Faculty-Librarian Cooperation in Bibliographic Instruction

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Teaching faculty are at times unaware of the impact some assignments have on library staff and resources. This is true especially for large academic libraries such as the Faculty of Music Library at the University of Toronto, where students who lack the requisite bibliographic skills attempt to undertake research in the library and often leave in a state of frustration and bewilderment. Although a capable reference staff may guide those who ask for help, those who do not may spend far too much time on the simple mechanics of locating appropriate materials for the completion of their assignments.

Various factors inhibit the development of integrated assignments that simultaneously teach music history and library skills. The most important is the lack of faculty awareness of the librarian's pedagogical role in relation to course work. The general perception is that the librarian is there to: 1) orient the student to the library, 2) answer "reference questions," and 3) be responsible for collection development and maintenance. This is an accurate reflection of what librarians do, but the problem is that students generally will not avail themselves of library orientation unless it is directly related to the requirements for a course or a particular assignment. If they approach the reference desk at all, it will be without benefit of prior instruction in the bibliographic skills that are essential for successful use of a library's resources. The task of the reference staff person at that point is two-fold: to give instruction in catalogue use, and to interpret the question asked in relation to the printed assignment. It is the second task that poses the most difficulty for librarians. Because the student studying in the library will approach the librarian with questions rather than leave the library to seek out the professors or teaching assistants, it is essential there be prior communication between the librarian and the professor regarding the assignment. This allows the reference staff adequate time to prepare successful search strategies. It is our belief that greater cooperation between professors and librarians in the development and explanation of assignment leads to more positive results for students in all areas of music study.

Two questions precede the development of any assignments: 1) What assignment best utilizes library resources while addressing both the course content and the appropriate instructional needs of the student? and 2) What type of assignment permits the student to acquire the information in the most efficient manner? The answer lies in discovering the goals shared by both librarians and faculty. Initial goals are to give the students a physical orientation to the library, and to teach them how to do catalogue searching. The next set of goals is to teach the students about basic research tools, such as biographies, histories (with emphasis on current material), editions of complete works, and reference tools (dictionaries, encyclopedias, thematic catalogues, *Music Index, RILM,* and the Internet), and how to prepare a bibliography. Perhaps the only concern not shared equally by faculty and librarians is the development of student writing skills. It is likely, however, that a well-designed assignment ensures better written results.

The first and second years of undergraduate work are the most intense years of guided instruction, when students need to learn about all the music library resources mentioned above through intensive, multi-purpose bibliographic instruction. What follows is a summary of three assignments given to first and second year students at the University of Toronto over the past several years, with an assessment of what works most effectively from the perspective of instructor, librarian and student.

The first-year history of music assignment at the Faculty of Music required the student to attend a catalogue instruction session. They learned how to find books, recordings and scores in both computer and card catalogues, and how to understand the Library of Congress classification scheme and uniform titles. The students then selected a composer whose name began with the first letter of their last name, found information about the composer as well as a score and recording, wrote commentary about the recording and provided a bibliography complete with call numbers. This assignment fulfilled various goals. It brought the students to the library for catalogue instruction, allowed them to locate materials in the library, and gave them the opportunity to display their writing skills through a brief report. However, it also generated some unforeseen problems. For example, students whose names began with the letter Y had difficulty finding a composer. Students who picked a jazz composer often were unable to locate materials in the library, and substituted instead items from their own collection, thus frustrating one of the purposes of the assignment. As well, the teaching assistants sometimes required the students to turn in their bibliographies in advance, before they had taken the instruction session.

The solution to the problems of the assignment took place in Sept. 1997. Through consultation with the professor and the teaching assistants, the librarian in charge of bibliographic instruction developed a straightforward, no-fail assignment. After all of the students had taken the catalogue instruction sessions, each teaching assistant received a list containing 30 composers and one of their compositions. Each student then picked one name and located a current book in English about the composer, a score, a CD and an LP, reporting the uniform title and the various call numbers. The librarian has ascertained in advance that all these materials were available in the library, ensuring that each student had the opportunity to succeed. The next assignment required the student to locate a book about a composer and to write a brief essay, thus allowing the teaching assistants to evaluate writing skills. This was followed by a brief visit to each class by the librarian, in which *Music Index* and *RILM* were introduced, in addition to a discussion of the differences between scholarly journals and popular magazines. The second, longer essay of the term requires that the bibliography include periodical articles.

