Dominican University
Graduate School of Library and Information Science
River Forest, Illinois

L. I. S. 763 READERS ADVISORY SERVICES
SUMMER Semester 2010 (May 10-June 28, 2010)
SYLLABUS

CLASSES – Monday and Wednesday afternoon, 1-4 (Class times are subject to negotiation over breaks.)

INSTRUCTOR: Joyce Saricks, Readers’ Advisory Consultant
Tel: (630-379-4264) (cell, you can call at any time)
Email: jsaricks@dom.edu (This forwards to my Juno account)
Blog: http://ra763.wordpress.com (Class Blog)

OFFICE HOURS – By appointment before or after class.

I. COURSE DESCRIPTION
A course on serving adult reading needs which addresses fiction (mystery, science fiction, romance, western, and more), nonfiction (self-help, biography, history) and links among the fiction and nonfiction genres. The relationship of readers’ advisory services with reference, and other library programs, research on adult reading, and with popular reading in an information society will be examined. Students will also gain experience in adult book discussions. Prerequisites: 701, 703, 704.

II. REQUIRED TEXTS (available at Bookstore where noted or from local libraries)
Required Texts mean that you are required to read these texts; you are not required to purchase them.

(REQUIRED: Local libraries)

Ebsco’s NoveList, “Getting Up To Speed” genre outlines. (Demonstration in first class.)

Adult Reading Round Table Steering Committee (Illinois). *ARRT Genre Fiction List: A Self-Evaluation Bibliography for Fiction Librarians.* (Available on NoveList. Demonstration in first class.)


**III. Additional Reading (Not required but recommended)**


Shearer, Kenneth D. *Guiding the Reader to the Next Book.* New York: Neal-Schuman, 1996. *(On reserve)*


**REQUIRED DATABASES**

Students are required to use the *NoveList Plus* and *What Do I Read Next?* databases for preparation of their assigned annotations. These databases are accessible for free through the Dominican University Library Website, under A-Z list of Online resources at http://www.dom.edu/library/articles/a-z-list.html You can locate these databases alphabetically in this list. Also check your local public library for additional resources.

For a list of other databases and passwords for student access, please consult Blackboard
STYLE GUIDE

All research papers should be accurately cited. Please use the style you are most comfortable with as long as I can match the citations with the sources. Also, page numbers (where applicable) must be cited. Please speak to me if you have any questions or concerns about citations.

ELECTRONIC TURABIAN CITATIONS
Dominican University’s Crown Library maintains links to several electronic sources of “Chicago/Turabian” citations at the bottom on its “Search Engines” web page at http://domweb.dom.edu/library/crown/Classes/Citations.htm

COMPUTER ACCOUNTS
If you do not have email access, please obtain a free account from Dominican University or another source. This will facilitate (1) access to online readers’ advisory (RA) sources, and (2) electronic communication by the instructor with the class as a whole and with individual students.

III. LEARNING OBJECTIVES

GOAL OF THE COURSE L.I.S. 763 is designed to blend readers’ advisory theory and practice to enhance student expertise in meeting the fiction and nonfiction leisure reading needs of adult library users. To this end, it aims to strengthen student written and verbal communication effectiveness. Course activities have been devised to encourage the student to develop a philosophy of RA service grounded in an understanding of and a commitment to effective service.

COURSE OBJECTIVES
• to introduce students to the theory and practice of meeting adult reading needs through adult readers advisory service (RA)
• to provide basic training in the RA interview, booktalking, and leading a book discussion group
• to introduce students to basic reference tools for adult RA
• to explore adult American reading tastes and discover how patrons select materials
• to identify current issues in delivering RA services
• to explore use of the Internet for enhancing effective RA service
• to investigate marketing and other approaches for increasing the perceived value of RA services to potential readers within and without the library

RELEVANT MLIS PROGRAM OBJECTIVES
• Articulating and applying a philosophy of service that incorporates an awareness of the legacy of libraries and information centers within our culture.
• Promoting the professional values of ethical responsibilities, intellectual freedom, and
universal access to information.
• Identifying and analyzing information needs and opportunities of individuals and organizations, both within the traditional information service areas as well as the broader information sector.
• Developing creative solutions to information problems by integrating relevant models, theories, research, and practices.
• Designing, implementing, and evaluating systems, technologies, services, and products that connect users with information.
• Practicing a variety of management, communication, and organizational skills to facilitate appropriate change within learning organizations.
• Teaching others to identify, analyze, organize, and use information.

