments, but the practice has evolved to include the Internet and social media as mechanisms for embedding. While music librarians often enjoy closer proximity to their users by virtue of divisional libraries located within their schools of music, embedded librarianship offers another way to better integrate information literacy into music curricula. Indeed, as we begin the process of adapting to the new ACRL *Framework for Information Literacy for Higher Education (Framework)*,<sup>1</sup> embedded librarianship can facilitate the faculty-librarian collaboration necessary for students to effectively engage with “the core ideas about information and scholarship within their disciplines.” This chapter will discuss various techniques for embedding as a music librarian, including physical embedding into a course, studio instruction, Twitter, virtual reference, and mobile apps for education. Successful embedded music librarian initiatives will be detailed, as will the specific challenges posed by this technique.

#### 4.1 INTRODUCTION TO EMBEDDED LIBRARIANSHIP

In essence, embedded librarianship is about “being there,”<sup>2</sup> moving out of the library and into the physical (and now virtual) spaces of our users. Many discussions of embedded librarianship reference embedded journalism, a practice coined during Operation Desert Storm when reporters were physically embedded within military units,<sup>3</sup> but the roots of embedded librarianship can be traced to the rise of clinical medical librarianship in the late 1960s and early 1970s. Recognizing that clinicians faced difficulties in accessing physical collections and locating usable information, medical librarians made a conscious decision to physically integrate themselves within clinical care teams:

By joining the patient care team and providing doctors with valuable information from the medical literature, the clinical medical librarian's involvement provided the following contributions: “enhancement of patient care; physician, health care team, and medical student education; greater awareness of library services and resources; time saving for physician and health care team; exposure to a wider variety of journals; and information sharing among colleagues.”<sup>4</sup>





Much has changed since those initial steps into embedded librarianship. We once worked in an environment where access to information was predicated on access to the physical space of the library, but that obstacle has been largely removed by the Internet. We have witnessed a corresponding decline in traditional reference transactions, but this ubiquity of information presents a new host of problems for our users.<sup>5</sup> Our students require an increasingly sophisticated set of skills to manage and contribute to this evolving information environment, and our own understanding of how information literacy is manifested continues to change. While the ACRL *Information Literacy Standards for Higher Education*<sup>6</sup> (and our corresponding MLA *Information Literacy Instructional Objectives for Undergraduate Music Majors [Instructional Objectives]*<sup>7</sup>) noted that information literacy can only be achieved within the context of a discipline, the new *Framework* emphasizes the ways in which students, teaching faculty, and librarians must share responsibility for fostering the metaliteracies<sup>8</sup> at the heart of information literacy:

Students have a greater role and responsibility in creating new knowledge, in understanding the contours and the changing dynamics of the world of information, and in using information, data, and scholarship ethically. Teaching faculty have a greater responsibility in designing curricula and assignments that foster enhanced engagement with the core ideas about information and scholarship within their disciplines. Librarians have a greater responsibility in identifying core ideas within their own knowledge domain that can extend learning for students, in creating a new cohesive curriculum for information literacy, and in collaborating more extensively with faculty.<sup>9</sup>

When we look at information literacy through the lens of shared responsibility, we see the value of embedded librarianship. Shared responsibility for outcomes requires collaboration. The embedded librarian builds relationships with teaching faculty and students, allowing them to develop a deep understanding of their discipline and corresponding information needs. The embedded librarian shares their information expertise to identify the most relevant information sources and research strategies for their disciplinary partners. The librarian works with their teaching faculty partner to identify meaningful assignments that enhance students' knowledge of disciplinary scholarship. When the embedded librarian participates in the assessment of student work, they share responsibility for learning outcomes in a meaningful way.

When academic librarians write about embedded librarianship, there is a tendency to treat it as a discrete instructional method for information literacy; thus, many authors privilege the term "embedded instruction" over "embedded librarianship."<sup>10</sup> For the past fifteen years, we have been focused on grafting information literacy competencies and learning objectives onto existing curricular efforts, and embedded librarianship has played a large role as we have sought to move away from the ineffective one-shot model of library instruction. The next section of this chapter will discuss embedding in a semester-long course, the most common form of embedding in the academic library literature. Further, we will consider a broader definition of embedded librarianship and explore different ways of being there that require fewer resources to implement.





