

From observer to participant: teaching music information literacy using the ACRL  
Framework for Information Literacy in Higher Education

### **Introduction**

Those of us who teach information literacy are no doubt familiar with the following scenario: you are facing a classroom of jaded-looking music majors, attempting enthusiasm while hoping to wow them with the intricacies of the library catalog and the wonders of your library's music databases. Your students are respectful and polite, but you know what they are thinking. "Why are we doing this? How is this class going to help me become a better musician? A better composer? I already know how to do research. I can find everything I need on Google, YouTube, and the IMSLP."

Helping music students see the relevancy of information literacy has been both a long-standing goal and challenge for music librarians. Despite the preconceptions of the typical music student, information literacy is key to students' development as scholars, performers, and composers. Information literacy is as critical for music students as it is for students of all other majors. Amanda Maple, Beth Christensen, and Kathleen Abromeit's 1996 article for this journal is one of many illustrating this imperative. Maple et al. address music students' unique information needs, highlighting the necessity for music students to understand the differences between varying types of scores and recordings, as well as the importance of learning to think critically about the possible uses of these score and recording types.<sup>1</sup> As they state, "Information literacy informs more than scholarship for music students; it promotes success in performance as well. . . . The world of music is open to them in a way it was not before."<sup>2</sup>

Having established the significance of information literacy for music students, Maple et al. pose a series of questions to aid in designing music information literacy instruction sessions.

Beth Christensen further emphasizes the importance of information literacy for music students in her 2004 article addressing her efforts to integrate information literacy into the music curriculum at St. Olaf College. As a result of her program at St. Olaf, she observes that “the library is perceived as being integral to what it means to be a musician. Thinking critically about music is a real goal, whether in choosing a score, selecting a recording, or finding critical works written about music.”<sup>3</sup> Like students of all majors, music students need to understand the specialized resources particular to their discipline. They need to successfully locate relevant information within their discipline and think critically when applying that information to the task at hand.

“Information Literacy Objectives for Undergraduate Music Students,” the document produced by the Music Library Association (MLA)’s Bibliographic Instruction Subcommittee in 2006, codified much of the work undertaken by Maple, Christensen, Abromeit, and many others. MLA’s “Information Literacy Objectives” are based upon the Association of College and Research Libraries (ACRL)’s “Information Literacy Competency Standards for Higher Education” (the Standards). MLA’s objectives build on the Standards, spelling out the music-specific skills and resources applicable to each Standard.

Ten years later, the foundational information literacy efforts undertaken by MLA members remain relevant. The imperative for music students to understand,

access and utilize the information of their discipline remains strong. If anything, the need for effective information literacy instruction has grown. The ever expanding availability of digital information makes it deceptively easy for students to find *something* relating to their information need, yet also more difficult for them to identify a clear pathway to the most significant information.<sup>4</sup> The question remains: in a world where seemingly everything can be found online, how can music libraries and information literacy have relevance for music students?

### **The Framework: a Case Study**

In February and April 2014, ACRL released early versions of the “Framework for Information Literacy in Higher Education” (the Framework). The Framework updates but does not replace the Standards; it is an attempt to address the myriad changes to the information landscape and higher education since the Standards were first released.<sup>5</sup> In the remainder of this article, I will outline some ways in which the Framework presents an important opportunity to engage music students in information literacy. My work with Reed College Associate Professor of Music Morgan Luker will serve as a case study.<sup>6</sup>

The Framework draws upon many recent trends in information literacy, including the concepts of metaliteracy and metacognition, and the instructional design process developed by Grant Wiggins and Jay McTighe.<sup>7</sup> Central to the Framework, however, are threshold concepts, “ideas that in any discipline are passageways or portals to enlarged understanding or ways of thinking and practicing within that discipline.”<sup>8</sup> Building upon the idea of threshold concepts

for the discipline of information literacy, each of the six frames in the Framework represents a "concept central to information literacy."<sup>9</sup> Each frame consists of the threshold concept itself, along with accompanying knowledge practices, "proficiencies or abilities that learners develop as a result of their comprehending a threshold concept," and dispositions, which are "preferences, attitudes, and intentions" that demonstrate synthesis of the threshold concept.<sup>10</sup>