IV. CLASS REQUIREMENTS (Assignment details in Appendix A)
• Read all assigned titles and handouts
• Join and monitor the electronic reading list Fiction_L (www.webrary.org/rs/flmenu.html)
• Attend every class on time and participate positively in the discussions. (15 points)
• Prepare a Reader Profile and Response. (10 points)
• Write brief annotations of five books. (5 points each)
  Post on class blog before class.
  Deliver brief book talks on three of these books.
• Write two topic papers, one as a midterm and one as a final. (20 points each)
• Choose one paper to present as an oral report. (10 points)
• Monitor Early Word (earlyword.com) or an instructor-approved book-related blog.
• Keep track of personal reading on a Book Networking site (Good Reads, Shelfari, Library Thing)

Papers: Numbered pages, one-inch margins, 12-point type, double-spaced, with the exception of notes and block quotations. Any appendixes and attachments will not count for the required number of pages.

V. COMPONENTS OF GRADE
Reader Profile/Response/Presentation 10 points
Book Annotations/Book Talks 25 points
First Topic Paper (Midterm) 20 points
Second Topic Paper (Final) 20 points
Midterm or Final Oral Paper Report 10 points
Attendance/Participation 15 points
Total 100 points

Assignments will be due at the beginning of class. Papers submitted after the due date will lose points before being marked for content and style. The current deduction standard is one point per day—out of the 10 or 20 points for the assignment. Papers are also required to be at least as long as the minimum number of pages assigned. Papers falling short of this minimum will also be deducted 1 point per missing page before being marked for content and style.
Final grades will be based on the following scale:

- A 100-95
- A- 94-90
- B+ 89-85
- B 84-80
- B- 79-75
- C+ 74-70
- C 69-65
- C- 64 and below

Students should refer to page 23 of the Dominican University Graduate School of Library and Information Science 2008-2010 Bulletin for more information about what defines an A, A-, etc… The Bulletin is at: http://www.dom.edu/academics/glis/programs/bulletin.html

**Academic Integrity Policy**

“All students of GSLIS are expected to observe high standards of academic honesty and integrity. Any student whose conduct violates such standards may be subject to disciplinary action as determined by due process.” (2008-2010 Bulletin, 23) **Plagiarism, academic dishonesty, and cheating are unacceptable and will result in class failure.**

**Class Communication**

The instructor will post any whole class communications as announcements on Blackboard. Any information for the current week’s class will be posted no later than Tuesday at 2pm. Students are responsible for checking Blackboard and being prepared for any changes or additions to the course. If there is a University closure, the instructor will post this information on Blackboard as soon as possible.

If you need to reach the instructor immediately, please use the cell phone number provided in this syllabus. If your inquiry or comments are not time sensitive, please e-mail at jsaricks@dom.edu.

Students are responsible for providing their contact information to the instructor via the provided Discussion Board on Blackboard. This is the information the instructor will use if she needs to contact you.
VI. CLASS CALENDAR

Students are responsible for checking Blackboard each week for additional reading

May 10  Introductions and Overview
Class introductions/Blackboard introductions.
Discussion of use of class blog and book social networking sites
History of Readers’ Advisory and the role of RA in libraries
“Speed Reading Books—Or—How to Read a Novel in Ten Minutes” by Georgine N. Olson
RA Resources (nongenre)
ARRT Genre Fiction List

Due today: Read chapters one and two of *Readers’ Advisory Service in the Public Library*
Read “Speed Reading Books—Or—How to Read a Novel in Ten Minutes,” by Georgine Olson, pp. 131-2 of *RA Service*…

May 12  Appeal Factors and Creating a Reader Profile
Discussion: Definition and discussion of appeal factors
How to create your reader profile
Evaluation of personal reading compared to ARRT Genre Fiction List
Chapter 3 of Saricks *RA Service*
How to read reviews
Adult booktalking, formal and informal

Due today: Print out and mark ARRT genre fiction list
Read Chapter 3, *Readers’ Advisory Service* for discussion
Post personal introduction on Blackboard.