## 4.2 EMBEDDING IN A SEMESTER-LONG COURSE

At Vanderbilt University, I am responsible for all library instruction for students in the Blair School of Music. Located in Nashville, Tennessee, Vanderbilt University is a private research university and medical center with an enrollment of about twelve thousand students. Founded originally as a precollege preparatory program in 1963, the Blair School became Vanderbilt's fourth undergraduate college in 1981, and graduated its first class of music majors in 1986. Today, the Blair School enrolls approximately two hundred majors per year, all of whom complete a required series of musicology core courses. My experiences as an embedded librarian have occurred within these core courses.

### 4.2.1 COURSE: SURVEY OF WESTERN MUSIC

I first became an embedded librarian in the fall of 2007.<sup>11</sup> Dissatisfied by the one-shot model of library instruction, I began working with my library director, Holling Smith-Borne, to craft a music information literacy program that would be integrated into the required undergraduate music history curriculum. While information literacy sessions would occur during each course in the four-semester core, faculty members were particularly concerned about the first core course taken by first-year music majors. Survey of Western Music was designed as a one-semester survey of the history of western classical music, but it was also designated as a writing intensive course. Since students would need to begin writing and doing research in their first semester as music majors, a conscious decision was made to “frontload” extra information literacy into this course. The proposal was enthusiastically endorsed by the musicology faculty in the spring of 2006, and I was determined to make it as successful as possible.

I wanted my first-year students to see me as an active, involved collaborator in their educational process, but I also had a gut feeling that simply popping in to teach several information literacy sessions was not going to be enough. When people ask me why I chose to become an embedded librarian, I think of Michelle Reale's apt explanation:

As a librarian who began doing one-shot instruction and who felt early on that it did not work, neither for me nor for my students, I realized that I needed to know what they didn't know and I needed to know what they knew. In a very real and not figurative way, I had to be there. I realized that I had to be in class with the students, I had to hear what they were hearing and I had to be able to engage with them there in order to be of any help to them at all.<sup>12</sup>

The two and a half years that I spent embedding in Survey of Western Music were transformative for me as a librarian. I was able to implement best practices for information literacy by delivering library instruction at the point of need and by designing graded assignments that aligned with larger writing assignments for the course. The close relationships that I developed with teaching faculty continue to result in fruitful collaborations to this day. For the first time, I felt like I was gaining a real understanding of my students, learning what they already knew, and more important, what they didn't know. Being embedded in the classroom caused me to rethink my assumptions and challenge my biases.





#### 4.2.2 COURSE: J. S. BACH: LEARNED MUSICIAN AND VIRTUAL TRAVELER

Just as I began embedding in the J. S. Bach class, Blair faculty members took the first steps in a planning process that would ultimately result in a vastly different curriculum for our undergraduate majors. Rather than teaching music history in the traditional survey form over three semesters, students would now take a global music course (Music and Global Culture MUSL 2100), a writing intensive seminar on the Western art music tradition (Music in Western Culture MUSL 2200W), and Music of the 20th and 21st Centuries MUSL 3100. Students are also required to take a research and writing-intensive seminar focused on a musical topic from the common practice period, making these courses ideal candidates for an embedded librarian. As the musicology department began preparing for these new curricular offerings, I learned that one of my favorite teaching colleagues, James Maiello, was in the early stages of planning one of these courses. The resulting seminar, “J. S. Bach: Learned Musician and Virtual Traveler” MUSL 3228, serves as an example of best practices for embedded librarianship.

