

## SYLLABUS

Site: [Welcome to LSU Moodle!](#)  
Course: 2021 Summer LIS (C) 4900 for Suzanne Stauffer  
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## 1. Your Responsibilities/Communication

You are responsible for knowing and understanding the information contained on this course website and for information distributed through class e-mails and the News Forum.

SLIS and LSU will communicate with you exclusively through your LSU/PAWS e-mail. If you prefer to continue to use your personal e-mail, you should forward all LSU e-mail to that account. You must also forward all Moodle mail.

## 1.1. How to Succeed in an Online Course

Many of you are struggling to juggle school, work, and family. I can't help with the work and family, but I can provide some suggestions about managing school.

Graduate school is different from undergraduate. All graduate courses require more critical thinking and analysis, and much less memorization and recall. They require you to synthesize what you learn and then apply it in some way, either to a paper or a project or a discussion forum, only occasionally to an exam.

Because undergraduate LIS degrees are few and far between, this is the first time that most of you are being exposed to these principles, concepts, theories, and just basic facts. This makes it interesting and even exciting, but you may also feel overwhelmed with all of the new information.

Online courses are more difficult and more time-consuming than most people expect, for a variety of reasons, the primary one being that three hours a week are not spent sitting in a class, listening to a lecture and taking notes. Not only is your education more self-directed, you have to actually spend nine hours a week on the class. If you were like me as an undergrad, you knew that you could do pretty well by just going to class and taking notes, and reviewing before the exam, maybe skimming the textbook. Now, you have to set aside nine hours for reading, discussing, researching, and writing.

One mistake that students make is thinking that they can just put in nine hours on the weekend -- for the week that has just ended. Even if you have to do all of your work on the weekend, do it for the coming week, so that you will have time to wait for answers to questions, interlibrary loan materials, consultations with tutors, and proof-reading. Always be working ahead.

So, how to manage your time?

1. Go through the syllabus for every class and add any assignment due dates to whatever calendar you keep (if you don't keep a calendar -- start keeping one!). Also include any holidays. Keep only one calendar, whether it's electronic or paper, so that you can see your work, school, and personal life all in one.
2. Work out a daily and weekly schedule that blocks out nine hours per class -- specific hours and what you will do during that time. Prioritize according to how much each activity is worth. If discussion forums are each worth 3% of your final grade, spend 3% of your time and effort on them. If an assignment is worth 20% of your grade, give it 20% of your time and effort.

For example, set aside three hours on Saturday and three on Sunday for class reading and research/assignments for the coming week. Then, schedule three more hours during the week. Or schedule three hours a day three days a week. Or one hour a day Monday-Friday, and four hours on Saturday. Whatever works with your schedule. Do that for each class.

3. Plan ahead for working on assignments, even if it's only one hour a week at first. Break them down into steps, and take advantage of any time you have to work on each step, regardless of when the assignment is due. The reality is that you're never "finished" for the week, so if you finish the course readings in two hours, then spend the next hour on discussion forums. If you finish the readings and forums in five hours, you have four hours to work on assignments.

4. In terms of the readings, unless you are going to be tested on them, don't outline and summarize as if you were. Read them through carefully, making sure that you understand the central points and main ideas. You might jot down those central points, but, generally, if you need to refresh your memory, re-read the abstract and the summary/conclusion. You're going to be asked to apply what you read in some way, so focus on understanding, not memorizing.



## 2. Course Description

**Catalog Description:** Explores the history of the fantasy literature in the West, collection, acquisition and management issues related to that literature, the literature itself and its uses in public and school libraries.

**Course Objectives:** Upon satisfactory completion of this course, the student will be able to:

- Identify and evaluate fantasy works for inclusion in library collections
- Use selection tools and criteria designed to assist in building and maintaining a viable fantasy collection
- Connect library users to fantasy works through age-appropriate programs and activities

**Course requirements:** To achieve these objectives, students are expected to:

- Commit at least 25 hours per week to this course, including discussion forum participation, readings, homework, and other assignments as specified in the [syllabus](#).
- Turn in all assignments by the deadlines listed in the syllabus
- Read selected items from the professional literature
- Read and report on selected works of fantasy
- Complete other assignments as outlined in the syllabus

### 3. Grading

**Grading policies:** All assignments are due on the dates indicated in the Course Schedule. Work submitted more than 7 days late without an acceptable excuse will be downgraded one full letter per week and may be refused.