Seating - Where you sit today is where you sit the rest of the session.

Return form indicating whether your oral presentation will be at midterm or final

May 17  RA Interview, an Introduction to Genres and Genre Study, & Whole Collection RA
Discussion: Saricks *Readers’ Advisory Service*, especially Chapters 4 and 5.
Booktalking in the stacks
Expectations for annotations and booktalks including sample booktalks.
What is genre fiction?
Discussion of Profile Response assignment

Due today: 1 Page Reader Profile (2 copies, 1 with your name, 1 without)
Finish Saricks' Readers' Advisory Service
Read Chabon, “Trickster in a Suit of Lights.”
May 19  Genres with a Sense of Place
Discussion: Fantasy, Historical Fiction, Westerns
Creating a reading map

Due today: Read Landscape chapters in 2nd ed. Readers’ Advisory Guide to Genre Fiction
Relevant students read a book, write an annotation, prepare a booktalk

May 24  Profile Response Presentations and Customer Service and Marketing
Discussion: Class discussion of Underhill reading with exercises

Due today: Two page reader profile response, plus two-five minute presentation
Read Underhill

May 26  Adrenaline Genres
Discussion: Suspense, Romantic Suspense, Thrillers, and Adventure.

Due today: Read Adrenaline chapters, 2nd edition, Readers’ Advisory Guide to Genre Fiction
Relevant students read a book, write an annotation, prepare a booktalk.

June 2  Midterm Papers and Presentations

June 7  Genres that Appeal to the Intellect
Discussion: Literary Fiction, Science Fiction, Psychological Suspense, Mysteries

Relevant students read a book, write an annotation, prepare a booktalk

June 9  Leading Book Discussions & Class Book Discussion
Discussion: A Town Like Alice by Nevil Shute

Due today: Read A Town Like Alice

June 14  Genres that Appeal to the Emotions
Discussion: Romance, Horror, Gentle Reads, Women’s Lives and Relationships
Is there a “Men’s Fiction” genre?

Relevant students read a book, write an annotation, prepare a booktalk.

June 16  Nonfiction Readers’ Advisory
Discussion: Popular Nonfiction
Is Nonfiction readers’ advisory different?
Due today: Read Ebsco’s NoveList Getting Up To Speed Nonfiction topics
Relevant students read a book, write an annotation, prepare a booktalk.

**June 21**  
**Graphic Novels, Best Sellers, and Audio Books**  
Discussion: Graphic Novels, Best sellers, and Audio Books

Due today: Look at two to four graphic novels and bring to share in class
Read the Readers’ Advisory with GNs (parts 1-3) on NoveList by Jessica Zellers
Listen to one Audio Book (unabridged)
Relevant students read a book, write an annotation, prepare a booktalk

**June 23**  
**Inspirational, African American, Latino (Hispanic), and Gay/Lesbian Genres  Plus Class Wrap Up & Fiction_L Discussion**  
Discussion: Special Reading Interests and Fiction_L

Due today: Read provided genre background readings.
Read Ebsco’s NoveList Getting Up To Speed in Christian Inspirational Fiction
Read Ebsco’s NoveList Getting Up to Speed in Urban Lit
Read and annotate a novel in one of these genres.
Relevant students prepare a booktalk.
Go through ARRT list again with a different colored pen and be prepared to discuss.
Class discussion of semester’s worth of Fiction_L postings.