Maiello and I began discussing the course six months before it would be initially offered. We had worked together in the past to create information literacy sessions for other courses in the musicology core, but the opportunity to collaborate on an entirely new course resulted in an ideal synthesis between information literacy and the course content. This was reflected in the learning outcomes in the syllabus:

- Curricular goal: To develop advanced learning information literacy and research methods.
  - Objective: Acquire, evaluate, and employ relevant information/research appropriately and effectively.
  - Objective: Communicate in the content area orally and in writing, using an appropriate, discipline-specific vocabulary and proper mechanics of language, grammar, and style.<sup>13</sup>

Since this course was developed in 2011, we drew upon the *Instructional Objectives*, but I am struck by how well this curricular goal and objectives align with the *Framework*. In addition to his PhD in musicology, Maiello has a background in music education, and he always draws connections between individual courses and the larger discipline. When students are expected to “communicate in the content area...using an appropriate, discipline-specific vocabulary,” they are developing knowledge practices and dispositions associated with experts rather than novices.

Because I had committed to attending all class sessions, we decided against scheduling formal information literacy sessions. The schedule on the syllabus was kept fairly lean, allowing latitude when fruitful classroom discussions carried over to the next course meeting. I taught various research and information skills at the point-of-need and was able to answer questions and review concepts whenever they came up throughout the semester.<sup>14</sup> To reinforce the role that information literacy plays within music history, we decided against creating individual library worksheets or checklists. Instead, we agreed to jointly assess two regular assignments that required students to demonstrate synthesis of information literacy objectives.





#### 4.2.2.1 Assignment: Editions Study

The first project asked students to undertake an editions study of the Bach B-Minor Mass (BWV 232), an assignment typically associated with graduate courses in music bibliography. To aid students in their research, we identified specific resources to consult, including the *Bach-Werke-Verzeichnis*,<sup>15</sup> the facsimile of the holograph of the Mass,<sup>16</sup> the editions in the *Werke*<sup>17</sup> and the *Neue Bach-Ausgabe*,<sup>18</sup> and the Dover edition<sup>19</sup> required for the course. To further guide the process, we asked students to consider the following questions in their final papers:

- What do we know about Bach's compositional process for the Mass in B Minor? Did Bach revise the work during his lifetime? Did he leave behind sketches or a manuscript?
- When was the first printed edition of the Mass in B Minor published? Who published it? What sources did the publisher rely upon for preparation of the first edition?
- Describe the editorial process for the edition of the Mass published in the Bach Gesellschaft edition. Did it differ from the process used to prepare the version in the *Neue Bach-Ausgabe*?
- What editorial process was used for the Dover edition? Is it based on an earlier edition? Were any significant editorial changes undertaken by Dover?

This project required students to wrestle with the concepts of authority and transmission. They quickly learned that arriving at the *official* version of a musical work is a messy and complicated process and they were particularly fascinated by the level of intrigue involved in the publication of the collected works editions. This paper challenged our students in distinct ways, but they proved themselves to be more than capable. In the process, they developed a deeper understanding of many facets of music information literacy.

#### 4.2.2.2 Assignment: Annotated Bibliography

The second project was an annotated bibliography prepared by students in preparation for their final research papers. Teaching the conventions of citation can be tedious and frustrating for both librarian and students, but my presence in the classroom facilitated a deeper conversation about the practice. Rather than simply explaining *how* to create correct footnotes and bibliographic citations, we were able to talk about *why* the strict rules governing formatting are necessary for scholarly discourse. Students were seeing firsthand that “scholarship is conversation.”

The capstone for the Bach course required students to collaborate on a final project that would synthesize what they had learned. The first time that we taught the class, students curated an exhibit in the Wilson Music Library.<sup>20</sup> The second cycle of the course concluded with an in-class concert by our students. This latter capstone was particularly interesting because we had a low-brass player and a guitarist enrolled, and they relied upon what they had learned about Bach and his music to choose appropriate pieces for transcription or arrangement.

Maiello and I determined that the course was successful in enhancing the students' research and writing skills. They came to have a better understanding of the ways in which





information products shape the understanding of our discipline. Many of them also gained a new sense of respect for the library and librarians. The most memorable day of class for me occurred when a student remarked that she never realized just how much “stuff” librarians needed to know to do their jobs. I was glad that I had been there to hear her say it.

