Selection
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Waterloo Public Library
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Terms

Affordance: What we do with an object; generally used in relation to the design of artifacts. For example, here are some affordances of a window: it lets in light; we see through it; if open, it exchanges air; if open wide, it affords passage. An affordance is not merely a feature of an artifact, but a purpose to which the artifact may be put: a relationship between the artifact and the user. Don Norman defines affordance as not just a potential use, but the perception of a potential use: "...the term affordance refers to the perceived and actual properties of the thing, primarily those fundamental properties that determine just how the thing could possibly be used... Affordances provide strong clues to the operations of things. Plates are for pushing. Knobs are for turning. Slots are for inserting things into. Balls are for throwing or bouncing. When affordances are taken advantage of, the user knows what to do just by looking: no picture, label, or instruction needed." (Donald Norman, *The Design of Everyday Things*, 1988, p.9). See Mads Soegaard. “Affordances.” *The Encyclopedia of Human-Computer Interaction*, 2nd ed., 2003. [http://www.interaction-design.org/encyclopedia/affordances.html](http://www.interaction-design.org/encyclopedia/affordances.html)

Concentration: The strategic process of aligning a library collection with the interests and needs of readers and the community, so that the collection is strongest in those areas that are of most value to its stakeholders.

Heterogeneous Granularity: The texts that make up a library collection are heterogeneous; that is, they are unlike each other. They are different in this way from commodities such as flour or sugar; library texts cannot be easily substituted for each other. Like many commodities, on the other hand, they are granular and “fine-grained”; texts do not naturally structure themselves into larger, strongly inter-locking systems.

Mode: In rhetoric, a mode is a form of writing (mode of discourse), together with its conventions, practices, and persuasive goals. The four principle modes are narration, description, exposition, and argumentation. For our purposes, an “exemplar” is a narrative element which functions as an example in another mode.

Narrative / Exposition. No text is either pure narrative or pure exposition; the proportion of each varies across genres and formats. Because narrative is such a strong predictor of public library interest and demand, understanding how it functions across this entire continuum provides valuable insight into the nature of public library use.

Praxis: As defined by Paulo Freire, praxis is “reflection and action upon the world in order to transform it.” (Paulo Freire, *Pedagogy of the Oppressed*, 1995, p. 33). The term is associated with Marxist theories of revolutionary change. We will use it here in the sense of what I will call “narrative praxis,” generative action in the world based on meanings represented through narrative identity. “…stories people live by say as much about culture as they do about the people who live them and tell them. Our own life stories draw on the stories we learn as active participants in culture—stories about childhood, adolescence, adulthood, and aging. Stories capture and elaborate metaphors and images that are especially resonant in a given culture. Stories distinguish between what culture glorifies as good characters and vilifies as bad characters, and they present the many varieties that fall in between.” (Dan P.)

Rhizome: A free-form category of texts, readers, and/or any other element that is of interest in collections work. Rhizomes do not depend on hierarchical relationships or conventionally organized category schemes, although they encompass the elements in such schemes. They depend on patterns of networked associations that are not necessarily consistent or logical. Rhizomes do not need to be uniformly organized or mutually exclusive. The same element may be in different rhizomes; rhizomes may intersect, nest, and coexist; terms referring to rhizomes may not be parallel. The point is to identify sets of collection elements with critical linkages that prompt meaning and repay attention, rather than to fix a systematic classification of the elements. The World Wide Web is an example of a body of texts organized rhizomatically.

Bibliography


Nonfiction texts consist of a mixture of features that can be described by the relative dominance of rhetorical modes (Exposition vs. Narration) and affordances (Theory vs. Praxis).

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Affordance: An affordance is a way that an artifact can be used. For example, a text can be used to expose a person to data, facts and ideas (theory); to guide or model productive activities (practice); and to initiate and support transformative action in a person’s life and world (praxis).
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<th>Author(s)</th>
<th>Publisher/Year</th>
<th>Edition</th>
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<td>The business of baby: what doctors don't tell you, what corporations try to sell you, and how to put your pregnancy, childbirth, and baby before their bottom line</td>
<td>Jennifer Margulis</td>
<td>Houghton Mifflin Harcourt, 2013</td>
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<td>MQ 173 F 2013</td>
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<td>Curing infertility with ancient Chinese medicine: how to become pregnant and healthy with the Hunyuan method</td>
<td>Yaron Seidman</td>
<td>Skyhorse Publishing, 2013</td>
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<td>MQ 173 F 2013</td>
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Love song for baby X : how I stayed (almost) sane on the rocky road to parenthood / Cheryl Dumesnil.
by Dumesnil, Cheryl
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Adult Nonfiction Book
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First Edition.
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Completely revised and updated third edition.
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