**June 28**  
**Final Papers and Presentations**
Appendix A
Assignment Details
Assignment requirements are outlined in detail on Blackboard under Course Documents-Assignment Sheets

Reader Profile Assignment: Two Parts - Three Typed Pages (Minimum)
The first part of the assignment, due on May 17, is to write a one-page personal profile. The second part of the assignment, due May 24, will require that students take one of their classmate’s profiles and prepare two typed pages explaining what books they would suggest to that reader and why; this paper will require the students to discuss the process they used to come up with their suggestions, including the citing of at least three sources they consulted. Students will also prepare a two-to-five minute oral presentation summarizing the contents of this second part. 10 points

Book Annotations and Class Booktalks: One Typed Page Each (See also Appendix C)
Students will read six books. Five books will be read in the genres and three of these five will be booktalked. Student booktalks should take no more than five minutes (practice with a timer!). A sixth work (A Town Like Alice) will be read for the class book discussion. Because students tend to be less familiar with the Inspirational, Gay and Lesbian, African American, and Latino genres, all students will read a novel in at least one of these areas. Students are urged to read in unfamiliar genres. Details on what we expect from the booktalk will be provided before the first talks are due. Eligible books for these assignments include any and all adult books in a genre. Please ask an instructor if you are not sure. 25 points (5 each)

Students are requested, if possible, to alternate between using Novelist and What Do I Read Next? to find similar authors and related works. However, students should not feel limited to these resources. A complete list of resources is available on Blackboard under “Course Documents” for the May 10 class or under the class date for that specific genre. For locating relevant nonfiction works, students may use any library catalog or What Do I Read Next?

Annotation Format
Annotations, which are to be single-spaced but no more than one-page in length, will follow a slightly amended version of the outline presented on page 110 of Saricks’s RA Service. The addition consists of including "Relevant Nonfiction Works and Authors" OR "Relevant Fiction Works and Authors" as the last category in the outline and three appeal terms that best describe the book (Appendix C). Students may use their annotations as a “prompt” for their class presentations. Past student examples are also available at http://raf forall.blogspot.com (use the label on the right hand side for “Annotations”). Annotations for a particular class must be posted on the class blog before class begins. Passwords will be given at the first class.

Topic Papers: 8 Typed Pages Each (Minimum)
Students will complete two topic papers. One paper will serve as the class midterm, the other will serve as the class final. Each student will decide which of the topic areas to write in to meet the deadlines for the midterm and final. All students are strongly encouraged (but not required) to do a paper in Topic Area 1 - "Visit" for either the midterm or the final. (See Appendix B, Dominican University IRB Guidelines for more guidance.) The other paper may be in Topic Areas 2, 3, 4, or 5. 20 points each

PAPERS WILL BE SUBMITTED VIA E-MAIL AND RETURNED ELECTRONICALLY. THEY MUST BE RECEIVED BEFORE CLASS ON JUNE 2 (MIDTERM) AND JUNE 28 (FINAL).
**Topic Area 1 - RA Site Visit** (strongly encouraged): Students will visit, *in person, by telephone, via email, and/or fax*, one or more public, academic, or other libraries offering RA service and will write a report on the visits.

The report should address:
- planning for RA service,
- marketing the RA service,
- budgeting,
- staffing,
- in-service training,
- hours of service,
- collection development,
- electronic (including web sites) or hard copy resources available,
- reading lists (electronic or hardcopy),
- expectation for staff reading after official work hours, nature of customer base, etc.

Students may visit as part of a group and report as a group or individually.

Group visits must involve an actual trip to the library. Group reports will be marked on a group basis. All papers must be individual papers and will be marked on an individual basis.

Students are expected to make their own contacts for the interview(s). However, a listing of RA librarians who have volunteered to be interviewed is provided in Appendix D. Simply visiting the web pages of one or more libraries is not sufficient to meet the visit requirement.

**Topic Area 2: The Social History of a Book** (Borrowed with permission from Dr. Linda Walling of the University of South Carolina.) In this option a student will seek approval of the instructor for a "book that had impact."

Afterwards, the student will read the book and evaluate it for her- or himself. (For example, was it as you expected from just hearing about it--or seeing the movie? If not, how was it different from what you expected? What is the book's audience? What is its appeal, to readers then and now?)

Locate and read reviews of the book at the time it was written.

How was it received when it first appeared?

How long did it take the book "to have an impact"?

Research the times in which the book was written (historical events, social attitudes and values, economic situation, etc.)

Determine the book's history since it was written.