### 4.3 OTHER WAYS OF BEING THERE

In *Models of Embedded Librarianship*, a report prepared under a Special Libraries Association Research Grant, Shumaker and Talley offer a definition of embedded librarianship that is not limited to course-based information literacy instruction:

From experience and from our reading of the literature, we have formulated a concept of embedded library services that involves much more than the transfer of traditional library operations into new physical and virtual locations. Rather, it involves focusing on the needs of one or more specific groups, building relationships with these groups, developing a deep understanding of their work, and providing information services that are highly customized and targeted to their greatest needs. In effect, it involves shifting the basis of library services from the traditional, transactional, question-and-answer model of reference services to one in which there is high trust, close collaboration, and shared responsibility for outcomes.<sup>21</sup>

I would argue that music librarians already exhibit many of the traits associated with this broader definition of embedded librarianship. We are more likely to work in branch libraries, putting us in closer physical proximity to our users than our colleagues in other disciplines.<sup>22</sup> Academic music librarians are not generalists but subject experts. A background in music is the baseline requirement for entry into our profession, and 74 percent of us hold a master's or doctoral degree in addition to an MLS or MLIS.<sup>23</sup> Many of us remain active performers and scholars, giving us a deep understanding of the discipline that enables us to facilitate close relationships with our users. We understand the unique characteristics of music information, and we have a rich history of providing customized information services to our users, including course-integrated library instruction. In many ways, music librarians are already “there.”

I mention this because while there are a number of other music librarians embedding in semester-long courses, this approach is simply not feasible at many institutions. We continue to work in an environment of scarce resources and static (or declining) library budgets. Many of our institutions have lost positions, making it difficult to maintain key services and nearly impossible to roll out new, time-intensive initiatives. By drawing on a deeper understanding of what it means to be embedded among our users, we can find other ways of being there that can still contribute to music information literacy in meaningful ways.

#### 4.3.1 COURSE MANAGEMENT SYSTEMS

While most music students continue to take traditional, face-to-face courses, they increasingly rely on an online course online course management system (CMS) for access to supplementary materials, course reserves, and assignments. Many music libraries have played an em-







bedded role within their institution's CMS by providing customized streaming audio and video reserves for individual courses. By drawing upon some of the best practices employed by our colleagues who routinely embed in distance education courses, we can move beyond simply providing course reserves and increase our visibility to users in online environments.

One relatively easy way to embed the music library into the CMS is to create a library module or "shell course" that can be made available to all music students and faculty members.<sup>24</sup> This module can serve as a repository where links to specific databases, tutorials, research guides, and other music library specific information can be posted and easily maintained. A step above creating a general music library module can be achieved by embedding into individual course pages in the CMS. This approach can be especially effective for courses that have no library instruction or those that still rely on the one-shot session. Once a faculty member has added you to the course, you can learn what the major course assignments are and when they are due, which allows you to be proactive. You can post links to relevant databases, create a discussion board for library-specific questions, and advertise office hours and consultations.<sup>25</sup> This approach is not as time- or resource-intensive as semester-long embedding, but it still positions you as an active presence available to aid students with their research and writing assignments.

#### 4.3.2 ONLINE TUTORIALS

Online tutorials can be an effective tool for maintaining an embedded presence, and they have frequently been used as a means to build sustainability into large virtual embedded librarian initiatives. They constitute a significant investment in time and resources upfront, but a well-designed tutorial functions as a block of content that can be reused in research guides, CMS, social media, and the traditional library website. They allow the library to have an embedded presence even when the music librarian cannot be physically or virtually embedded. Verletta Kern and her colleagues at the University of Washington Libraries have created a series of tutorials ranging from conceptual (e.g., what are uniform titles?) to tool-based (e.g., using RILM to locate the full-text of an article).<sup>26</sup> These tutorials can easily be embedded into the CMS for individual courses, and students can access the content directly at the point-of-need.<sup>27</sup>

