COURSE DESCRIPTION AND LEARNING OUTCOMES

Relationship of INF2156H Learning Objectives to the MI Program Learning Outcomes: Reading is a fundamental human activity: one of the oldest and most common pastimes, a foundation of scholarship and knowledge industries, and an important attribute of the social milieu. This course, welcoming students from all specializations, including LIS, KM, CIS, and IS, will allow students to appreciate the complexity of reading as a social phenomenon, become conversant in the fundamental theory and practice of reading, and increase their ability to develop a holistic vision of the human condition through the medium and study of reading. These professional and personal qualities will secure students’ potential to assume positions of leadership in cultural and informational organizations upon graduation and commitment to life-long learning. The theoretical and practical foundations taught in this course are of particular relevance in contemporary multicultural society regardless of a specific work environment, social setting, or community.

Some of the questions that this course answers are: What shapes our reading? How does reading affect our social interactions and personalities? How does reading transform us and why? Why are specific genres preferred by some readers but not others? How does reading vary across cultures and continents? How do we talk about books that we read – and those we did not?

Upon completion of the course, students will be able to:

(1) acquire the foundational knowledge of a few major selected theories underlying the study of reading and readership;
(2) critically evaluate qualitative and quantitative studies of reading produced in various disciplines;
(3) acquire the foundational knowledge of reading behaviors and improve an understanding of real-life readers;
(4) appreciate the diversity of readers in multicultural societies and increase their sensitivity to reading pluralism;
(5) understand how reading practices and the systems of production and distribution of reading materials are shaped by the socio-political, historical, ideological, and cultural contexts;
(6) develop an original idea related to reading and/or readers;
(7) improve their self-awareness as readers and enhance their ability to communicate about reading matters in professional settings;
and (8) carry out interdisciplinary research on reading.

The course builds a great deal on the principles of interactive and participatory learning, hands-on exercises, discussions, and in-class activities. There is no prerequisite for this course.

MODE OF INSTRUCTION
The mode of instruction will include a combination of lectures, class discussions, student presentations, hands-on in-class exercises, and guest lectures. Reading contents for each class may not duplicate class lectures. They may expand on class discussions or provide additional information and alternative points of view. Attending lectures and completing after-class readings are not mutually exclusive.

The course materials will be made available to students through the medium of Blackboard (BB) and Course Reserves in the Inforum and Robarts libraries. Please check BB regularly for updates, announcements, and postings.

ACADEMIC CONDUCT AND PLAGIARISM
It is the student’s responsibility to become familiar with the following documents: “The Code of Behaviour on Academic Matters” found at http://www.governingcouncil.utoronto.ca/policies/behaveac.htm; “Code of Student Conduct” found at
http://www.governingcouncil.utoronto.ca/policies/studentc.htm and “Academic Misconduct [plagiarism, etc.]” found at http://www.sgs.utoronto.ca/governance/policies/academicmisconduct.htm. Please consult the Inforum schedule for helpful workshops on how to avoid plagiarism. Another useful resource can be found at http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize. NB: Lack of awareness of plagiarism does not excuse the student committing the offence.

AVAILABILITY OF THE COURSE INSTRUCTOR AND COMMUNICATION BETWEEN STUDENTS AND THE COURSE INSTRUCTOR

The course instructor will be available to answer student questions via email and in person throughout the semester. Each student is required to have a university-issued email address linked to BB, which will be used in the course communication. If I do not reply to your correspondence within 24 hours, it means I did not receive it; please kindly resend your email. Please email me directly at keren.dali@utoronto.ca rather than through BB.

WHAT’S ON BB AND WHERE?

CLASS ATTENDANCE

There is no grade for class attendance. However, because this class builds a great deal on the principles of interactive learning, group presentations, in-class discussions, and hands-on exercises, students are strongly encouraged to attend as many classes as possible. Participation in group presentations is mandatory. If there are extenuating circumstances preventing you from attending your group presentation, please contact the course instructor as soon as possible to inform her about your situation and to make alternative arrangements. Please remember to turn off your cell phone while in class and try to arrive on time.

STUDENTS REQUIRING ACCOMMODATIONS

The course instructor welcomes students with different learning styles in this course. If you require accommodations due to a disability or a health reason, please inform the course instructor and get in touch with the Accessibility Services Office as soon as possible (http://www.accessibility.utoronto.ca/).