As Nancy Foasberg notes, the Framework approaches information as a social phenomenon, one in which knowledge is created, adapted, and given meaning through social context. She writes, "When a person accesses, uses, or understands information, he or she does so within the purview of a specific community. The context of the community can change the meanings of particular messages, the value of different kinds of materials, what uses one can make of information, and who is able to access it."<sup>11</sup> Within the realm of ACRL, this community can be interpreted as academic discipline.<sup>12</sup> In the language of the Framework, to be an information-literate student often means effectively engaging with the unspoken rules and ingrained practices of one's chosen discipline. This discipline-based viewpoint is a powerful tool for music librarians.<sup>13</sup> It reflects the way in which music faculty experience their discipline and the daily reality of the information needs of music students. Furthermore, it allows us to help music students see themselves as participants in an active community of scholars, performers, and creators. Information is more than just an artifact to be acquired; it becomes meaningful within students' disciplinary communities.

### **Embedded Librarian**

During the Spring semester of 2015, I acted as the embedded librarian for one of Prof. Luker's undergraduate music history courses, "Ideologies of Improvisation."<sup>14</sup> This course served that spring as the music department's junior seminar, which is required for all Reed College music majors and prepares them to successfully complete an original undergraduate thesis in the areas of music history or analysis, ethnomusicology, or composition.<sup>15</sup> In my role as embedded librarian, I collaborated with Prof. Luker to design and teach the research components of the course. Prof. Luker has always been a "regular customer" for information literacy instruction sessions. Prior to Spring 2015, however, my sessions for his courses were most often general, fifty-minute orientations to music research. The results of these sessions left us both feeling somewhat unsatisfied, as it was clear that many music majors were failing to transfer skills learned during these sessions to the thesis research process.<sup>16</sup>

I had several conversations with Prof. Luker and other music faculty during the 2014-15 school year regarding music information literacy and ways that we could perhaps better integrate information literacy into the music curriculum at Reed. These conversations were well received but had not yielded results as of Spring 2015. I was delighted therefore when Prof. Luker approached me with some questions later that spring. He would be teaching the music junior seminar the following school year. Did I have ideas as to how this course could help improve the quality of music majors' senior theses?

I did in fact have ideas, and I saw a number of opportunities in Prof. Luker's questions. Having closely followed the unveiling of the draft Framework during Spring 2014, as well as the vigorous debates that ensued in response,<sup>17</sup> I was excited by the possibilities that the Framework seemed to present to engage faculty in discussions of information literacy that moved beyond sources and the mechanics of searching. In addition, Reed had recently received a substantial four-year grant from the Andrew W. Mellon Foundation to aid in developing students' research skills at the sophomore and junior level. Perhaps the Framework could help us find a way around the difficulties we had encountered with past information literacy sessions, while the Mellon Foundation grant would allow the library to compensate Prof. Luker for the time commitment involved.

Prof. Luker and I approached our work together with the central aim of improving the quality of music majors' theses. We wanted to help students channel their personal interests into research questions meaningful to music as a discipline. We also wanted to help students identify the most significant sources relating to their research questions, and we wanted them to answer their questions using appropriate, effective methodology. Underlying these ambitious goals was the essential task of engaging all of our students in the research process, regardless of whether they identified as scholars, performers, or composers. Embedded librarianship offered us a model for our collaboration, while the Framework provided an ideal starting point for addressing our shared goals.

With the idea that we needed to encourage our students to become active participants in a particular disciplinary community, Prof. Luker and I asked

ourselves several big picture questions inspired by the Framework and the idea of threshold concepts. What are the major stumbling blocks to becoming practitioner in music as a discipline? What strategies, practices, and approaches do we as experts in this discipline take for granted? These questions led us to several learning outcomes for the course, which map to the Framework and major course assignments as summarized in figure 1. Over the course of the semester, two frames emerged as particularly useful in introducing music students to information literacy. The frames “Scholarship as Conversation” and “Authority is Constructed and Contextual” became central to our work with this class.

[insert figure 1 here]

### **“Scholarship as Conversation”**

“Scholarship as Conversation” was essential in drawing music students into the dynamic practices of music as a discipline. Information literate students recognize conversation as an apt metaphor for scholarship and see research as a "discursive practice in which ideas are formulated, debated, and weighed against one another over extended periods of time."<sup>18</sup> In order to fully participate in the scholarly conversation, students developing their information literate abilities must attain "familiarity with the sources of evidence, methods, and modes of discourse" in their chosen discipline.<sup>19</sup> Students who are able to understand scholarship as a conversation recognize that scholars build upon the work of other scholars. New scholarship is relevant when it connects meaningfully to existing scholarship and when it does so according to the accepted practices of a particular discipline.