Has it stayed in print?

Is it included in literary histories and/or books on the history of the genre?

How does it compare to other books by the author?

How has it influenced other books on the subject or in the genre?

Discuss the impact of the book with today's "reader."

What about its possible future impact?
**Topic Area 3: Past, Present, or Emerging Issues in RA.** In this option, the student will utilize the library literature and/or (where relevant) interviews and other personal communications to explore one or more critical issues in RA.

Such issues can range from the 19th century controversy over actually advising readers on reading choices, the close connection of RA with education in the 1920s and 1930s, or the implications of submerging RA under “adult services” in the post WWII period.

Current or emerging issues can include such questions as whether or not RA includes both fiction and nonfiction; arguments for or against separate RA departments; whether RA, like YA services, is in danger of being considered the latest “flavor of the month;” the impact of electronic delivery (ebooks, audio book downloads) on readers’ advisory, including interviewing librarians who provide the services; how well electronic email systems which automatically reserve favorite authors for patrons work, etc.

**Topic Area 4: Thematic Booklist and Booktalk** (Adapted with permission from Dr. Connie Van Fleet, University of Oklahoma) Imagine you have been invited to present a booktalk to a group. In this assignment, you are asked to prepare and present a booktalk of ten titles.

Annotate the titles you will be including in your oral presentation and attach them to your paper; this is the type of list you would offer your audience. (This will count for 2 pages of the required paper length.)

In your paper choose and define your audience: who they are, the assumptions you have made about them, why you chose the topic for this audience.

Define your topic, including information on why you chose the books and how the titles are linked together.

Your paper should also include a discussion of your research process: how you compiled your information, what sources you used, books you may have considered and rejected and why, or any other issues that arose as you prepared this assignment.

**Topic Area 5: Reading Map**

Choose a title, fiction or nonfiction, and explore its connections in the world of books and beyond. You will be required to write 4 pages about the process and your choices and provide a link to the reading map. There is a reading map archive on the WordPress blog with articles and examples at [http://ra763.wordpress.com/2009/04/30/reading-maps-archive/](http://ra763.wordpress.com/2009/04/30/reading-maps-archive/). Reading maps will be discussed in class on May 19.

If you choose either Topic 4 or 5, you will be required to give this booktalk to the class (who will pretend to be your defined audience if necessary) or present your reading map.

*Please note: The grade awarded a written assignment will be lowered if the document is received after the date due at the rate of one point (out of twenty) per day. Papers falling short of the minimum length will also have 1 point per missing page deducted. The minimum length deduction can be applied in fractions of a point.*

**Class Reports For Midterm or Final**

Students will deliver a report, ten minutes long, on either their midterm or final paper. **Students who choose Topic 4 or 5 must do that as their oral presentation.** "Appendix E Effective Public Presentations" should be followed in preparing and presenting the talks. The Instructors will provide all students with a checklist prior to the Midterm which will be used to grade their class report. **10 points**
Class Participation

Students are expected to attend all classes. If a student is going to miss a class s/he is expected to contact an instructor in person, via phone, or through e-mail before the beginning of the scheduled class time. Unexcused absences will be reflected in this grade. Exceptions will be made for illness, acts of God, etc… The class participation grade is also affected by how well a student adds to the class discussion. Students are expected to participate in discussions and add positively to the class dialogue. Students who do not contribute at all or in a way that does not benefit the class positively will lose points. Finally, those students who make exceptional improvement throughout the semester and/or excel in booktalking will be rewarded here. Max of 15 points.
Appendix B
Dominican University IRB Guidelines for Class Projects that Involve Collecting Information from People Outside of the Classroom

- People have the right to decide freely whether or not to participate in your class project. This means they voluntarily choose to participate in the project based on an accurate understanding of its purpose, procedures, risks, benefits, and any other factors that may affect their willingness to participate.

- Typically, written informed consent must be obtained from participants to document their voluntary participation in your project. Dominican University IRB has granted your instructor an exemption for a specific class assignment, so it will not be necessary for you to have participants complete an informed consent form.