GRADES

Grades are assigned in accordance with the following policy and grading system: http://www.sgs.utoronto.ca/calendar/cal2008-09/genregs/policies.htm. The School of Graduate Studies (SGS) defines the grades as follows: A+, A, A- are defined as ‘Excellent’; B+, B, B- are defined as ‘Good’; and FZ is defined as ‘Inadequate.’ The numeric ranges corresponding with the letter grades are as follows: A+ (90-100%); A (85-89%); A- (80-84% ); B+ (77-79%); B (73-76%); B- (70-72% ); and FZ (0-69% ). This means that, effectively, you require the final numeric grade of at least 70% to pass the course. See the internal faculty document on grade interpretation on BB for additional information. Only numeric grades are assigned for individual assignments. At the end, individual numeric grades will be summed up and translated into letter grades. The final grade is a letter grade.

EXTENSIONS & LATE PENALTIES

Extensions are usually granted in cases of family emergencies and documented illnesses. If you have a situation that is not covered by these provisions and require an extension, please discuss it with the course instructor before your assignment is due. Late assignments, for which an extension has not been granted, will not be accepted. That is to say, there are no late penalties and there can be only three scenarios: 1. your assignment is submitted on time; 2. your assignment is late by permission; 3. your assignment is late without permission, not accepted, and receives the grade of 0 (FZ). There can be no extensions on group projects. Extensions beyond the end of a semester are regulated by the University of Toronto and the School of Graduate Studies guidelines. Please consult the following document: http://www.sgs.utoronto.ca/governance/policies/crsextend.htm.

NOTE ON STUDENT INITIATIVES

I believe that the most successful courses are those in which students contribute to content creation. If you feel that a relevant topic is missing from the course schedule, please discuss it with the course instructor. Spotted a funny cartoon or
an interesting picture? Came across a nice quote? Watched an inspiring movie? Read a provocative article? Finished reading a new fiction book? Feel like sharing with your classmates? You can have some “class time” for discussing reading-related issues, events, or things that you’d like to bring to everyone’s attention. Please feel free to contact the course instructor in advance, and you will be given some time in class – any class! You are invited, but not required, to do so. Please let the course instructor know if you’re interested in a blog for this course.

### SCHEDULE OF CLASSES

#### Summary of Classes

<table>
<thead>
<tr>
<th>Date</th>
<th>Class Num. &amp; Topic</th>
<th>Special Reminders</th>
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</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Introduction to reading scholarship and Course introduction. Histories of reading</td>
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<tr>
<td>Week 2</td>
<td>Reading as a social phenomenon and reading trends</td>
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<tr>
<td>Week 3</td>
<td>Determinants of reading behavior; reading preferences; reading – high, low, and omnivorous. Selected models of reading</td>
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<tr>
<td>Week 4</td>
<td>Reading in childhood and adolescence</td>
<td>Book review and recommendation due (15%)</td>
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<tr>
<td>Week 5</td>
<td>The reading experience, I. Psychological approaches to reading. Typologies of readers</td>
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<tr>
<td>Week 6</td>
<td>The reading experience, II. Dangers of reading. Bibliotherapy</td>
<td>Assignment. 1. Reader’s history paper due (25%)</td>
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<tr>
<td>Week 8</td>
<td>Digital reading II. Online readers. Fandoms and fanfiction.</td>
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<tr>
<td>Week 9</td>
<td>Reading, readerships &amp; genre fiction in other countries. A case study</td>
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<tr>
<td>Week 10</td>
<td>Reading and readerships around the world: comparative perspectives and case studies Student presentations</td>
<td>Assignment 2. Group project due (35%)</td>
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<tr>
<td>Week 11</td>
<td>Reading and readerships around the world: comparative perspectives and case studies Student presentations</td>
<td>Assignment 2. Group project due (35%)</td>
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<td>Week 12</td>
<td>Reader response criticism (RRC)</td>
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<td>Week 13</td>
<td>Communicating about reading. Readers’ self-reflection. Summary and conclusion</td>
<td>Assignment 3 (25%) Final Paper: Critical analysis paper due</td>
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**READINGS**


INFORUM, COURSE RESERVES

It is not mandatory that you purchase this book. There is one copy on Course Reserve at the Inforum. Also, instead of reading selected chapters in this book, you can read scholarly articles available online and conveying similar information. See class readings and consult the course instructor for details. If you wish to purchase this text, there is a limited number of copies at the UofT Bookstore. If necessary, I can request more copies. There may be some second-hand copies available from last-year students.