A grade of B indicates that the student has achieved the objectives and met the requirements for the course. A grade of A indicates that the student has exceeded the requirements and demonstrated a superior understanding of the principles and concepts involved. A grade of C indicates that the student has partially met the requirements, but demonstrates an incomplete understanding of the principles and concepts involved. A grade of D indicates that the work does not meet the requirements and demonstrates a lack of understanding. A grade of F indicates that the student did not meet any of the course requirements or objectives.

### 3.1. Assignments

Grades will be based on

Discussion forums (2 @ 50 ) <b><u>Discussion forum rubric</u></b>	15%
Evaluations (5 @ 50)	30%
Booktalk	10%
ReadAlikes List	20%
Collection Development Plan	25%
TOTAL	100%



## 3.2. Grading Scale

**Grading scale:**

99-100%	A+
93-98.99%	A
90-92.99%	A-
87-89.99%	B+
83-86.99%	B
80-82.99%	B-
77-79.99%	C+
73-76.99%	C
70-72.99%	C-
67-69.99%	D+
63-66.99%	D
60-63.99%	D-
0-59.99%	F

## 4. Academic Misconduct/Plagiarism

**Statement on Academic Misconduct:** *All work submitted for this course must be your own work. Do not look for reviews or evaluations in any source, digital or electronic, including Goodreads and Amazon, unless specifically instructed to do so.*

In accordance with University policy, academic misconduct will not be tolerated. All students are required to know and abide by the University's Policy for Academic Integrity and the LSU Student Code of Conduct. A copy of these documents may be found at: <http://www.lsu.edu/judicialaffairs>. As future librarians and information professionals, **plagiarism** in particular is not only academic misconduct, it is professional misconduct.

**LSU Student Code of Conduct:** The LSU student code of conduct explains student rights, excused absences, and what is expected of student behavior. Students are expected to understand this code as described here: <http://students.lsu.edu/saa/students/code>. Any violations of the LSU student code will be duly reported to the Dean of Students.

**[LSU Libraries' Guide to Avoiding Plagiarism](#)**

## 5. Students with Disabilities

**Information for Students with Disabilities:** Louisiana State University is committed to providing reasonable accommodations for all persons with disabilities. The syllabus is available in alternate formats upon request. If you are seeking classroom accommodations under the Americans with Disabilities Act, you are required to register with Disability Services in 115 Johnston Hall. Their phone number is 225-578-5919 and website is [www.lsu.edu/disability](http://www.lsu.edu/disability). To receive academic accommodations for this class, please obtain the proper Disability Services forms and contact me at the beginning of the semester.

## 6. Center for Academic Success

**Academic Success:** The primary ingredients of your academic success are attending class, managing your time efficiently, taking good notes, and developing good critical thinking and communication abilities. LSU has a number of excellent resources that will assist you in developing these skills. The place to begin is the Center for Academic Success (<https://www.lsu.edu/cas/index.php>). The CAS offers guidance on what learning strategies are best suited to your talents, tutoring in the basic subjects, and workshops on a variety of topics, from note taking to time management. Communication Across the Curriculum (<http://cxc.lsu.edu>) assist students in developing the communication skills necessary for academic and professional success. Finally, with respect to professional success, the LSU Olinde Career Center (<https://www.lsu.edu/careercenter/>) can assist you in choosing a major and a profession that best suits your talents and passions and help you develop a four year career plan to ensure success when you graduate from LSU.

## 7. Required Materials

Mendelsohn, Farah & Edward James. *A Short History of Fantasy*. 2nd ed. Libri. 2012. ISBN 978-1-907471-66-7

## 7.1. Required Fantasy Works

## PRE-HISTORY TO 1949:

Baum, L. Frank. *The Wizard of Oz*.

Nesbit, E. *Five Children and It*.

## THE 1950s-1960s

Boston, Lucy M. *The Children of Green Knowe*.

Bellairs, John. *The Face in the Frost*.

## THE 1970s-1980s

Adams, Richard. *Watership Down*.

Aiken, Joan. *Wolves of Willoughby Chase*

Asimov, Isaac. *The Robots of Dawn*.

Crowley, John. *Little, Big*

## THE 1990s

Gaiman, Neil. *Stardust*.

Jones, Diana Wynne. *Dark Lord of Derkholm*.

## THE 21st CENTURY

Grossman, Lev. *The Magicians*.

Nix, Garth. *Lirael*.

## 8. General Instructions

Instructions, deadlines, etc. that apply unless stated otherwise in the assignment or forum.

## 8.1. Discussion Forums

Each of your original posts should be 150-300 words, or as long as necessary.

