

Student: Tannaz Motevalli, MLIS with MSMC '23, [REDACTED]

UMD Advisor: Paul T. Jaeger, pjaeger@umd.edu

Site Supervisor: [REDACTED]

Sponsoring Institution: [REDACTED]

Location: Baltimore, MD

Academic Term: Summer 2022, May 31 – August 19, 2022

I. Description

In art and design institutions across the U.S. special collections materials are increasingly used in library instruction ensuring these unique cultural heritage items are serving patrons in the most holistic ways possible. At the [REDACTED], our special collections hold not only scholarly and historical research potential, but also research potential for artists and designers who may use cultural heritage materials in unique ways not often considered traditional “research”. At the [REDACTED], there are barriers to using special collections items in course instruction including little devoted curriculum materials that utilize these unique resources and little awareness or knowledge of our special collections and archival holdings among the [REDACTED] community. This practicum project seeks to bridge that gap by developing special collections library instruction materials for the [REDACTED] (see Appendix A for collection overview and background information.) The products of this practicum are a research guide on the [REDACTED] Collection and specialized lesson plans for existing [REDACTED] courses using this one of a kind resource.

Alongside developing curriculum for special collections instruction, a research paper will be completed to explore the use of special collections materials in art and design instruction within art colleges and higher education programs. The research paper will use the curriculum devised for the [REDACTED] collection as a case study and provide potential suggestions for other art and design institutions who seek to make their special collections more available for instruction. Lastly, a reflection paper will be completed to look back on the process, what was successful, what could have been improved, and how the products could be used in the future by the [REDACTED]. Possible future projects expanding on this practicum may be explored in the reflection paper as well.

A. Project Timeline - Overview

This unique summer term consists of 12 weeks for completing the entire practicum project. The expected activities for completing this project are listed here and divided into overall phases (each phase approximately 4 weeks):

Phase 1: Research and Scope

- Conduct research on [REDACTED], her work, the techniques and processes of her textile designs, and historical background such as the textile design industry in the late 19th and early 20th centuries and the role of women workers and designers in that industrial era .
- Overview of [REDACTED] collection items, with support from [REDACTED].
- Course reviews of the selected [REDACTED] courses and curriculum mapping for potential library instruction alongside the course curriculum.
- Literature review of special collections used in art and design curriculum development.

Phase 2: Curriculum development

- Lesson plan design, with support from [REDACTED] Information Literacy and Instructional Design Librarian, [REDACTED].
- Research guide development following existing LibGuides produced by [REDACTED] librarians and utilizing [REDACTED] print and electronic resources.
- Develop case study overview of curriculum development for [REDACTED] collection and pre-selected [REDACTED] courses.
- Develop suggestions for use of special collections materials in art and design curriculum and educational programs.

Phase 3: Edit and Finalize

- Obtain feedback (from advisor, supervisor, and any other supportive [REDACTED] staff) and make adjustments to practicum products (research guide, lesson plans, and research paper.)
- Write a final reflection paper.
- Package final products for official review by advisor and site supervisor.

II. Evaluation

The specific products of this practicum will be 1) a research guide in the [REDACTED] LibGuides and 2) three lesson plans each designed specifically for three [REDACTED] courses in three different departments. The courses selected are Art History, Theory, and Criticism course [REDACTED], *Women in the History of Art*; Fibers course [REDACTED], *Textile Print: Hand to Digital*; and Graphic Design course [REDACTED], *Patterns* (see Appendix B for full course descriptions.) These courses were selected due to their content and disciplinary relevance with the [REDACTED] Collection.

The accompanying research paper will survey existing art and design instruction with special collections materials across U.S. institutions with special collections and archives. The goals of this paper will include a literature review, a survey of special collections instruction policies and procedures at art and design institutions (college and higher education only), overview of

barriers to using special collections in art and design instruction, a case study of how the [REDACTED] lesson plans and research guides were produced, and suggestions for how to use or improve the use of special collections in art and design curriculum and education programs.

Lastly, a reflection paper will serve to explore how the project was developed and how it could be used and improved for future professionals interested in the topic. This short paper will provide an overview of what worked and what didn't work, assessing the project itself and the methods used to create the various products.