Honoré de Balzac. *Lost Illusions*.

I suggest that you have a copy of this book throughout the semester and read it when you have a chance. Pay particular attention to Part Two: “A Provincial Celebrity in Paris.” UofT libraries have multiple copies of this work, and so do public libraries. You can read this book in any language of your choice, not necessarily in English. See Class 13 for the major themes of the novel that can be useful for the purposes of this course.

A work of “fiction about fiction” (see instructions for Assignment 1)

For Assignment 1, you may consider consulting some volumes in the *Genreflecting* series by Libraries Unlimited or readers’ advisory databases, such as *NoveList, Books & Authors, What Do I Read Next?,* and *FictionConnection*.

Policy on Class Readings:

There are two major types of readings assigned in each class: required and optional. Usually, there are about 2-4 required and a few optional readings for each class. Ultimately, every student should decide how much to read and when. The course instructor does not monitor the students’ reading progress. I would like to offer you a selection of readings; the choice is yours.

At the beginning of each class, the instructor will usually have a number of short media articles for you to pick up and read at your leisure.

There is no expectation that you read the required or suggested articles and book chapters in advance of each class. Readings can be done after each respective class. The idea of required and optional readings is to help you expand the knowledge received in class in order to keep up with the course progression and to complete the course assignments successfully.

Legend

- Required reading
- Optional readings
WEEK 1. INTRODUCTION TO READING SCHOLARSHIP AND COURSE INTRODUCTION. HISTORIES OF READING

- Ross, McKechnie, and Rothbauer. Ch. 1 (sections 1.1, 1.4 & 1.5).

WEEK 2. READING AS A SOCIAL PHENOMENON AND READING TRENDS

- Ross, McKechnie, and Rothbauer. Ch. 1 (section 1.3); Ch. 4 (sections 4.1, 4.6 & 4.9).
  ALSO: IN THE INFORUM COURSE BINDER AND UPLOADED TO BB.

WEEK 3. DETERMINANTS OF READING BEHAVIOR; READING PREFERENCES; READING – HIGH, LOW, AND OMNIVOROUS. SELECTED MODELS OF READING

- Ross, McKechnie, and Rothbauer. Ch. 1 (section 1.2), Ch. 4 (section 4.5).


**WEEK 4. READING IN CHILDHOOD AND ADOLESCENCE**

**Book Review & Recommendation due**

- Ross, McKechnie, and Rothbauer. Ch. 2 & 3.

• Clark, Christina and Kate Rumbold. “Reading for Pleasure: A Research Overview.” London: National Literacy Trust, 2006. INFORUM COURSE BINDER


• McKechnie, Lynn. “‘Spiderman is not for babies’ (Peter, 4 years): The ‘boys and reading problem’ from the perspective of the boys themselves.” *Canadian Journal of Information and Library Science* 30, no. 1/2 (2006): 57-67. INFORUM COURSE BINDER

**CLASS 5. THE READING EXPERIENCE, I. PSYCHOLOGICAL APPROACHES TO READING. TYPOLOGIES OF READERS**

Readings for classes 5 & 6 facilitate your Reader’s History Paper (Assignment 1). Please try to look through as many sources as possible, choosing those that appeal to you most and those that will fit into your reader’s history. **You don’t have to read everything from cover to cover.** Be judicious and focus on what interests you most. Also, remember, **there is no replacement for experiencing fiction.** Keep reading suggested fiction titles and other books!

- Ross, McKechnie, and Rothbauer. Ch. 4 (sections 4.2-4.4, 4.6-4.7).


• Miedema, John. *Slow Reading*. Duluth, MN: Litwin Books, 2009. 028.9 22 INFORUM, COURSE RESERVES


WEEK 6. THE READING EXPERIENCE, II. DANGERS OF READING. BIBLIOThERAPY

Reader’s History Paper due

The following readings for this class contain case studies of individual readers that you can review to derive ideas or identify models for your own reader’s history: Rosenthal, Burke, Silvey, Beha, Martel, Gekoski, Sweeney, Sabine & Sabine.