We eventually came to see “Scholarship as a Conversation” as a possible solution to a problem we had encountered many times, both with our current students and with majors of years past. Like students of all majors, music students need to recognize the process by which scholars build upon the work of others to generate new ideas or insights. When prompted, our students could readily identify references to key texts or disciplinary debates in the sources they encountered while conducting research. With some intervention on our parts, they were able to cite secondary sources appropriately and follow a citation trail to further sources of interest.

Beyond that, however, we observed that our students often struggled with a fundamental aspect of research in music as a discipline. Beginning their research inspired by a personal interest in a primary source (“I really like this Radiohead album”), they were then unable to shape that interest into a substantial research question relevant within the discipline. When there were no available scholarly sources directly addressing their primary source, students’ research would stall, and they would become frustrated. Other students would successfully identify some of the key texts relating their primary source, but would overlook many larger theoretical debates significant to music as a discipline. Prof. Luker and I came to refer to this problem as the “Radiohead problem.”<sup>20</sup> How could our students connect their own interests to the sources they were finding? They were certainly capable of analyzing and interpreting secondary sources, but they seemed to lack the skills to effectively participate in the conversations they were observing.

In class, we addressed the “Radiohead problem” by having students complete a substantial literature review, as part of the formal research proposal that was the major assignment for the course.<sup>21</sup> Most of our students began the semester with the “Radiohead problem.” Despite instructions to the contrary, many had submitted preliminary research proposals having done little reading in the secondary literature. As a result, their initial research questions were idiosyncratic and potentially difficult to research.

Through class discussion and workshopping, we used the literature review as a tool to help our students shape their research questions in response to work already done in the field. We introduced the literature review not as a summary of existing and related work, but as a method for identifying next steps or future directions for research. We asked our students: What next steps can you identify for further research as a result of your literature review? Are those next steps substantially different than your initial research question? (In many cases, they were.) How will you reconcile those differences?

As a companion to their literature reviews, we also required students to complete a brief contribution statement outlining the ways in which their proposed research project represented a contribution to the field. In their contribution statements, we asked students to further discuss how their research questions engaged with the works cited in their literature reviews. They needed to state how their question fit within the existing debates identified in their literature reviews, as well as how and why their project was important for key scholars to consider.

By asking students to explicitly situate their work within the context of existing scholarship in the discipline, we used “Scholarship as Conversation” to help our students move beyond personal interest and see themselves as meaningful contributors to an ongoing debate. Besides offering a possible solution to the “Radiohead problem,” “Scholarship as Conversation” was also an effective way to frame research as relevant for performers and composers. No creative work exists in isolation. In order to fully appreciate its meaning, your audience, whether funding agencies, casual listeners, other performers, etc., needs to view your work within a context that you define.

#### **“Authority is Constructed and Contextual”**

“Authority is Constructed and Contextual” was also important in helping our students see themselves as active participants in the discipline of music. The language for this frame emphasizes the need for information literate students to maintain a healthy skepticism when encountering seemingly credible sources. Information literate students “respect the expertise that authority represents while remaining skeptical of the systems that have elevated that authority and the information created by it.”<sup>22</sup> Students who understand this frame understand that participants in a particular discipline create their own consensus as to what sources are authoritative and why. Different disciplines may consider different types of sources to be more or less authoritative, because they are interested in different types of questions. Information literate students also understand that the degree of authority required from a source depends on the need at hand.

Like all students, music students need to learn to recognize superficial markers of authority, such as the currency, reliability, or accuracy of a source. In music, however, a significant factor in constructing authority is disciplinary orientation, or the sub-discipline with which you align yourself. Disciplinary orientation shapes the research question. For example, a theorist and a musicologist will likely ask substantially different questions when confronted with a newly discovered manuscript, because they have different disciplinary orientations and consider some types of questions to be more relevant than others. Their different orientations will likely also lead them to study the manuscript using different methodologies and to support their claims using different secondary sources in different ways.