- If you want to obtain information from a minor (a child under the age of 18), then you must obtain written permission from his or her parent or guardian and assent from the minor. Do not obtain data from minors without your instructor’s approval of your data collection plan.

- People who participate in surveys and interviews have the right to confidentiality. Their answers to your questions should not be associated with their identity unless they have signed an informed consent form giving you permission to use their name.

- If you want to take notes or make an audio or video tape recording of your interview or observation, you must ask the person for permission before you begin the interview.

- Be sure to remove the participants’ names from the information you collect. Assign them a number (e.g., “Respondent Number 1”) or a pseudonym (“Mr. B.,” “Mrs. C.”) in any written or oral report you make based on the information you collected.

- You must minimize harm to the people who participate in your class project. For example:
  - Is there risk of criminal prosecution or loss of employment if the individual participates in your project?
  - Is there any risk of physical injury?
  - Is there any risk of psychological harm, such as loss of self-esteem or emotional disturbance?

- You must also minimize harm to yourself. Students should avoid unsafe situations at all times. Specifically, they should (for example):
  - Avoid unsafe neighborhoods or locations
  - Refrain from walking alone at night
  - Meet with people they do not know in public places where other people will be present.
APPENDIX C
Required Format for Book Annotations

Author:

Title:

Genre:

Publication Date:

Number of Pages:

Geographical Setting:

Time Period:

Series (If applicable):

Plot Summary:

Subject Headings:

Appeal:

3 terms that best describe this book:

Similar Authors and Works (why are they similar?):
  3 Relevant Non-Fiction Works and Authors
  3 Relevant Fiction Works and Authors

Name:
APPENDIX D
RA Personnel Who Volunteered To Be Interviewed
You are not limited to this list. Feel free to interview RA librarians or librarians with RA responsibilities in any state or in any public, school, or academic library

Stacy Alesi
Library Associate II
Southwest County Regional Library
20701 95th Ave S
Boca Raton, FL 33434
561-482-4554
alesis@pbclibrary.org or bookbitch@yahoo.com
www.pbclibrary.org
www.bookbitch.com

Julia Churchill
Senior Librarian
Oak Lawn Public Library
9427 S. Raymond Ave.
Oak Lawn Illinois
708-422-4990
jchurchill@olpl.org

Linda C. Conrath
Reference Librarian
Orland Park Public Library
14921 S. Ravinia Avenue
Orland Park, IL 60462
708.428.5159
conrathoppl@yahoo.com
www.orlandparklibrary.org

Karen Dini
Asst. Head of Adult Services
Addison Public Library
2 Friendship Plaza
Addison, IL  60101
630-458-3344
dini@addison.lib.il.us
www.addisonlibrary.org

Jennifer Hendzlik
Reference Manager, RA staff trainer & RA adjunct faculty for Syracuse University & University of Arizona
Springfield-Greene County Library District
Brentwood Library
2214 Brentwood Blvd
Springfield, MO 65804
417-874-8130
jenniferh@mail.sgcl.org or jhendzlik@gmail.com
www.jenniferhendzlik.com

Carrie A. Herrmann
Public Service Coordinator
Boone County Public Library
8899 US 42
Union, KY  41091
859-384-5550
cherrman@bcpl.org
www.bcpl.org

Sarah Johnson
Reference Librarian
Booth Library, Eastern Illinois University
600 Lincoln Avenue
Charleston, IL 61920
(217) 581-7538
sljohnson2@eiu.edu
www.library.eiu.edu

Lucy M. Lockley, Collection Development Manager
St. Charles City-County Library
77 Boone Hills Drive, P.O. Box 529
St. Peters, MO  63376-2410
636/441.2300, Ext.1563
llockley@mail.win.org
http://www.win.org/library/
Denise Lyons
Adult Services Librarian
Audelia Road Branch
Dallas Public Library
10045 Audelia Road
Dallas, TX 75238
214-670-1350
dlyons@dallaslibrary.org
http://dallaslibrary.org

Katherine L May
Reference Librarian
Newton Free Library
330 Homer Street
Newton MA 02460
617-796-1380
kmay@minlib.net
www.newtonfreelibrary.net