- Burke, Jim. *I hear America Reading: Why We Read, What We Read*. Portsmouth, NH: Heinemann, 1999. 028.90973 I11I. INR0FUM, COURSE RESERVES [read selectively]
WEEK 7. DIGITAL READING I. NEW LITERACIES. NEW READING MATERIALS.


WEEK 8. ONLINE READERS. FANDOMS AND FANFICTION


WEEK 9. READING, READERSHIPS & GENRE FICTION IN OTHER COUNTRIES. A CASE STUDY

The following readings should help you with your presentation due in class in Class 10. Try to skim as many of them as possible and read carefully those that suit you best. Do not limit your search to suggested sources. Try to find more materials pertaining to your chosen country/region. Consult subject specialists at UofT libraries as appropriate.

INF2156H. Reading and the Reading Public in North America and around the World


- Slavic & East European Information Resources, Volume 1 Issue 2 & 3 2001, on publishing trends in the 1990s in independent countries that formed former Yugoslavia. Available are articles on Slovenia, Bosnia and Herzegovina, Macedonia, Montenegro, Serbia, and Kosovo.


WEEK 10 & 11. READING AND READERSHIPS AROUND THE WORLD: COMPARATIVE PERSPECTIVES AND CASE STUDIES: STUDENT PRESENTATIONS

Group Project due

Readings suitable for the purposes of your presentation should be done.
In preparation for class 11, please read the following short stories:
Jorge Luis Borges, “The Library of Babel” and “The Garden of Forking Paths” (UPLOADED TO BB)

WEEK 12. READER RESPONSE CRITICISM (RRC)

- Ross, McKechnie, and Rothbauer. Ch. 1 (section 1.6).


WEEK 13. COMMUNICATING ABOUT READING. READERS’ SELF-REFLECTION. SUMMARY AND CONCLUSION

Final Paper: Critical Analysis

Note: the lecture will include material that is not in the syllabus - to keep an element of surprise.

- Honoré de Balzac. *Lost Illusions*.
  This is a long novel, and there is no expectation that you read it in full right now. It is suggested that you read Part Two “A Provincial Celebrity in Paris.” You are by no means discouraged to read it from cover to cover, should you so desire!

Major themes to look for:

**Part I: “Two Poets”:**
- The world of provincial publishing in the 18th-19th century
- Two different breeds: provincial writers and provincial publishers
- The judges of taste
- Reading poetry aloud
- Books more real than real life?

**Part II: “A Provincial Celebrity in Paris”**
- Suffering as a destiny of great writers
- Libraries and reading rooms
- Impoverished and talented authors
- The book trade and booksellers of the capital
- The corrupt world of journalism: the rules of the game
- Literary critics and book reviewers – for sale?
- Parisian writers and publishers – just like the province or… worse?
- Publishing and journalism – is it about talent, literature, or politics?
- The power of the written word: you are what they write about you!
- The value of a literary work: what determines it, or… who?
- Newspaper and book publishing

Part III. “The Sufferings of an Inventor” read at your leisure

ASSIGNMENTS

**Summary of Assignments**

<table>
<thead>
<tr>
<th>Week 4</th>
<th>Book review and recommendation</th>
<th>15%</th>
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<tbody>
<tr>
<td>Week 6</td>
<td>Assignment 1. Reader’s history paper</td>
<td>25%</td>
</tr>
<tr>
<td>Week 10/11</td>
<td>Assignment 2. Group Project</td>
<td>35%</td>
</tr>
<tr>
<td>Week 13</td>
<td>Assignment 3. Final Paper: Critical Analysis</td>
<td>25%</td>
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</table>

**Book Review and Recommendation (15%).**

**Due: Week 4**

See the website we started to create last year based on the best reviews: [http://sites.google.com/site/fictionaboutfiction/](http://sites.google.com/site/fictionaboutfiction/)

There are several purposes to this exercise that will count toward your class participation grade:

- to practice concise book reviewing;
- to analyze and communicate effectively about the book in question (i.e., to address all the components necessary for gaining an understanding of the book, for example, character development, plot summary, mood, writing style, the author’s peculiarities/biases, etc.);
• to become aware of your own experience as a reader (e.g., How did the book affect you personally? Do you recognize your own personal biases, if any, which you brought into your book review? Can this book be perceived differently by a person with attitudes and experiences diverging from your own?);
• to address the book in question from a potential reader’s perspective (i.e., Try to step back and observe the book from a third-party perspective, i.e., as a professional and as a reviewer, not as a private individual affected by the book. If necessary and beneficial for potential readers, make your ‘professional’ self argue and debate with your ‘personal’ self).
• to relate the chosen title to other books and authors (Who/what can you compare this work to? What associations does it bring to mind?).
• TO ENJOY READING!

Among other things, you will be evaluated on the clarity, conciseness, and elegance of writing, as well as the ability to fit all the necessary information into the required format.

The deliverable for this exercise is a short (350-500 words) review of “fiction about fiction.” While I do not count words, I will deduct grades for significantly longer/shorter reviews.

For the purposes of this exercise, works of “fiction about fiction” are defined as books about writers, readers, reading or writing experiences; about a person realizing that he/she is a character in a fiction book; about novels within novels; about the importance of reading in readers’ lives; etc. The chosen book must be a full-length novel, not a short story. If you are not sure whether your chosen book fits all the exercise requirements, please check with the course instructor. See the below list of suggestions and examples of “fiction about fiction.” Your chosen book does not have to come from this list as long as you are certain that it is “fiction about fiction.” You do not have to receive the course instructor’s approval for your title, but you are encouraged to consult her if you are in doubt. You can use one of the books that you have previously read; or you can read one specifically for the purposes of this review.

Why “fiction about fiction”? Reading “fiction about fiction” will allow you to immerse yourself more deeply in the reading experience and to try on somebody else’s shoes. In addition, it will allow you to compare the scholarly treatment of reading matters and their artistic literary treatment. Among others, this is an exercise in literary appreciation and self-awareness. “Fiction about fiction” comes in different sub-genres: historical, romantic, mystery, thriller, literary, suspense, crime, bildungsroman, etc., and I am certain that everyone will find something suitable for his/her taste. The choice of fiction in languages other than English is allowed.

Examples of Fiction about Fiction

* These are the books that have been reviewed by other students in the past. This is FYI. Don’t be deterred by this information. You may still write you own review of the same book.

Caution: Some reviews contain spoilers!

3. *Bennett, Alan, The Uncommon Reader*.
4. Berry, Bertice, *Redemption Song*.
9. *Calvino, Italo, If on a Winter’s Night a Traveler…* (translated from Italian).
11. *Chabon, Michael, Wonder Boys*.
18. Duncker, Patricia. *Hallucinating Foucault*.
37. Kopf, Gerhard. *Papa’s Suitcase* (translated from German).
43. Michaels, Kasey. *Bowled Over*.
44. Morley, Christopher. *The Haunted Bookshop*.
49. Pearl, Matthew. *The Dante Club*.
52. Richardson, Bill. *Bachelor Brothers’ Bed & Breakfast*.
56. Rushforth, Peter. *Pinkerton’s Sister*.
57. Savage, Sam. *Firmin: Adventures of a Metropolitan Lowlife*.
60. Schutt, Christine. *Florida*.
63. Steve Hely. *How I Became a Famous Novelist*.
You can also choose to read any classical novel in which reading, books, and writing play a significant role in the lives of characters, such as Gustave Flaubert’s *Madam Bovary*, Johann Wolfgang Von Goethe’s *The Sorrows of Young Werther*, *Jane Austen’s Northanger Abbey*, or *Ray Bradbury’s Fahrenheit 451*. Children’s books are allowed upon consultation with the course instructor. Graphic novels and comic books are not allowed.

In all the assignments, you’re strongly encouraged to incorporate not only scholarly sources but also periodical articles; to quote from and allude to motion pictures, cartoons, poetry, and, of course, works of fiction and non-fiction that you deem relevant or associated.