#### 4.3.3 SOCIAL MEDIA

Social media offers us another avenue for embedding among our users. In response to low usage rates of the traditional library website, notice board, and e-mail communications, the Trinity College of Music's librarians decided to use Facebook as their primary method of communication with users.<sup>28</sup> The library's Facebook page makes use of RSS feeds (e.g., Naxos Music Library new releases), vendor-supplied search box plug-ins (e.g., JSTOR), and discussion pages to generate greater visibility of library resources and services.<sup>29</sup> Stacey Krim is finding success with promoting the University of North Carolina Greensboro's archival cello music collections via Facebook; she is routinely providing virtual reference in this medium.<sup>30</sup> Ellen Filgo successfully embedded herself virtually into a new media studies course using Twitter and blog posts.<sup>31</sup>





#### 4.3.4 SOME CREATIVE FACE-TO-FACE SOLUTIONS

As we consider other ways of being there, it is worth remembering that we chose the profession of music librarianship because of our passion for music. This is a bond that we share with our faculty and students, and we should leverage our own understanding of the information needs of performing musicians to better meet their needs. If we think about embedding as “building relationships with these groups, developing a deep understanding of their work, and providing information services that are highly customized and targeted to their greatest needs,”<sup>32</sup> providing instruction in the studio is a logical strategy.

I began offering studio instruction at my institution several years ago, collaborating with performance faculty to design sessions that address the specific needs of instrumentalists or vocalists. For example, in a session for voice students, we looked at standard resources for translation, discussed strategies for locating individual songs in compilations, and used discographies to locate recordings by famous opera singers. At Ithaca College, Kristina Shanton teaches an annual information literacy session to students as part of their weekly studio repertoire course. She has been able to move away from a one-shot model, by grouping students by instrument and year, which allows her to offer meaningful content to all students.<sup>33</sup> Scott Stone has gone a step further, offering bibliographic instruction via a lecture-recital, “a practical demonstration of how to use the library’s resources in preparation for a recital.”<sup>34</sup>

Finally, be open to other ways of being there that might not be on your radar. Is there a particular dorm on campus where most of your music majors live? Consider holding office hours there or even in the practice building. Attend faculty and student recitals and ensemble concerts. Meet with new faculty members. Keep individual departments aware of new acquisitions that might be of interest to them. As you establish yourself as a member of the music community, your faculty and students will recognize the unique contributions that you make as a music librarian and will identify you as an ally to their cause.

#### 4.4 THOUGHTS ON COURSE-BASED EMBEDDED LIBRARIANSHIP

While I embrace other ways of being there, my personal preference will likely always be for course-based embedded librarianship. Being embedded in the classroom affords an insider’s view of daily classroom dynamics and information needs that simply cannot be obtained in any other way. What I have observed and learned has had a profound impact on my practice as a music librarian. Embedding has also facilitated deeper relationships with both students and faculty, allowing me to become a more involved member of the school of music community.

While embedded librarianship can facilitate a richer learning environment for students, it does present its own set of challenges, not just for librarians, but for our faculty teaching partners, students, and colleagues. Some of these issues are applicable to embedding in general, while others are specific challenges for music librarians. By anticipating potential problems during the planning phase of an embedded librarian project, you can implement solutions that will help to ensure the success of the effort.





#### 4.4.1 TIME

Perhaps the greatest challenge presented by embedded librarianship is the amount of time required, particularly when embedding into a semester-long course. Be it physically or virtually, embedding in a course represents a significant time investment. Attending class meetings is the most obvious investment in time, but it is a mistake to consider these direct contact hours alone. The collaborative nature of embedding requires preparation with the teaching faculty member that may start weeks or even months before the course is actually taught. Ensuring that the class is running smoothly will also require regular communication between the librarian and the faculty member. While much of this correspondence can likely be done via e-mail, those interactions have a way of adding up over time.

Providing tailored information services to students in the classroom often results in a corresponding rise in reference questions and consultations—Capella University saw a 400 percent increase in reference transactions for psychology that coincided with the launch of an embedded librarian pilot for its post-graduate first courses!<sup>35</sup> This has ramifications not just for the embedded librarian but for the rest of the library staff. Given that many of us work on small teams in branch music libraries or serve as the sole music expert in a larger research library, it is essential to discuss this aspect of embedding prior to initiating a project. Embedded librarianship entails a readjustment of priorities and thus requires a reassessment of overall job responsibilities. Committing to embedded librarianship will almost certainly require giving something else up. This is an uncomfortable truth, but it is best to acknowledge it and to identify specific areas that will need to be cut or reassigned.