Unless stated otherwise in the forum, your original posts are worth 23-30 points. Responses to others' posts are worth 7-10 points each. The maximum for any week is 50 points.

Forums are open from Monday at 6:00 a.m. to the following Monday at 6:00 a.m, so you have a full week. Posts made before or after that time will not receive credit.

To be eligible for full credit for your initial posts, you must respond to the discussion forum by 6:00 a.m. Thursday. Credit drops to 90%, then 80%, then 70% by 6:00 a.m. Monday -- but you still get something, so post.

Initial posts are graded on both content and timeliness. Comments on the posts of others is based only on content. You can earn the maximum points with a few excellent posts, with several average posts, many mediocre posts, or some combination thereof. Posts which say nothing more than some variation of "I agree" earn no points. A post must add something original to the discussion in order to earn at least 1 point.

You can manage your forums (subscription, frequency & type of e-mails) through the list of Forums in Activities. You can also set preferences for all forums in all Moodle courses by following instructions at

<https://grok.lsu.edu/Article.aspx?articleid=18452>



## 8.2. Submitting Assignments

Evaluation Assignments will be submitted as text files. You may type your evaluations into the text box or type them as documents and then copy-and-paste. I recommend the latter and that you save your documents at least until your assignment has been graded.

Other assignments will be submitted as attached files. File names should be YourLastName\_AssignmentName.

Files may be submitted in .rtf, .wpd, .docx. Do not submit as PDF.

Remember that you must cite the source of your information, regardless of whether you quote, paraphrase or summarize. Provide the source in parenthesis immediately following the quotation, paraphrase, or summary in this format : (Firstname Lastname, "Title of Article," *Title of Journal*, vol. #, no. # (year), ##) or (Firstname Lastname, *Title of Book* (Publisher, date), ##) or ("Title of Website," accessed date, URL).

All assignments must be double-spaced, in 12-point font, with 1-inch margins on all sides.

### 8.3. Evaluation Instructions

Each week, you will read the assigned works from Required Fantasy Works list and other works as specified in that week's assignment.

Assume that the audience for your evaluations is other librarians. Write them as if you were writing them for a professional publication, such as *Library Journal*, *School Library Journal*, or *Publisher's Weekly*.

**THIS MUST BE YOUR OWN EVALUATION OF THE TITLE BASED SOLELY ON YOUR READING OF THE BOOK. DO NOT LOOK FOR REVIEWS OR EVALUATIONS IN ANY SOURCE, DIGITAL OR ELECTRONIC, INCLUDING GOODREADS AND AMAZON.**

You may search for information about the author and illustrator and whether the book has won any awards.

Submit an evaluation of each work in the following format:

**Citation for the Work:** Authorlastname, Firstname. *Title of work*. Vol. #. Illustrated/Translated/Adapted by Firstname Lastname. Publisher, date of publication. ISBN

**Target Ages/Audience:**

Your *brief* evaluation of 175-250 words, which should include:

A *brief* description of what the book is about, not a summary of the plot. This is an evaluation of the book, not a book talk. One or two sentences should be sufficient.

***The purpose is to evaluate the quality of the work. Therefore, the bulk of the review should consist of that evaluation.***

Include an evaluation of theme, characterizations and character development, and plot, writing style, purpose and effectiveness, and possible reader's advisory, programmatic, or curricular uses (reluctant readers, pre-school story time, STEM/STEAM program, multicultural programming, etc.). Provide brief examples from the work to support your evaluation.

**End the evaluation with a recommendation for purchase.** State whether it is an *Essential*, *Supplemental*, or *Marginal purchase* and for what type of library/collection (e.g., all public libraries, larger public libraries, elementary school libraries, middle-school libraries, etc.). Recommendations are always made within the context of specific library types. Occasionally, a work will be of such poor quality that it is *Not recommended*. In that case, it is not recommended for any library of any type.

*Essential* purchases are works of the highest quality, that meet a current need that is otherwise unmet, and that have the potential to continue to fill a need in the future. *All award winning books are essential purchases*. They will be on reading lists now and in the future.

*Supplemental* purchases are works of high quality that do not meet current needs or that are unlikely to continue to meet future needs. They are works that would be nice to have, if there is money left after buying the essential works. They may be purchased only if there is a demand for them.

*Marginal* purchases are works of mediocre quality. They are only purchased if they are the only works that meet a specific current need and are replaced with better works as soon as possible or are discarded when there is no longer any demand for them.

Works that are *not recommended* are of extremely low quality with no redeeming social or educational value.