To efficiently identify the most significant sources for their research and most effectively articulate their argument, music students need to understand the role disciplinary orientation plays in the field of music. To introduce our students to the concept of authority within a disciplinary frame, we assigned two ambitious and potentially polemical readings, Pieter van den Toorn's "Feminism, Politics, and the Ninth"<sup>23</sup> and Ruth Solie's "What do Feminists Want? A Reply to Pieter van den Toorn."<sup>24</sup> We used these articles to help students consider disciplinary orientation and its implications as a marker of authority for the sources they were finding in their research. Who are the other scholars van den Toorn and Solie engage with, and why? How do van den Toorn and Solie structure their arguments? What evidence do they cite? By engaging students in the ideological debates underlying their research questions, we hoped to give them a clearer sense

of who their audience was, and in turn, what types of evidence and methodologies would be most relevant to their research question.

Our students drew upon their understanding of disciplinary orientation and authority when completing their formal research proposals. Authority, and how we construct and understand it in music as a discipline, was a concept underlying all of the major sections of their proposals, including their literature reviews, contribution statements, and methodology sections. We asked our students to articulate: What kind of question are you asking? Who is your audience? What types of evidence will be convincing to your audience, and why?

Realizing the relationship between disciplinary orientation and authority helped our students to successfully position their own work within the discipline of music. It was also helpful to many students in moving beyond the recurring, ever-present “Radiohead problem.” A student who began the semester with a general interest in a particular jazz album and uncertainty about how to proceed was able to see that his interests aligned with those of music theorists. Existing analysis of the genre had overlooked an element of the music that he viewed as especially important; he would propose a new method of analysis that would take this element into consideration. Another student was a passionate interpreter of early Classical era keyboard music. Wanting to research this music further, he struggled to connect his convictions on interpretation with the historical analyses he was finding in the literature. Ultimately, he found his audience in the historically informed performance community. What do we mean by authenticity?

An understanding of the complexities of this concept could help him better shape his own performances.

### **Metacognition**

Metacognition, or the careful reflection that leads to an enhanced awareness of how you learn and integrate new information, is a significant underlying element of the Framework. It was also an idea that we continually returned to with our students. A fundamental skill that can be used in a wide variety of contexts, metacognition offers an opportunity for music librarians to connect information literacy to the daily practices of music students, especially performers and composers. Reflection is an important part of becoming a successful musician. Achievement in music is often a solitary endeavor; understanding how you synthesize new skills, adapt to feedback, and handle rejection is critical. Building on students' metacognitive capabilities by explicitly introducing ways to integrate new information throughout the research process helps students develop valuable skills that transfer to their creative lives.

In class, metacognition underscored much of our discussion and assignments. We continually asked our students to reflect on how the research process was going for them. What was working? What was not working? What next steps did they anticipate in their research, and what potential difficulties might they run into? How would they handle those difficulties? Our final written assignment for the course asked students to step back and evaluate the success of their completed research proposals, in light of the Framework concepts they had been engaging with throughout the semester. We asked our students to return to

three key reading selections, Kofi Agawu's "Does Music Theory Need Musicology,"<sup>25</sup> "The Institutionalization of Musicology: Perspectives of an North American Ethnomusicologist," by Bruno Nettl,<sup>26</sup> and selections from *Contemplating Music: Challenges to Musicology*, by Joseph Kerman.<sup>27</sup> Our students were to imagine themselves discussing their proposals with the three authors of these selections. What questions would these scholars have for them? Would these scholars understand the validity of our students' research proposals? Why or why not?

This assignment returned our students to the ideas introduced through the frames "Scholarship as Conversation" and "Authority is Constructed and Contextual." It required them to dialogue with major scholars from the three sub-disciplines of music theory, musicology, and ethnomusicology, and it asked them to do this in a way that prompted consideration of their own disciplinary orientation. In addition, by inviting our students to reflect upon the ways in which their research proposals represented successful interventions into the discipline of music, we also required them to draw upon their developing metacognitive skills. Had they developed interesting research questions that were relevant to music as a discipline? Why or why not? How could their personal interests fit within larger discussions in the field?