#### 4.4.2 COLLABORATION WITH MUSIC FACULTY

Collaboration with faculty members is the key to the success of any embedded librarianship initiative. While an embedded librarian does not necessarily need to be a co-instructor of the course, the librarian and the faculty member must be true partners in the educational process. The model works best when the librarian and faculty member agree to a shared set of learning outcomes for the course, engage in reflection on the daily running of the class, and jointly participate in the formal assessment of students. Arriving at this ideal model of collaboration is dependent upon the willingness of a faculty member to share or even cede some of their authority to the librarian. This is likely to cause mild discomfort for even the most willing faculty member, so it is unsurprising that it provokes outright hostility from others.<sup>36</sup>

In her study of faculty and librarian relationships, Melanie Boyd notes two common perceptions. The first is that faculty members do not identify librarians as teachers because we are not trained as teachers. The second is that librarians are seen as service providers. Boyd astutely notes that most professors are not specifically trained to teach—they arrive at that responsibility by virtue of attaining the terminal degree in their respective disciplines—and while faculty members might not consider themselves as service providers, in the minds of students, they are.<sup>37</sup> Despite our efforts to dispel it, the traditional stereotype of the librarian seated behind the





reference desk, passively waiting for questions, remains dominant among our faculty colleagues. In writing about her own transition into embedded librarianship, Reale offers this apt observation: “We had been trying hard to dispel the notion that we just sat around waiting for something to do, waiting for someone to *serve*. In fact, that is exactly what it *looked* like, as faculty, when they did come into the library, would always glance over at the reference desk and find one of us there. We were seen as passive. Helpful, perhaps, but passive.”<sup>38</sup>

While music librarians often enjoy a more collaborative environment than other liaisons, we can still face these perceptions. Established faculty members may still be disinclined to view you as an active participant in the educational process. There may be an additional perception gap between academic and performance faculty. Given the prevailing model for teaching information literacy skills within required music history and theory courses, it is easy to understand that there is a lingering perception among performing faculty that library instruction exists solely to teach students how to write research papers. Changing these attitudes is not insurmountable, but it will take time. Being strategic in your efforts will help you to attain initial successes. Younger faculty members are more likely to be familiar with the literature of teaching and learning which may make them more receptive to collaborating with you.

#### 4.4.3 STUDENTS

Discussions of embedded librarianship often focus on relationships between teaching faculty members and librarians. This is perhaps understandable given that the faculty member and librarian bear primary responsibility for the attainment of learning outcomes, but it is crucial to consider the role played by the students involved in the process. The whole point of being there is to better support students in their educational journey. I chose to become an embedded librarian precisely because I wanted students to see the library and its resources as an integral part of their discipline. I hoped to convey that librarians are approachable, helpful people who share an investment in their success with their academic and performance faculty.<sup>39</sup>

Embedded librarians embrace a dual role that can be difficult to negotiate. Even if we are not formal co-instructors, our increased visibility and participation in an embedded environment elevate us to the role of teachers. At the same time, we remain librarians, focused on providing service and enforcing policy. During my first semester as an embedded librarian in a first-year survey course, I was perplexed by the number of students who would drop by my office asking for the answers to information literacy assignments without making even initial attempts to complete the work on their own. I also noted an increase in requests for special favors, such as forgiving library fines. I finally realized that the problem had less to do with the students than with the lack of clarity that I had given them about my role in the class. How could they know they were overstepping boundaries when I hadn't clearly delineated them?

The best way to prevent these problems is to clarify your role from the very beginning of the embedded experience.<sup>40</sup> When I am embedded in a course, my teaching faculty member





places a statement in the syllabus that explains who I am and what I do. I formally introduce myself at the beginning of the semester, and I make sure that students have multiple options for contacting me. If I am responsible for assessing student assignments, this too is specified. Since I may only grade one complete assignment or a portion a larger one, this helps to ensure that questions and comments are funneled to the correct person. Since I am teaching students how to approach the research process, I have modified assignments and how they are graded. I award points for both the process and the answer, and I acknowledge that there are often multiple paths of inquiry that can lead to the same conclusion.