A similar assignment, presented last year at the University of Toronto at Scarborough, introduced non-music students to the *New Grove Dictionary*. It brought them to the library for a brief, 30-minute catalogue instruction session at individual terminals, asked them to locate an article on a composer in the New Grove, look up any unfamiliar terms in the *New Harvard Dictionary*, and then to write a bibliographic citation for the composer entry. Perhaps the most creative part of this assignment was that it allowed the students to admit that they did not know something, e.g., a musical term, and led them to another important reference tool.

Second-year students at the Faculty of Music were introduced to CD-ROM technology through an assignment bringing them into the library to study Mozart's *Dissonant Quartet,* and to design a CD-ROM program card, complete with a paragraph discussion of the process (see assignment below). This assignment could be expanded by having the students review a performance of the first movement, either live or recorded, after the instructor has discussed how to write traditional concert reviews. The librarian could augment the bibliographic component by demonstrating how to use the *Music Index* to find reviews of recordings and the CD-ROM itself, and how to use the catalogue to find concert guides and analyses.

We believe that structured assignments are critical in the first two years of undergraduate instruction. Shared goals for upper level students differ, however. They include encouraging the student to undertake more self-directed research in the library, taking "knowledgeable" questions to the librarians for specialized assistance. At this point the student should be able to demonstrate a research path. If the professor has provided the reference staff with a copy of assignment in advance, the staff member will be better prepared to help the students to maintain or modify their search strategies. Ongoing cooperation between faculty and librarians can only guarantee greater success for all students.

Note: This paper is based on a presentation made at a joint session of the Canadian University Music Society and CAML at the Learned Societies' Conference in St. John's, Nfld., in June 1997.

String Quartet Assignment

On reserve is a score and CD-ROM of Mozart's *String Quartet in C Major,* K. 465, dedicated to Joseph Haydn. The software, designed by musicologist Robert Winter, takes the user through an interactive survey of all four movements of the string quartet. Part of the disc deals with aspects of quartet listening and form; concentrate on these in your assignment. Feel free, however, to sample other sections, especially those on the instruments, historical context (*Mozart's World*) and the closing game (*The Mozart Game*).

I. Contents: click on *A Close Reading*

Listen to the first movement only [cards 1-72]
The movement is in sonata form. For the structural divisions of the form, provide the corresponding measure numbers from the score and present your findings in a summary Table. You may follow the Table given on cards 49-52 of *Quartet Listening* (see Contents), section on Anatomy, when assigning the measure numbers.

II. Contents: click on *Quartet Listening* [cards 1-64]

Read/Play: A Rationale [cards 1-9]
                Democratic Impulses [cards 10-19] (K. 157 optional)

Read/Play: Characterization [cards 20-26]

Winter compares parts of the opening movement to the progress of a heroine. Offer a short critique of his ideas. Do you agree with his interpretation? (Use measure numbers where appropriate)

Read/Play: Tension and Resolution [cards 27-31]
        Rhythmic Play [cards 32-35; card 33 = first movement]
        Color [cards 36-40 - concentrate on sections
        dealing with register and chord positions]

Why is this string quartet subtitled "dissonant?" (see card 39)

Read/Play: Anatomy of a Quartet [cards 41-59; card 43 = sonata form, cards 49-52 = first movement]

Read: Mozart at work [cards 60-64]

How many "Haydn" quartets did Mozart write?
  Where does K. 465 fall in the sequence?

III. Design a CD-ROM program card under the category *Quartet Listening* that would illustrate a point of comparison between Mozart's K. 465/i and Haydn's op. 76, no. 3/i studied in class.

Summary: On the due date, submit the following: a sonata form table of the first movement of K. 465, two separate paragraphs on the topics of "characterization" and the subtitle "dissonant," and a model for a card designed to compare the Mozart and Haydn quartets.