Near the end of the day, the washboards and cowbells were out in full force, as Library Associate Danny Gorr and Circulation Night Staffer Lady Pierson danced up a storm with students in the middle of the Bollinger Ballroom floor, Gorr wearing a cardboard pirogue that belonged to “Boudreaux and Thibodeaux.” Meanwhile, back at the Library table, librarians Melissa Goldsmith and Tony Fonseca donned washboards, playing them with ink pens, drum sticks, and anything else they could get their hands on. Meanwhile, students took advantage of a very easy Find the Frog Game to win prizes. These images were just a few that emerged during the 2008 Welcome Back Day celebration.

As is customary, the library table offered cookies and freezer pops, as well as games, including a bean bag Gator Toss and a Fishing with Magnets Game. The goodies and events were planned by members of the Publicity and Public Relations Committee (PaPR) with the help and participation of many library staff and faculty. At times during the day, students could be seen gravitating towards the merriment and music being created by Fonseca, Goldsmith, Gorr, and Pierson, as well as staffers Cheryl Adams, Debbie Adams, Sandi Chauvin, Deannie Eusea, Sherrill Faucheaux, Angela Graham, Daisy Guidroz, Jolene Knight, Cynthia Marchbanks, and Library Director Carol Mathias. Earlier in the day, Graham and Marchbanks had taken turns wearing the pirogue.

At the end of the day, Ellender Memorial Library won the award for Faculty and Staff Participation, while the Nursing Department took home the ribbon for Best Opportunity for Student Participation. For the second consecutive year, the Dyslexia Center won the overall award for Most Spirited Organization. On behalf of all who planned and participated, Gorr and Pierson danced up to the stage to receive the Library’s ribbon.
The Spark that Makes Our (Teaching) Ideas Bright

On October 15th, the Library co-hosted The CAFÉ's (Nicholls Center for the Advancement of Faculty Engagement) Second Symposium on student engagement. The theme of the 2008 conference was Teaching Engaged Learning: Engaging Students Through Popular Culture. The day-long event focused on how faculty can move beyond teaching just the facts and impart to their students the thinking skills that will help them to become critical thinkers and independent learners. Presenters offered ideas on using videos, magazines, cartoons, sports, computer games, and movie clips to create an atmosphere of engagement.

Like last year's symposium, which concentrated on learning to understand the worlds of our students, this year's event was based on a simple premise: one of the most effective methods of engaging students is to communicate with them in their own language. Doing so incorporating their worldviews into the knowledge base that is the core of a subject or lesson. The knowledge base of today's students is dependent on our technologically oriented, fast-paced instant information society, filled with an ever-growing number of popular culture icons. If teachers can figure ways to incorporate students' everyday knowledge into the classroom experience, students will be both delighted and enlightened, seeing anew connections between their world and the world of academe.

Five universities statewide were represented, along with one high school system. A multidisciplinary event, the symposium drew interest from Nicholls administrators, faculty, staff, and students, all of whom enjoyed presentations on technology-based learning, teaching experiences, learning and teaching styles, and perspectives on today's students.

The popular culture issues discussed included hip hop music and dance techniques, the use of Youtube (specifically for music video and for Hubble images) in the classroom, and advising students from “Generation XYZ.” Other topics included using popular music magazines (like Rolling Stone and Nylon) in order to teach music theory, text messaging as a method of teaching English composition, the effects of advertising and consumerism on information, using Yahoo and Google to engage students learning about library resources, viewing the film Fight Club in a literature course, using film clips to teach physics, using sports to better explain statistics, and engaging students using Adult Swim cartoons. In addition, Dr. Kent White updated the status of Nicholls' virtual community project. Three Ellender librarians, Van Viator, Melissa Goldsmith, and Tony Fonseca presented, as well as four visiting librarians from universities around the state.

Director of the CAFÉ, Ray Giguette (Computer Science and Mathematics), along with Fonseca and Goldsmith again led the organizing committee, working with Allen Alexander and the Nicholls' Student Engagement Center to make this year's event a success. Faculty, staff, and students were invited and encouraged to attend this free event.