### **Results**

Using the Framework to guide our work was a freeing experience. An awareness of threshold concepts helped Prof. Luker and me to identify and break down potential stumbling points for our students, and to recognize when our

assumptions about the research process might be causing difficulties for our students. The Framework's emphasis on big-picture, discipline-based concepts enabled us to move beyond discussions of sources and the mechanics of searching. Instead, we were able to present the research process in a way that empowered our students, allowing them to see themselves as active participants in a vibrant discipline. As one student remarked during a focus group conducted by Reed's Web Services Librarian Joe Marquez following completion of the course, "I think the class was really helpful. . . . This class helped step-by-step, went back, and was like "Where are you in the [research] process?". . . It [introduced the research process] in a way that you never thought about . . . research before." All of our students, whether they identified as scholars, performers, or composers, succeeded in developing relevant research questions, engaging with appropriate secondary literature, and selecting sound methodologies. They left the course with an enriched understanding of how scholarship functions within a discipline and an enhanced awareness of their own research processes.

Prof. Luker and I repeated our collaboration for the Spring 2016 iteration of the music junior seminar. We were pleased with the course as originally designed and made few significant changes. We did opt, however, to place greater emphasis on the frame "Search as Strategic Exploration." This frame articulates the need for students who are developing their information literate abilities to understand search as a complex, non-linear process requiring careful planning and creativity. Despite our satisfaction with the 2015 version of the music junior seminar, when I consulted individually with students enrolled in that course, I

found that their research was often hindered by their inability to differentiate between the plethora of online resources available to them (the library catalog, Reed's many subscription databases, and the open web). Many students chose to search exclusively in one or two comfortable resources, such as JSTOR and Google Scholar, and thus missed significant sources.

We addressed this issue by explicitly discussing Google as a resource, using our students' familiarity with Google to introduce them to the drawbacks of relying too heavily on any one resource when searching. To help our students consider the implications of their reliance on Google in their everyday lives and as scholars, we assigned selected readings from Siva Vaidhyanathan's book, *The Googlization of Everything: (and Why We Should Worry)*.<sup>28</sup> Vaidhyanathan's book is a considered critique of the increasing role that Google plays in facilitating access to information. Our assigned readings formed the starting point for a discussion of questions such as: How does Google search? What is Google searching? When and why is it important to go beyond Google in searching, and where would you look? This discussion highlighted the degree to which the information our student needed exists in disparate silos. It helped them see searching as more than just the process of typing words into boxes and hitting enter; they recognized that they needed to formulate their searches carefully, considering the strengths and weaknesses of various resources as well as their information need.

## **Conclusion**

The ACRL “Framework for Information Literacy in Higher Education” represents a significant shift in our profession’s approach to information literacy. As Nicole Pagowsky has noted, a large part of the Framework’s strength lies in its potential to “re-position our identities as librarian educators as we work with disciplinary faculty and campus at large. We could use the Framework. . . to shape how we *could* teach rather than being stuck on how we are *expected* to teach.”<sup>29</sup> The introduction of the Framework presents an opportunity for us as music librarians to build upon the deeply disciplinary work that we already do. Our music faculty understand the complexities of music as a discipline so completely that they may not always pause to consider the implications of those complexities for music students. Our music students assume that research skills have become largely irrelevant in the digital age. By using the Framework to initiate collaboration with our faculty, we can help bridge the gap between faculty and student assumptions, and in turn, we can empower our students to become thoughtful, creative users and producers of information.

#### Abstract

The release of ACRL “Framework for Information Literacy in Higher Education” represents a significant development in our profession. What does the Framework mean for music information literacy? How can we begin using the Framework to address the unique information needs of music students? This article presents possible ways to implement the Framework, using the author’s collaboration with Reed College Associate Professor of Music Morgan Luker as a case study. During Spring 2015, Prof. Luker and the author worked together to

design and teach the research component of a music history course at Reed College. The Framework informed many of the assignments for this course.

Selected assignments are discussed in detail, along with the author's perspective on the ways in which the Framework can help undergraduate music students to see information literacy as meaningful and relevant.

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<sup>1</sup> Amanda Maple, Beth Christensen, and Kathleen A. Abromeit, "Information Literacy for Undergraduate Music Students: A Conceptual Framework," *Notes* 52, no. 3 (March 1996): 746, doi:10.2307/898618.

<sup>2</sup> *Ibid.*, 752.

<sup>3</sup> Beth Christensen, "Warp, Weft, and Waffle: Weaving Information Literacy into an Undergraduate Music Curriculum," *Notes* 60, no. 3 (March 1, 2004): 618, doi:10.2307/4487196.