**Assignment 1. Reader’s History Paper (25%).**

**Due: Week 6**

This assignment is your opportunity to practice the analysis and understanding of an individual reader and to create a link between a reader’s life circumstances and personality and his/her reading behavior. In addition, this assignment should allow you to increase your awareness of your personal role/biases in interpreting another individual’s reading preferences and habits. Based on the course material covered to date in class lectures and related reading and drawing on your personal and professional experience, you are asked to create one person’s reading history and to make recommendations about the appropriate reading for this individual in his/her particular life stage and unique personal circumstances.

The deliverable for this assignment is an essay. It should be minimum 1,500-2,000 words excluding the bibliography. For lengthier writers, there is no page limit; but please try to be reasonable. **There is no grade deduction for well-written papers, no matter the number of pages.**

**Suggested Steps:**

1. Introduce your ‘reader’: describe your reader’s demographic characteristics, for example, his/her family, health and employment situation, as relevant to the purposes of your story.
2. Describe your reader’s ‘reading history’. The questions you may consider addressing include but are not limited to the following: How were his/her reading habits formed? When did he/she start reading? Who introduced him/her to reading? What books did he/she like to read in the past and what books does he/she like to read at present? Why does he/she like to read certain genres/authors/titles? Does he/she have his/her most favorite authors and characters? Try not to stay in a ‘descriptive’ mode but to go deeper into the analysis of ‘why’ certain habits and preferences have been formed.
3. Spotlight your reader at a decisive or unusual moment of his/her life. Describe the issue and the circumstances surrounding it, as relevant.
4. Describe what is happening with his/her reading behavior at this stage (e.g., your reader is temporarily unable to read because…/your reader switches to a very uncharacteristic type of reading/your reader tries some new reading materials that he/she has never tried before/your reader withdraws from real life into the world of books, etc.)
5. Imagine that at this point, you would like to make a reading recommendation that can potentially benefit your reader. You can wear different hats (choose one): a librarian, a close friend, a family member, a colleague, a fellow reader, a stranger who has encountered your reader by accident. Identify your relation and degree of closeness to your reader. From your chosen perspective, make a reading recommendation to your reader. Think about how your recommendation depends on your position (formal, informal) and your relation to the reader in question. Think about how your position enables or restricts you in making your recommendation.
6. Your recommendation can be limited to one title/author/genre or include a number of them. Explain your choice(s), building on your personal knowledge about books, authors, their characteristics and appeal factors, as well as the knowledge acquired in the previously taken courses. Your recommendation may also address reading...
matters that you do NOT advise that this individual read at this particular time and stage. In this case, you also have to justify your position.

NB: These are suggestions and guidelines only. The final choice of what to include/exclude and on how to structure your recommendation is left at your discretion. You should NOT write or talk about anything that makes you anxious or uncomfortable. Make it interesting, creative, and fun and remember that life crises are NOT THE ONLY situations in which reading and books play an important role.

It is not expected that you provide in-text citations in this paper. Your narrative will make it very clear whether you have been following up on class lectures and recommended readings. However, I would like to see a bibliography of 5-8 secondary “sources consulted” for the purposes of this assignment at the end. Any prose style (e.g., creative or academic) is suitable for this assignment but try to avoid excessive colloquialisms and informal language, unless it is necessary for the purposes of characterization.

Your work will be evaluated on the basis of your skill to create a believable reader and a plausible situation; the quality of your writing; the breadth of your general and specialized knowledge; the depth of your analysis; your ability to understand the reader in his/her social and personal context; and your ability to make recommendations based on the reader’s unique circumstances.

Who is your reader? Ethical Considerations: Your reader in question can be entirely the fruit of your imagination; he/she can be derived from real life; or he/she can be an amalgam of both. You are NOT allowed to interview anyone for the purposes of this paper. If you base your paper on real-life people and their circumstances and/or on your personal situation, make sure that you take proper measures to protect your own identity and the identity of the people that you use in your assignment. Your paper MAY NOT include real names or any revealing details that can make you or the person whom you use in your analysis identifiable. Protect your privacy and confidentiality.

To help yourself: Try to review as many case studies as possible (See readings for Class 6). Should you need information on genres, authors, titles, etc., use one of the readers’ advisory tools, such as general and specialized volumes in the Genreflecting series by Libraries Unlimited; or readers’ advisory databases, such as NoveList, Books & Authors, What Do I Read Next?, and FictionConnection. You can also use book reviews from various media sources, if you wish. However, I believe that your personal knowledge should suffice and play to your strength.