Two sessions in particular drew outstanding participation from students: Angela Hammerli's “Put the Needle on the Track. Skip That. Flip That. Bring the Beat Back: Hip Hop Dance Demonstration and Activity” and a combination of Fonseca's “Differentiating between a Reliable Narrator/Reliable Authority and madeupmonkeyshit.com: The Boondocks, Literature, Persuasion, and the P.O.V. Waltz” and Alexander's “Zapping Zorak: Narrative Dissonance and Postmodern Form in Space Ghost Coast to Coast.” Reporters from The Nicholls Worth were present to videotape the latter session, and interview the presenters.

Want to be published in our newsletter?

We are interested in getting faculty and student opinions of the library and of library staff, and publishing one or two per issue (see page 4 of this issue for the first such letter). Interested writers should e-mail their comments, in the form of a 100-200 word editorial, to Tony Fonseca (tony.fonseca@nicholls.edu). The commentary can be included in the e-mail message, or as a .doc or .rtf attachment.

Reaching Out: The Library’s HUMAN Resources

Ellender Library contributes to the lifelong learning needs of the university community through hosting a diversity of events and creating displays or exhibits that emphasize access to information. These efforts increase traffic and encourage dialogue. Librarians are often the logical leaders of such programming, since they have multidisciplinary interests. Ellender's librarians realize that hosting outreach programs will change perceptions of the library in a more positive way than simply changing the library's capital outlay (such as introducing a coffee shop), encouraging the university community to see librarians as partners in research, rather than as mere servants who shelve books.

Ellender Library hosts over a dozen outreach programs annually. These library marketing initiatives allow our librarians to go beyond the typical techniques of sending postcards or newsletters, or laying out free pencils which bear the library name, or conducting a never-ending series of user surveys. These events introduce students, faculty, and the larger university community to the scholarly or popular cultural interests of the people who run the Library, letting them know that it is not just a building filled with chairs, tables, and books. The culmination of this effort was the 2007 creation of a Friends Group by Library Director Carol Mathias.

Certain Ellender librarians have a long-standing reputation for their hosting activities. For twelve years, Anke Tonn has turned her love of Cajun music and culture into the 1st Cajun/Zydeco Festival, an event that now draws over 400 people. Over the past decade, Van Viator has used various outreach techniques to help the university with recruitment and retention. Viator routinely visits Honors English classes at two local high schools to advocate for the library's literature resources. Jean-Mark Sens hosts various poetry readings, and the Publicity and Public Relations Committee, our outreach entity, routinely hosts parties and other types of social events for students, faculty, and staff.
Joe the Plumber Meets Hollywood (Book Review)


In some respects, Blue-Collar Hollywood: Liberalism, Democracy, and Working People in American Film is a lifelong project for Pulitzer prize nominated historian John Bodnar. Bodnar, after all, is quoted in Contemporary Authors Online as having stated “my grandfather was a coal miner and I was raised in a small town in Pennsylvania during a time when the mines were closing and the local economy was declining.” Having come from a similar working class background ourselves, most of us can fully understand Bodnar’s ongoing interest in immigrants, liberalism, unionism, and the public versus the private, all of which seem to inform this 2003 Johns Hopkins University Press publication.

Blue-Collar Hollywood comes across as timely, necessary, well-written, and accessible. Its conversational tone makes it a good choice for undergraduates studying film or American cultural studies. In addition, the text does seem to fill a hole in that it addresses a grey area: As Bodnar writes in his introduction, “serious political historians almost never took mass culture seriously,” something which he attempts to do here. His task is a rather daunting one, as his goal is to look at how “Hollywood films have represented the individuals and concerns of working-class America since the introduction of sound pictures.” The author deserves kudos to this fifty-year trek through cinematic representation, as he pinpoints a dozen or so lower-class models taken from various films—both box office blockbusters and little known gems—for each of the five decades.

One particularly admirable element of the text, as identified by Bodnar in his introduction, is the discussion of those movies that set the spotlight on female laborers, or what he calls “workingwomen.” Bodnar works within a well-established framework of examples, discussing films such as Little Caesar (1931), Public Enemy (1931), Mr. Smith Goes to Washington (1939), The Grapes of Wrath (1940), The Fighting Sullivans (1944), and On the Waterfront (1954). The text will not serve as a comprehensive, scholarly film study for use in serious scholarship, but the individual, brief discussions of each film do offer some food for thought.