<sup>4</sup> For more information about the challenges undergraduate students of all majors face when conducting research in the digital age, see the homepage for the University of Washington iSchool's Project Information Literacy, last modified January 8, 2016, <http://projectinfo.org/>.

<sup>5</sup> For the most current version of the *Framework*, as well as suggestions for implementation and background on the development of the *Framework*, see the Association of College and Research Libraries, *Framework for Information Literacy in Higher Education*, accessed January 8, 2016, <http://www.ala.org/acrl/standards/ilframework>.

<sup>6</sup> For a more comprehensive assessment of the current state of music information literacy, as well as thoughts regarding the future of MLA's "Information Literacy Standards," see Leslie Farmer, Laura Snyder, Laurie Sampsel, and Andrea Beckendorf, "Threshold Concepts: a New Paradigm for Music Information Literacy," in *Music Information Literacy: Ideas, Strategies, and Scenarios*, ed. Kathleen Abromeit (Madison, WI: A-R Editions, in preparation).

<sup>7</sup> Grant Wiggins and Jay McTighe, *Understanding by Design* (Alexandria, VA: Association for Supervision and Curriculum Development, 2004).

<sup>8</sup> ACRL, *Framework for Information Literacy in Higher Education*.

<sup>9</sup> *Ibid.*

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<sup>10</sup> Ibid.

<sup>11</sup> Nancy M. Foasberg, "From Standards to Frameworks for IL: How the ACRL Framework Addresses Critiques of the Standards," *Portal: Libraries and the Academy* 15, no. 4 (2015): 703.

<sup>12</sup> Ibid.

<sup>13</sup> For more ideas about how librarians who act as subject specialists can transfer the generalizable threshold concepts for information literacy addressed in the *Framework* to their work with particular disciplines, see Rebecca Kuglitsch, "Teaching for Transfer: Reconciling the Framework with Disciplinary Information Literacy," *Portal: Libraries and the Academy* 15, no. 3 (2015): 457-470.

<sup>14</sup> Within the context of information literacy instruction, "embedded librarian" is generally used to describe instances in which a librarian establishes a close working relationship with a particular course. This embedding typically involves a regular classroom presence, whether physical or virtual, and can include collaboration with faculty on course goals or assignments. For more information on embedded librarianship for music information literacy, see Sara J. Beutter Manus, "Librarian in the Classroom: An Embedded Approach to Music Information Literacy for First-Year Undergraduates," *Notes* 66, no. 2 (2009): 249-61, doi:10.1353/not.0.0259.

<sup>15</sup> Reed College is an undergraduate liberal arts college in Portland, Oregon, with a full time enrollment of about 1,400. All seniors are required to complete an undergraduate thesis in order to graduate. The music department offers a B.A. with a focus in music history or analysis, ethnomusicology, or composition. There were seven junior music majors enrolled in course discussed in this article; this is representative of the number of majors that the department graduates each year.

<sup>16</sup> The thesis research process at Reed is substantial. For most departments, including music, it begins during a student's junior year with the successful completion of a junior seminar and qualifying exam. Researching and writing the thesis consumes much of a student's senior year. The thesis process is the focus of significant student anxiety and is a central element in many Reed campus traditions.

<sup>17</sup> For a thoughtful summary of many of the still ongoing debates surrounding the Framework and its implementation, see Ian Beilin, "Beyond the Threshold: Conformity, Resistance, and the ACRL Information Literacy Framework for Higher Education," *In the Library with the Lead Pipe*, February 25, 2015, <http://www.inthelibrarywiththeleadpipe.org/2015/beyond-the-threshold-conformity-resistance-and-the-acrl-information-literacy-framework-for-higher-education/>.

<sup>18</sup> ACRL, *Framework for Information Literacy in Higher Education*.

<sup>19</sup> Ibid.

<sup>20</sup> Research questions for the Spring 2015 music junior seminar encompassed music of many genres, including popular music. Students studying music of any genre may encounter the "Radiohead problem." Many recent senior theses, however, have focused on some aspect of popular music. Due to the lack of substantial scholarly literature on popular music, many students completing a

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thesis addressing popular music have had difficulty connecting their personal interests to relevant secondary literature. For these reasons, Prof. Luker and I found the "Radiohead problem" to be an easy, descriptive shorthand.