Assignment 1. Reader’s History Paper (25%). Grading Grid.

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<th>Excellent</th>
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<tr>
<td></td>
<td>A+ (22.5 – 25)</td>
<td>A (21.5 - 22)</td>
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<tr>
<td>Reader’s personal and socio-demographic context</td>
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<td>Reader’s reading history</td>
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<td>Plausibility of the chosen life/reading situation</td>
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<td>Quality and suitability of reading advice</td>
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<td>Quality of writing; style</td>
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<td>Accuracy of the chosen citation format (bibliography)</td>
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INF2156H. Reading and the Reading Public in North America and around the World

Assignment 2. Group Project (35%).

Reading and Readership in a Selected Country: Recent Trends and Characteristics.

Due: Week 10/11

This is a group assignment with an individual grade for every student.

This assignment is your opportunity to acquire in-depth familiarity with reading and readership in one selected country that interests you the most. The country is to be selected in consultation with the course instructor. Canada and the USA are excluded; other English-speaking countries (i.e., the UK, Australia, and New Zealand) are excluded. Choose something that fascinates you. Before choosing your country, make sure that there is a satisfactory amount of material available to cover the topic.

FYI: the following countries have been covered in the previous semester: China, Hong Kong, Japan (twice), India (twice), Norway, Poland, Russia, Brazil, Sweden, Cuba, France, and Iran. This list is FYI only. It does not mean that you cannot pick the same country.

Groups should be formed and topics should be approved by the course instructor by or in Class 3. The course instructor will be available for ongoing consultations about this project during her office hours, via email, and by appointment. For this assignment, you are expected to work in groups of 5-6.

The deliverables for this assignment are:

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<th>1. Collaborative part</th>
<th>2. Individual part</th>
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<tr>
<td>a. <strong>Webpage.</strong> Design a website for your project in such a way that all the individual contributions are clearly represented and effectively integrated. Your webpage should be made available to your classmates for viewing. You do not have to publish your page in the public domain. It can be done through the limited-access Google Sites; made available through BB; or published on the Internet temporarily as a password-protected site. Both design and content will be evaluated, whereas the latter will have a greater weight. Please pay attention to the proper use of images on your website. See BB (“Assignments”) for the relevant information.</td>
<td>Written part submitted by each group member individually on the presentation day. This part should include:</td>
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<td>b. <strong>Oral presentation.</strong> Each group will briefly present their project for about 15 min in class. While presenting, you have to assume that your audience has seen your webpage already and is familiar with its content. Please budget in an additional 5 minutes for questions and answers. In this way, each group presentation will last for about 20 minutes in total. Your oral presentation skills will be evaluated.</td>
<td>a. A short introduction that summarizes your part in about 1 page;</td>
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<td>b. The description of and brief comments on the major challenges that you have encountered preparing YOUR part (analyze your research journey);</td>
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<td>c. A discussion on how the knowledge acquired in the course of this assignment (AS A WHOLE, not only your part) has benefited or can benefit you and/or other people you come in touch with in various professional and personal situations;</td>
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<td>d. The annotated bibliography of the sources you have used; annotate about 5 sources and list the rest; each annotation should be about 150-200-word long. NB: Your annotated and other sources may be integrated into your website. In this case, do not duplicate them in your written paper; simply refer me to the corresponding section of your website.</td>
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For this assignment, the page limit will not be strictly enforced to accommodate both concise and lengthy writers. However, try to be reasonable with regard to the length of your paper. Marks will be deducted for significantly longer submissions. Please keep your oral presentation within the required time limit. Running overtime will affect your grade.
Every group member will receive an individual grade, which will be composed as follows:
15% for team effort and the overall quality of the collaborative part – the same for every group member; and
20% for the group member’s individual effort on this assignment (10% for the collaborative part and 10% for the written part).

For your collaborative part, you will be evaluated on the thoroughness and comprehensiveness of your research; on your ability to organize the presented material in the most efficient manner; on your ability to present engagingly and clearly; on your creativity in using various modes of presentation including PowerPoint, the Internet, TV segments, documentaries, feature movies, artifacts, posters, collages, photographs, quotes, skits, video clips, etc.