No matter how carefully you prepare, realize that there may still be friction with students. Teaching is a skill that takes time to develop. Discuss the classroom environment with your faculty teaching partner—they will often have strategies gleaned from years in the classroom. Take advantage of workshops or other university events related to teaching and learning. Be patient with yourself and your students.

#### 4.5 CONCLUSION

It has been eleven years since I first entered the profession of music librarianship, and I continue to marvel at the rapid evolution of our information landscape and the tools that we have to interact with it. I doubt that any of us can predict the future with accuracy, but it seems likely that our information ecosystem will continue to change, and our profession will change with it. We will indeed have a greater responsibility to collaborate with our faculty members to help our students develop the information literacy skills necessary to developing expertise in our discipline. Embedded music librarianship can help us arrive at the point where information literacy is not grafted onto our music curricula but fully embedded within the discipline itself.

#### 4.6 NOTES

1. Association of College and Research Libraries, “Framework for Information Literacy for Higher Education,” 2015, <http://www.ala.org/acrl/standards/ilframework>.
2. I credit Michelle Reale with this succinct definition of embedded librarianship in her book *Becoming an Embedded Librarian: Making Connections in the Classroom* (Chicago: ALA Editions, 2016), 11.
3. Matthew Brower, “A Recent History of Embedded Librarianship: Collaboration and Partnership Building with Academics in Learning and Research Environments,” in *Embedded Librarians: Moving Beyond One-Shot Instruction*, eds. Cassandra Kvenild and Kaijsa Calkins (Chicago: Association of College and Research Libraries, 2011), 3.
4. *Ibid.*, 6.
5. David Shumaker, *The Embedded Librarian: Innovative Strategies for Taking Knowledge Where It’s Needed* (Medford, NJ: Information Today, 2012), 23–24, ProQuest ebrary.
6. Association of College and Research Libraries, “Information Literacy Competency Standards for Higher Education, 2000, accessed 28 March 2016, <http://www.ala.org/acrl/standards/informationliteracycompetency>.





7. Music Library Association, *Information Literacy Instructional Objectives for Undergraduate Music Students*, 2005, accessed 28 March 2016, [https://c.ycdn.com/sites/www.musiclibraryassoc.org/resource/resmgr/Docs/BI\\_MLA\\_Instructional\\_Objecti.pdf](https://c.ycdn.com/sites/www.musiclibraryassoc.org/resource/resmgr/Docs/BI_MLA_Instructional_Objecti.pdf). First published Paul Cary and Laurie J. Sampsel, "Information Literacy Instructional Objectives for Undergraduate Music Students," *Notes* 62, no. 3 (March 2006): 663–79.
8. Metaliteracy is an approach to information literacy with the goal of achieving a self-understanding and analysis of one's own thinking/cognitive processes as a learner to include the production and dissemination of information in participatory online environments. See Thomas P. Mackey and Trudi E. Jacobson, *Metaliteracy: Reinventing Information Literacy to Empower Learners* (Chicago: Neal-Schuman, 2014).
9. ACRL, "Framework," 2.
10. Shumaker, *Embedded Librarian*, 46.
11. I describe my initial experiences as an embedded librarian in greater detail in my article "Librarian in the Classroom: An Embedded Approach to Music Information Literacy for First-Year Undergraduates," *Notes* 66, no. 2 (December 2009): 249–61.
12. Reale, *Becoming and Embedded Librarian*, xviii.
13. Sara J. Beutter Manus, "Moving Information Literacy Beyond an 'Add-On' to 'Hands-On,'" *Journal of Music History Pedagogy* 4, no. 1 (July 2013): 184, accessed 23 March 2016, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/113/137>.
14. Ibid.
15. Schmieder, Wolfgang. *Bach-Werke-Verzeichnis: nach der von Wolfgang Schmieder vorgelegten 2. Ausgabe*, ed. Alfred Dürr and Yoshitake Kobayashi (Wiesbaden: Breitkopf & Härtel, 1998).
16. Bach, Johann Sebastian. Messe in h-moll, BWV 232: mit Sanctus in D-Dur (1724), BWV 232III: Autograph Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, commentary by Christoph Wolff (Kassel: Bärenreiter, 2007).
17. Bach, Johann Sebastian, Messe h-moll (Leipzig, Bach-Gesellschaft, 1856, vol. 6; repr. Edwards Music Reprints, Ann Arbor, MI: J. W. Edwards, 1947).
18. Bach, Johann Sebastian, Messe in h-moll, Neue Ausgabe sämtlicher Werke, Ser. II, Bd. 1, ed. Friedrich Smend (Kassel: Bärenreiter, 1954).
19. Bach, Johann Sebastian, Mass in B Minor: from the Bach-Gesellschaft edition (Leipzig, Bach-Gesellschaft, 1856, vol. 6; repr. New York: Dover, 1989).
20. The capstone exhibit project is described in depth on pages 185–86.
21. David Shumaker and Mary Talley, *Models of Embedded Librarianship: Final Report* (Special Libraries Association: 2009), 9, accessed 17 February 2016, <http://hq.sla.org/pdfs/embedded-librarianshipfinalrptrev.pdf>.
22. Susannah Cleveland and Mark A. Puente, "Survey of Music-Library Personnel Characteristics, 2009," *Notes* 67, no. 4 (June 2011): 691.
23. Ibid.
24. Starr Hoffman and Lilly Ramin, "Best Practices for Librarians Embedded in Online Courses," *Public Services Quarterly* 6 (2010): 301.
25. Ibid.
26. Verletta Kern, "Actions Speaking Louder than Words: Building a Successful Tutorials Program at the University of Washington Libraries," *Fontes Artis Musicae* 60, no. 3 (July–September 2013): 156.