They may contain inaccurate information, blatantly offensive negative stereotypes, poor writing, plagiarism, etc. They are works that would not be added even if they were donated.

## 8.4. Evaluation Examples

### Picture Book

Ata, Te. *Baby Rattlesnake = Viborita de cascabel*. Adapted by Lynn Moroney. Illustrated by Mira Reisberg. Translated by Francisco X. Alarcon. San Francisco: Children's Book Press, 2003. 31 p. 089239-188-X

Target age : 3-6 years

This is a new bilingual edition of the 1989 telling of this Chickasaw Indian story which has become a story time classic. Baby Rattlesnake throws tantrums because he is too young for a rattle. The adults finally give in, deciding to let him learn from experience, which he does as he misuses his rattle, which is ultimately crushed. The story is simple, clear, and direct. Children can easily identify with his desire for a rattle and frustration with being "too young." The straight forward narration and repetition of "shhh shhh shhhhh" when he won't stop crying and "Ch-ch-ch! Ch-ch-ch!" when he shakes his rattle make this an excellent story for reading aloud. The ending is satisfying and comforting, with him "safe in the arms of his rattlesnake family." The illustrations are made using cut paper and gouache paints in a Southwestern palette of clear, bright colors. They include many familiar Southwestern symbols such as Saguaro cacti, gila monsters (friendly ones, of course), chili peppers, and Native American rock art. Every public library should have a copy of this book. Those serving Hispanic populations will want to add this bilingual edition to their collection.

### Children's Fiction

Aiken, Joan. *The Wolves of Willoughby Chase*. New York : Yearling, 2001, c1962. 0-440-496039.

Target age : 8-12 years

In the first volume of *The Wolves Chronicles*, set in an alternate universe, steam locomotives are nightly attacked by packs of savage wolves while traveling through the heavily wooded countryside from a Victorian Era London. When Bonnie Green's parents, Sir Willoughby and Lady Chase, are lost at sea, Bonnie and her orphan cousin, Sylvia, are left to the mercies of their distant cousin, with the Dickensian name of Miss Slighcarp. It isn't long before she has sent the girls to Mrs. Brisket's school, which is straight out of *Jane Eyre*. How they escape and free Willoughby Chase from the clutches of the evil Miss Slighcarp and her confederates is an adventure that will be sure to appeal to fans of Lemony Snicket and *The Little Princess* alike, although Aiken's girls are stronger, more resourceful, and more assertive than Burnett's and the ending is more traditional than Snicket's. An essential purchase for large public libraries, a supplemental one for smaller libraries, as demand will require the purchase of the remaining eleven books in the series.

### Children's Non-Fiction

Aronson, Marc. *John Winthrop, Oliver Cromwell, and the Land of Promise*. New York : Clarion, 2004. 0-618-18177-6.

Target age : Grades 7-9

This work continues the story of colonial America begun in *Sir Walter Raleigh and the Quest for El Dorado*. The series *The Ideas, Beliefs and Individuals Behind the Creation of America* concludes with *The Real Revolution, The Global Story of American Independence*. In this volume, Aronson explores the roots of modern American values in the religious revolutions which took place simultaneously in Great Britain and America, as exemplified by Oliver Cromwell and John Winthrop. Much more detailed and complete than previous children's works on this period, it includes a consideration of the roles of Charles I, John Cotton, Roger Williams, Anne Hutchinson, and other political and religious figures of the time. It documents the failure of attempts to institute a theocratic government both in Great Britain and in the United States, and persuasively argues that the outcome of these attempts was an acceptance on both sides of the Atlantic of the ideals of liberty of conscience, and political,

economic and religious equality and tolerance, as well as a reduction in the power of the monarchy. The language is clear and easy to read, and while remaining age appropriate, Aronson includes relevant discussions of the influence of attitudes toward sexual behavior. The work is well documented, with endnotes and a bibliography, and includes a timeline and an index. Aronson's conclusions, while bound to be controversial, are well supported by his evidence and his argument. The work is essential for middle and junior high school libraries and for public libraries that serve those populations' homework needs.

## 8.5. Defining "Genres"/Genres Used in This Course

A "literary genre" is a category of works which share a similar theme, setting, plot, characters, tone, atmosphere, tropes, motifs, etc. Genres can be further divided into sub-genres. *Genre applies only to fiction, which has genre and form, but not subject.* Non-fiction has subject and form, not genre.