—Tony Fonseca

Reference Librarian Melissa Goldsmith recently received word that her desire to find links between Lipton, an American journalist, writer, and beat poet associated with the Venice West writers and idiosyncratic lead singer of The Doors, Jim Morrison, would be made possible. Winning a Research Council Grant from the University, she was able to travel to two archives which house Lipton’s private letters, at The University of Southern California and The University of California—Los Angeles. What she hopes to find, after pouring over literally hundreds of documents, is a “smoking gun” that indicates the two men corresponded with one another, and perhaps influenced each other’s literary and lyrical works.

Even die-hard Doors fans are unaware that Morrison at one point attended classes at St. Petersburg Junior College, later transferring to Florida State University in Tallahassee. But after being arrested for a prank he transferred to UCLA, where he completed an undergraduate degree in film from the Theater Arts department of the College of Fine Arts in 1965. During these years, while living in Venice Beach, he became friends with writers at The Los Angeles Free Press, since he remained an advocate of the underground newspaper, even up until his death in 1971. Lipton, a published Beat poet who eventually wrote for The Atlantic Monthly, The Quarterly Review of Literature, and The Chicago Review, also wrote for The Los Angeles Free Press, and did local radio talk shows. He is perhaps best known for his pseudodocumentary style study of the Beat Generation, The Holy Barbarians (1959). To this date, no scholar has managed to definitively link Lipton to Morrison, despite the many clues that the two may have been friends. Doing so would enlighten studies of both men, perhaps even illustrating lines of influence.

Goldsmith, who has a doctorate in Musicology and a masters in Library and Information Science, sees herself as the perfect type of scholar for this undertaking. The librarian part of her psyche enables her to find relevant information, leaving no stone unturned (and no box of letters unopened), while the musicologist part of her mind gives her an intense interest in music history and the relationship between music and society. It also enables her to see potential connections such as the one between Morrison and Lipton, and to recognize exactly when she has discovered that one piece of evidence that is the smoking gun.
Circulation Policies

Overview
The main circulation desk is located on the second floor of the library. It is the point where materials on the second floor may be checked out. The circulation desk is also where most reserve materials are housed. A student's Colonel Card serves as his or her library card.

Circulation is a privilege granted to all currently enrolled students, faculty, staff, and Courtesy Card holders at Nicholls State University. Most of the items in the library do circulate. However, there are a few that do not, such as reference books and reserve items.

Renewals
As long as another patron has not placed an official request for the item you have checked out, you may renew the item up to three times. This may be done by bringing your Colonel Card to the circulation desk prior to the due date. You may also renew your items online if your account with the library is in good standing. When you do so, remember that your account with the library is in good standing.

Your initial library PIN is CHANGEME, until you change it.

Overdues
Each item that is overdue accrues a fine of 25 cents per day. If you return the overdue materials to the library in person, you may pay your fines at that time. If you do not pay your fines when the items are returned, the fine will be handled through the Controller's Office.

The chart below enumerates specific borrowing privileges. An asterisk marks items that must be used in the department in which they are housed.

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<th>Students</th>
<th>Faculty / Staff</th>
<th>Courtesy Card Users</th>
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<tbody>
<tr>
<td>Books</td>
<td>3 Weeks</td>
<td>Semester’s End</td>
<td>3 Weeks</td>
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<td>Most Videos, CD’s, LP’s</td>
<td>2 Hours *</td>
<td>7 days</td>
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<tr>
<td>Most Reserves</td>
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A New Perspective: The Library from a Student's Point of View
Ever since I was in junior high, the library has always been important to me. Back then, it was a place I could go simply to get away from the rest of the student body. It was also a place where I could find a good book to pass the time in gym class and fulfill my silent reading assignments in class. Today, the library is even more important to me. Because of my major, I always have two or three term papers due, and the library continues to be my best friend.

Our Ellender Memorial Library has the largest collection of books I have ever seen. I am currently researching the subject of the Equal Rights Campaign that began one warm summer night in Greenwich, New York thirty-nine years ago. For the most part, our Library has fulfilled my needs. The library staff has provided me with access to databases, and the books I require were obtainable through Interlibrary Loan. My project is coming along nicely. Overall, my experience with our library has been very positive. I get all the help I need from its friendly staff.

— Cade Orgeron