Brenda O'Brien
Reference Librarian, Adult/Young Adult Department
Woodridge Public Library
3 Plaza Drive
Woodridge, IL 60517
630-964-7899
bobrien@woodridgelibrary.org
www.woodridgelibrary.org

Lauren Ryan
Adult Services/Reader's Advisory Librarian
Bridgewater Library
1 Vogt Drive
Bridgewater NJ, 08807
908-526-4016 x172
lryan@sclsnj.org
www.somerset.lib.nj.us

Kathy Sexton
RA Department Head
Berwyn Public Library
2701 S. Harlem Ave.
Berwyn, Illinois 60402
(708) 795-8000 ext. 3005
Kathys@berwynlibrary.net
http://www.berwynlibrary.net

Lissa Staley
Adult Services Librarian
Topeka and Shawnee County Public Library
1515 SW 10th Ave
Topeka, KS 66604
785-580-4555
estaley@mail.tscpl.org
http://www.tscpl.org

Kaite Mediatore Stover
Head of Central Library’s Readers & Circulation Services
Kansas City Public Library
14 W. 10th St.
Kansas City, MO 64105
816-701-4234
kaitestover@kclibrary.org
www.kclibrary.org

Andrew Smith
Readers’ Services Librarian
Williamsburg Regional Library
7770 Croaker Road
Williamsburg VA 23188
(757) 259-4050
asmith@mail.wrl.org
www.wrl.org

Trudy Timkovich
Reference Librarian and Readers’ Advisory Coordinator
Hamilton East Public Library
One Library Plaza
Noblesville, IN 46060
317/579-0307
timkovicht@hepl.lib.in.us
www.hepl.lib.in.us

Barry Trott
Adult Services Director
Williamsburg Regional Library
7770 Croaker Rd.
Williamsburg, VA 23188
757-259-4053
Email: btrott@wrl.org
Web Address: http://www.wrl.org
Greta Ulrich  
Reader’s Advisory Librarian  
Niles Public Library District  
6960 Oakton Street  
Niles, IL 60714  
(847) 663-6613  
gulrich@nileslibrary.org

Debbie Walsh  
Head of Adult and Reader Services  
Geneva Public Library District  
127 James Street  
Geneva, IL 60134  
(630)232-0780 x227  
dwalsh@geneva.lib.il.us  
www.geneva.lib.il.us

Lynne Welch  
Reference Librarian  
Herrick Memorial Library  
101 Willard Memorial Square

Wellington, OH 44090  
440-647-2120  
welchly@oplin.org  
www.wellington.lib.oh.us

David Wright  
Librarian  
Fiction Department  
Seattle Public Library  
1000 4th Ave  
Seattle, WA 98104  
(206) 386 4660  
dwright@spl.org

Jessica Zellers  
Customer Service and Technology Director  
Blackwater Regional Library  
22511 Main St.  
Courtland, VA 23837  
757.653.2821  
jzellers@blackwaterlib.org  
www.blackwaterlib.org
APPENDIX E
Effective Public Presentations

1. Unless a presenter is constrained by a shortage of time or chronic stage fright, reading a presentation represents a discourtesy to an audience. As such, it should be avoided. By definition, where a class knows weeks in advance of a presentation, students have time to develop a talk and reduce it to key word memory aids.

2. If compelled by stage fright or time constraints to read her or his remarks, the speaker should remember that a presentation and a paper are two different entities. Each has a distinct and different audience. A paper should never be read in lieu of a talk. Ideally, per item # 1, a talk should never be read except for key phrases serving as memory aids.

3. Even with handouts, the audience for a public presentation should never be expected to absorb more than a minimum of statistical data. Except at some (not all) professional conferences where research per se is emphasized, anecdotes are to be preferred over statistics. Where statistics are provided, the presenter is expected to select the truly important for her or his audience to remember.

4. If an audience is expected to secure crucial information prior to a presentation, the speaker has the obligation—which cannot be delegated to the audience—to insure that such information is easily obtained.

5. Handouts are good. PowerPoint slides, overheads—or even videos—can never fully substitute for a handout. Further, a verbal explanation can never take the place of a visual.