III. Benefits

As mentioned in the Description section of this document, increased access to and awareness of the [REDACTED] Special Collections is of great importance to the institution and the students, staff, and faculty who rely on the library for their research. Instruction at [REDACTED] is very much engrained in how the library serves its patrons, though how faculty utilize this resource is diverse and specific to each faculty member, the courses they teach, and the ways they envision the library as a successful avenue for curriculum development. Creating specialized lesson plans which utilize special collections and archival materials held at [REDACTED] may be able to diversify both the types of instruction available and possible at the library, as well as diversify the possibilities faculty envision when contemplating how to use the library in their curriculum.

The research guide made specifically for the [REDACTED] Collection may also increase access and awareness within the [REDACTED] community and incentivize greater use of the collection among patrons. Lastly, with insights from the accompanying research and reflection papers, repeating and improving the process of creating course-specific instruction materials for special collections, and other unique and less accessible resources at the [REDACTED], may be more feasible and successful for future professionals, librarians, and other community members, beyond just [REDACTED].

IV. Expectations of Practicum Student

A. Weekly Schedule

As an existing employee of the [REDACTED] below is a weekly schedule for both practicum work and student's regularly paid work as the library's Collections Maintenance and Preservation Technician. This schedule will begin the week of May 30th through August 19^h. This schedule should help provide boundaries around the student's practicum work and paid work at [REDACTED].

The total hours scheduled for working on the practicum will be 8 hours per week. If necessary, those hours may increase to 10, utilizing more of the weekend, in order to meet the final

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products by the assigned deadlines. The employed weekly schedule will continue to meet the 35 hours per week as set by the position.

Schedule for weekly hours working on Practicum:					
Monday	Tu	Wed	Thu	Fri	Saturday and Sunday
8am - 12pm (4hrs) remote work*					4hrs of remote work*
*On occasion these hours may be worked on-site if in-person access to the collection is required for working on the practicum product.					*Hours worked are throughout the weekend, no designated time.

Schedule for weekly hours of employed work:					
Monday	Tuesday	Wednesday	Thursday	Friday	Total
1-4pm on-site (3hrs)	8a-12p, 1-5p on-site (8hrs)	8a-12p, 1-5p on-site (8hrs)	8a-12p, 1-5p on-site (8hrs)	8a-12p, 1-5p on-site (8hrs)	35hrs/week

During the work week (M-F), the student will make note in the [REDACTED] Slack #schedules channel when they are working on-site on their practicum to differentiate between their normal work hours and duties. All remote work on the practicum will be tracked by the student, unless requested by the site supervisor.

B. Project Timeline - Deadlines

To ensure completion of all products and necessary parts of this practicum, below is a more specific timeline with deadlines for when work should be completed, reviewed, and finalized.

Preparation: May 1 – May 30, 2022	
Friday, May 6	Practicum Plan sent to project advisor, Paul Jaeger, and site supervisor, [REDACTED], for review, comments, and edits.
Friday, May 20	Feedback on Practicum Plan received from both project advisor and site supervisor.
Monday, May 23	Updated and final Practicum Plan sent for approval to project advisor and site supervisor.
Friday, May 27	All parties approve and sign off on the Practicum Plan.

Phase 1: May 30 – June 24, 2022	
Friday, June 10	Draft literature review and curriculum map document are sent to project advisor for review and comments.
Friday, June 24	Feedback on draft literature review and curriculum map document received from project advisor.
Phase 2: June 27 – July 22, 2022	
Friday, July 1	Three draft lesson plans sent to project advisor and site supervisor for review, comments, and edits.
Friday, July 8	Draft research guide, case study portion of research paper, and suggestions portion of research paper sent to project advisor and site supervisor for review, comments, and edits.
Friday, July 22	Comments on all Phase 2 drafts received from project advisor and site supervisor
Phase 3: July 25 – August 19, 2022	
Monday, July 25	Practicum products (updated lesson plans, research guide, and complete research paper) sent to project advisor and site supervisor for review, comments, and edits.
Monday, August 8	Feedback on practicum products received from both project advisor and site supervisor.
Friday, August 12	Updated final practicum products (with inclusion of reflection paper) sent for approval to project advisor and site supervisor.
Friday, August 19	All final project products (lesson plans, research guide, research paper, and reflection paper) are approved by project advisor and site supervisor.