<sup>21</sup> Guidelines for the research proposal roughly followed those of the Social Science Research Council. In order to support feedback, reflection, and improvement, deadlines for each section of the proposal were staggered throughout the semester. We spent substantial time during class workshopping and discussing the draft sections of each student's proposal.

<sup>22</sup> ACRL, *Framework for Information Literacy in Higher Education*.

<sup>23</sup> Pieter van den Toorn, "Feminism, Politics, and the Ninth," in *Music, Politics, and the Academy* (Berkeley, CA: University of California Press, 1995).

<sup>24</sup> Ruth Solie, "What do Feminists Want? A Reply to Pieter van den Toorn," *The Journal of Musicology* 9, no. 4, 1991: 399-410.

<sup>25</sup> Kofi Agawu, Kofi, "Does Music Theory Need Musicology?" *Current Musicology* 53 (1993): 89-98.

<sup>26</sup> Bruno Nettl, "The Institutionalization of Musicology: Perspectives of a North American Ethnomusicologist," in *Rethinking Music*, eds. Nicholas Cook and Mark Everist (New York: Oxford University Press, 2001): 287-310.

<sup>27</sup> Joseph Kerman, *Contemplating Music: Challenges to Musicology* (Cambridge: Harvard University Press, 1985).

<sup>28</sup> Siva Vaidyanathan, *The Googlization of Everything : (and Why We Should Worry)* (Berkeley: University of California Press, 2011).

<sup>29</sup> Nicole Pagowsky, "A Pedagogy of Inquiry," *Communications in Information Literacy* 9, no. 2 (2015): 141.

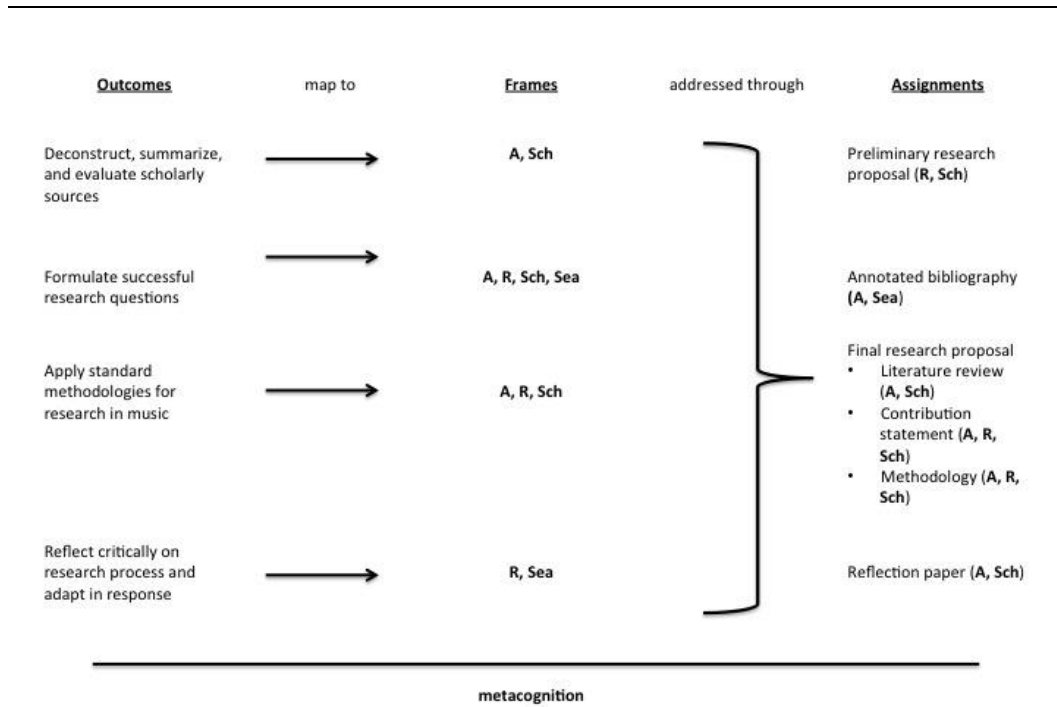


Fig. 1. Learning outcomes for the course as they map to the Framework and major assignments.

A= Authority is Constructed and Contextual  
 R= Research as Inquiry  
 Sch= Scholarship as Conversation  
 Sea= Search as Strategic Exploration