Certainly, the scholarly content and quality of research are accorded a greater weight in evaluation; however, ‘scholarly’ does not have to mean ‘boring.’ Make your collaborative part intellectual and fun for yourself and your classmates. As a courtesy to your classmates and their time and effort, please try to attend all the presentations, not just your own. The spirit of collegiality is very important, especially in smaller classes. Presenting in a half-empty room can be discouraging.

Should you choose to use AV materials for your presentation, remember about the Public Performance Rights (PPR). To be shown in class legitimately, your videos and DVDs should be borrowed from UofT libraries and have PPR clearance (not all AV materials in UofT libraries have PPR). Normally, it is indicated in the library catalog record; if you are not certain, please consult a librarian in charge. There is NO laptop booked on a regular basis for this class. If you need one, please book it yourself or inform the course instructor in advance. However, you may use your own laptop, in which case you will be responsible for setting it up. Should you need other equipment, such as a TV set, a slide projector, etc., please inform the course instructor as soon as possible.

For your written part, you will be evaluated on your ability to provide informed insight into and intelligent commentary on the topic, on your ability to identify potential practical applications of the gained theoretical knowledge, on the selection of sources cited and consulted; and on the quality and clarity of your writing.

Assignment 2. Group Presentations (35%). Grading Grid.

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<thead>
<tr>
<th>Collaboartive part (team effort – same for all group members)</th>
<th>Points per category</th>
<th>Collaborative part (individual effort)</th>
<th>Written part (individual submission)</th>
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<td>same grade (max 15)</td>
<td>individual grades (max 10)</td>
<td>individual grades (max 10)</td>
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<th>Excellent</th>
<th>Good</th>
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<tr>
<td>A+ (31.5-35)</td>
<td>A (30-31)</td>
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<tr>
<td>A- (28-29.5)</td>
<td>B+ (27-27.5)</td>
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<td>B (26-26.5)</td>
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<td><strong>Total Grade</strong></td>
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Assignment 3. (25%)


The deliverable for this assignment is an essay of about 2,000-3,500 words (about 8-14 double-spaced pages). Longer submissions are acceptable. The varying length is allowed to accommodate both concise and lengthier writers. If you think that you can produce a good short essay, you can limit your writing to 2,000 words or so. The paper should contain the critical analysis of a selected issue within the scope of the course. The instructor’s approval of a topic is required (by
or in Class 9). Please prepare a brief summary/description of your project. You are encouraged to select a topic, the examination of which will benefit you the most in your future practice or research.

Your chosen topic can fall into any area discussed or not discussed in the course. It is clear that some interesting topics were left out of the course schedule; but you may wish to explore them on your own. In addition to the areas of reading discussed in class, you may consider writing your paper in any of the following broad areas:
1. Diverse reading audiences (e.g., romance [other genre] readers; women readers; boys and girls as readers; LGBTQ readers; elderly readers, etc.)
2. Book clubs
3. Book collecting and home libraries
4. Reading trends and statistical data on leisure reading (you may choose to mine statistical data and deal with surveys and other sources of information on leisure reading)
5. Leisure reading materials (e.g., books, newspapers, blogs, etc.). This may include North American and comparative/international perspectives; historical and contemporary issues.
6. Book reviewing
7. Reading for information as a leisure activity
8. Biographical research: Little known book and reading advocates in North America and other countries
9. Book theft
10. Bibliomania and other reading pathologies
11. Reading and literacy policies and governmental and non-governmental initiatives around the world

The course instructor will help you to narrow down your topic/formulate your thesis and will steer you toward the appropriate sources or introduce you to the major names in the field. You are advised to think about your topic and to begin your consultations with the course instructor as soon as possible.


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<th>Excellent A+ (22.5 – 25)</th>
<th>Excellent A (21.5 - 22)</th>
<th>Excellent A- (20 – 21)</th>
<th>Good B+ (19.5)</th>
<th>Good B (18.5 – 19)</th>
<th>Good B- (17.5 – 18)</th>
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<tr>
<td>Clarity of the thesis</td>
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<td>Originality of the topic</td>
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<td>Structure and development of the argument</td>
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<td>Number and quality of secondary sources</td>
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<td>Accuracy of the chosen citation format (bibliography and in-text)</td>
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