V. Expectations of Site Supervisor

The site supervisor, [REDACTED] should support practicum student in a supervisory role as needed by student. In this unique situation in which the practicum student is also a staff member of the library, normal supervisory duties for the student as an employee of [REDACTED] should be maintained by the position's official supervisor, [REDACTED], Access Services Manager.

Supervisory roles for the practicum, however, will largely entail approval of practicum plan, weekly schedules, and final products; observing and tracking student as they complete work on their practicum (during the work week, this will largely be done on Slack—see expectations of practicum student); and providing feedback as requested. Requests for feedback and work to

be reviewed will be provided to the site supervisor at least 2 weeks prior to when feedback is expected to provide ample review time. The site supervisor may provide additional support or oversight as deemed necessary.

VI. Expectations of Faculty Practicum Project Advisor

The practicum project advisor, Paul Jaeger, should support the student in an advisory capacity with the goal of supporting the student's completion of all products by assigned deadlines. At least one check-in meeting, via phone or video conferencing, should be scheduled between advisor and student per project phase (see Project Timeline - Overview) and others may be scheduled as needed. Student may email with questions or concerns regarding the practicum project and the institutional process for completion; these questions should be responded to in a timely manner. Similar to the expectations of the site supervisor, the advisor will also be responsible for providing feedback on work submitted by the student. Requests for feedback and work to be reviewed will be provided to the advisor at least 2 weeks prior to when feedback is expected to provide ample review time. Additionally, the advisor may provide additional support or oversight as deemed necessary.

Please sign below, acknowledging agreement with all of the materials detailed in the attached pages that comprise the Practicum Plan:

Student:

_____ 5/19/2022

Advisor:

_____ Date _____

Supervisor:

_____ Date 05/23/2022

Appendix A: [REDACTED] Collection Overview and Background

All content of this appendix provided by collection finding aid, completed by [REDACTED] Special Collections Librarian, [REDACTED]

Collection Abstract:

Drawings of floral subjects in various media, including pencil, ink, watercolor, created by [REDACTED]. Some paintings in oil are included. The drawings were studies in different stages of development toward designs for textile patterns, to be produced in silk for the woman's dress-silk trade. Some examples of silk textiles that were the result of the drawings are included.

Biographical Note:

[REDACTED] was born on March 18, 1862 in Baltimore, Maryland to parents [REDACTED]. She may have received some art training while in Baltimore, because she was listed as "china painter" in a Baltimore City Directory for 1889. Around 1889 she moved to New York City, where she undertook additional training at the Art Students League.

[REDACTED] began working as a designer for the textile industry, creating many floral-based patterns for the women's dress silk trade. One consistent employer was the Cheney Silk Company of Connecticut. [REDACTED] patented some of her designs in the period of 1905-1916.

[REDACTED] died on February 10, 1929, age 67, at which time her home was 133 West 12th Street in New York.

Provenance:

Gift of Gertrude [REDACTED], 1941.

Appendix B: Course Descriptions

All content for this appendix provided by [REDACTED] course lists, available at [REDACTED].

[REDACTED] Women in the History of Art

Explores the role women have played in the visual arts as artists, patrons, critics, and historians. This course is suitable for advanced undergraduate and graduate students.

[REDACTED] Textile Print: Hand to Digital

We will take a deep dive into repeat pattern design with its elegant and endless possibilities. This is a fundamental portfolio development course to understand and strengthen the principles of repeat pattern design through hand printed silkscreen methods on a variety of fabrics with dyes and pigments. We will move on to explore remote production and digital textile printing where skills using Photoshop to create repeat patterning and engineered prints will be developed. Students will create collections, colorways, and/or limited production yardage while documenting the story line for both a process and professional portfolio. By the close of the semester, students will have a body of work which conveys a comprehensive understanding of pattern design for textiles from hand to digital.

[REDACTED] Patterns

Explore methods for designing patterns in this course. Students work with a few techniques for generating graphic surface patterns that could be used to cover spaces with fabric or wallpaper. Students also work with low-fi techniques such as stamps, drawings, photocopiers, and cut paper but will also work with digital software. They learn strategies for mirroring, scaling, using geometry, and scale.