It is distinct from a "literary form," which refers to the organizational structure or framework of the work. Examples of literary forms include poetry, prose, drama, roman a clef, bildungsroman, short story, novella, novel, etc. The form (or format) may also be physical, as with a graphic novel, film, picture book, etc.

Be sure to view and listen to the Definition of Terms slideshow found in Week 1.

In your assignments, use as broad or as narrow a genre classification as you are comfortable with, including multiple genres or cross-overs with other genres, such as Adventure, Gothic, Mystery, Romance, Western, etc.

Most subgenres may be High Fantasy if set in an alternate world or Low if set in this world.

### **High Fantasy/Heroic fantasy (Set in an alternate world where magic is an accepted force)**

Alternate & Parallel & Shared Worlds which operate according to magic

Enchanted journey that frequently includes passing through a portal to another world

Epic fantasy/Sword & Sorcery

Saga

Arthurian

Celtic

Nordic

Asian

Science fantasy (Combines science and magic and/or gives "scientific" explanations for magic)

Sword & Planet

Soft sci-fi (usually alternate world or futuristic; focus on cultural, social and political interactions)

Feminist

Libertarian

Planetary

Romance

Social

### **Low Fantasy (Set in this or a similar, rational alternate world)**

Animal

Contemporary/indigenous

Dark

Apocalyptic

CyberPunk, SteamPunk, etc.

Dystopian/Post Apocalyptic

Enchanted journey that does not involve a portal to another world

Hard sci-fi (Detailed, researched, plausible)

Futuristic Adventure (Usually Hard, but may be Soft)

Militaristic

Space opera

Techno sci-fi

Magical realism

Monsters

Occult & Supernatural

Ghost Stories

Psionic Powers

Soft sci-fi (if set on Earth; same subgenres as above)

Time Travel

Toy

Urban

Utopian

## 9. Collection Development Resources

The latest editions, in print or electronic format:

Fichtelberg, Susan. *Encountering Enchantment: Guide to Speculative Fiction for Teens*.

Fonseca, Anthony J. and June Michele Pulliam. *Hooked on Horror [#]: A Guide to Reading Interests*.

*Fluent in Fantasy: The Next Generation*

Herald, Diana Tixier and Bonnie Kunzel. *Strictly Science Fiction: A Guide to Reading Interests*.

Hollands, Neil. *Fellowship in a Ring : A Guide for Science Fiction and Fantasy Book Groups* (includes bibliographies of recommended titles)

Hollands, Neil. *Read On...Fantasy Fiction : Reading Lists for Every Taste*

Kallio, Jamie. *Read On...Speculative Fiction for Teens : Reading Lists for Every Taste*

Nadelman Lynn, Ruth. *Fantasy Literature for Children and Young Adults : A Comprehensive Guide*.

O'Brien Mathews, Patricia. *Fang-tastic Fiction: Twenty-First Century Paranormal Reads*

Stevens, Jen and Dorothea Salo. *Fantasy Authors : A Research Guide*

General collection development and reader's advisory works often have a chapter on Fantasy and/or SciFi. These include works such as :

McArdle, Megan M. *The Readers' Advisory Guide to Genre Blends*.

*Genreflecting: A Guide to Popular Reading Interests*

Thomas, Rebecca L. and Catherine Barr. *Popular Series Fiction for Middle School and Teen Readers : A Reading and Selection Guide*.

Wyatt, Neal, and Joyce G. Saricks. *The Readers' Advisory Guide to Genre Fiction*

### 9.1. Award winning/recommended lists

**Hugo Awards** : The Hugo Awards, first presented in 1953 and presented annually since 1955, are science fiction's most prestigious award. The Hugo Awards are voted on by members of the World Science Fiction Convention ( "[Worldcon](#)"), which is also responsible for administering them.

**Locus Awards** : The Locus Science Fiction Foundation (LSFF) is a registered 501(c)3 nonprofit dedicated to the promotion and preservation of science fiction, fantasy, and horror. Its central activity is the publication of Locus, the Magazine of the Science Fiction & Fantasy Field, and its website Locus Online. LSFF is also responsible for the annual Locus Awards first presented in 1971, to recognize excellence in science fiction and fantasy literature.

**Nebula Awards** : The Nebula Awards® are voted on, and presented by, full members of Science Fiction and Fantasy Writers of America, Inc. Founded as the Science Fiction Writers of America in 1965 by Damon Knight, the organization began with a charter membership of 78 writers; it now has over 1,500 members, among them many of the leading writers of science fiction and fantasy.

**World Fantasy Awards** : They were first given in 1975, at the first World Fantasy Convention, and have been awarded annually since.