27. Ibid.
28. Claire Kidwell, "Integrating Web 2.0 into a Higher Education Library Service: A Case Study of Trinity College of Music's Library Facebook Page," *Fontes Artis Musicae* 57, no. 1 (January 2010): 77.
29. Ibid., 80–81.
30. Stacey Krimm and William Nelson, "Hyperconnected Access to Archival Music Collections: Cataloging, Finding Aids, and Social Media" (paper presented at the Music Library Association, Southeast Chapter Meeting, Athens, GA, 31 October 2015), PowerPoint slides, accessed 28 March 2016, <https://docs.google.com/presentation/d/1NUUR4uTYJYMYJNz5wG5D88oKXlmlF7XEBw6K1roDXHA/edit#slide=id.p4>.
31. Ellen Hampton Filgo, "#Hashtag Librarian: Embedding Myself into a Class Via Twitter and Blogs," *Computers in Libraries* 31, no. 6 (July 2011): 79.
32. Shumaker and Talley, *Models of Embedded Librarianship*, 15.
33. Kristina Shanton, "Teaching Performance Based Research Skills: Student Reflections and Experiences" (paper presented at the Music Library Association Annual Meeting, Cincinnati, OH, 3 March 2016).
34. Scott Stone, "Instruct Library Patrons through Recital Performances," *Fontes Artis Musicae* 60, no. 3 (July–September 2013): 224.
35. Erika Bennett and Jennie Simning, "Embedded Librarians and Reference Traffic: A Qualitative Analysis," *Journal of Library Administration* 50, nos. 5–6 (July 2010): 445.
36. Sandra Crenshaw provides an honest and thoughtful foreword to Reale's *Becoming an Embedded Librarian* that discusses the faculty side of the embedded librarian relationship, ix–xii.
37. Melanie Boyd, "Library-Faculty Relations—Gaps and Bridges: Connecting within Our Communities" (paper presented at the Association of College and Research, Western New York/Ontario Chapter Conference, East Aurora, NY, 4 May 2007): 3, accessed 16 March 2016, <http://dspace.ualgary.ca/handle/1880/49911>.
38. Reale, *Becoming an Embedded Librarian*, 18.
39. Manus, "Librarian in the Classroom, 251–52.
40. Reale, *Becoming an Embedded Librarian*, 26.