Revised 2006

APPENDIX F "Twenty Things Good Stories Have In Common"
Lee K. Abbott, Professor of English and Director, Creative Writing Program, Ohio State University

Form is not different from meaning and is itself a gesture toward the meaning of the fiction. (Mark Schorer)

There are no errors in tone (the language is controlled and consistent) (e.g., No "showing off," a writer serves character).

Plot, as a casual relationship among events (E.M. FORSTER), is a function of character: it is not an independent element or scheme into which one merely plugs this or that character. No "trick" endings; no deus ex machina, no coincidence.

Structurally, the story starts in the right place, a thing sometimes called (by John Clellon Holmes, among others) "Point of Entry." Eudora Welty suggests this has to do with "trouble," or, as it is called in other places, the abnormal which interrupts the normal.

Once begun, the story has, yes, a middle and an end; along the way, it presents "obligatory" scenes.
A story's scenes are, to use Henry James's word, "rendered" (Related to this is the notion that we as readers usually prefer our stories "shown" rather than "told.")

Point of View is thematically significant and usually not violated. (Percy Lubbock)

Dialogue is credible and life-like (See Mark Twain's "Fenimore Cooper's Literary Offenses" for a fuller explanation of this important observation.)

The world of the story, its milieu and setting (R. V. Cassill) is evoked through texture and detail as the means by which story is itself--the pun is intended--authorized. (See "Welty's essay, "Place," for the best Presentation of the argument.)

The "facts" of the story are correct; that is, if you write that Alameda Street intersects Locust Avenue in Las Cruces, New Mexico, there is a man at *The Atlantic* named Eric Haas whose job is to double-check this fact; he makes lots of money to make certain that our stories are indeed possible in the world we write of.

There is an appropriate number of characters, all of whom have something significant to do in the story. (It is here that we get to talk, to the extent that talk is useful, about "round" and "flat" characters, as well as about such things as the "ficelle.") [French for the "string" by which a puppeteer manages her or his puppets.]

We must know who to care about (focal character). More than this we must have, as James notes, "the stout stake of emotion" planted for the subsequent action to swirl against.

"Clarity is the style of all honest men" (James Whitehead). [NOTE: And all honest women.]

Characters are human, not cliches or stereotypes of stock; they ought to have, in this regard, the same things as their makers do--jobs, a past, a place from which they escaped, etc.

The reader must be made to understand, often explicitly, why things happen.

We write *prose*, not writing. (This is a notion quite separate from, but just as important as, our obligation to spell, punctuate and use the grammar correctly.)

We do not hector or harangue; no theme-mongering (art, says Aristotle, is to instruct and to entertain).

Taste, personal and idiosyncratic and too often indefensible, is not an issue. Just because you hate science fiction doesn't mean that you are unable to tell good sci-fi from its cancer-causing counterpart; ditto with the western, the historical romance, the pulp confession, and anything else that to your high-handed self seems decidedly brutish and banal.

Description is often transient, not static. (Nor is it, I should add, anything less than necessary.)

Eschew the conventional wisdom.

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Appendix G

Criteria for Evaluating Research Papers
(Does not apply to reports of visits)
(Thanks to Dr. Karen Brown)

Papers will be eight (8) pages which translates into roughly 2,000 words at the approximate rate of 250 words per page. Your paper and bibliography will be assessed according to the following criteria:

PAPER:
- Clarity of exposition:
  - Coherent synthesis of the professional literature
  - Logical train of thought
  - Adequate connections between ideas, support of generalizations, choice of illustrative examples

- Persuasive presentation of position:
  - Issue(s) selected are relevant and clearly explained
  - Supporting reasons are sufficient, cogent, and appropriate
  - Position is effectively supported

- Use of writing conventions:
  - Proper grammar, spelling, and sentence structure
  - Appropriate use of citations and references

BIBLIOGRAPHY:
- Reflects a careful review of available literature related to the topic/issue
- Includes at least eight (8) sources in a variety of formats
- Follows proper bibliographic format as assigned by the instructor (Turabian/Chicago)