

Public Domain Core Collection Faculty Guide

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*BROCK UNIVERSITY AND RYERSON
UNIVERSITY*

RYERSON UNIVERSITY
TORONTO



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About the Public Domain Core Collection Project

The Public Domain Core Collection project consists of a collection of public domain texts and a faculty guidebook for using those texts either as standalone resources or as the basis of open assignments.

Public Domain Core Collection

The Public Domain Core Collection consists of over [50 titles of public domain works](#) that have been created using the Pressbooks authoring platform and made available in online, epub, pdf and editable formats. Although the primary audience for this collection is students and faculty members in the post-secondary education sector in Ontario, the titles are freely available on the web to anyone who wants to read or adapt them for their own use.

Titles were chosen for this collection based on the following criteria:

- Relevance to post-secondary courses taught in Ontario
- Frequency of appearance on syllabi listed in the [Open Syllabus Project](#)
- Proposed usage in open assignments in courses at Ryerson and Brock universities during the Fall 2021 semester
- Inclusion of underrepresented voices (including titles by BIPOC authors)
- In the public domain

All texts are in the public domain (50 years after the death of the author) in Canada as of 2021. If you are accessing these texts from another country, please be aware that some of these works may not

be in the public domain in your country. Supplementary materials (introductions, acknowledgements, etc.) are licensed under a [Creative Commons CC BY 4.0](#) license.

If you have suggestions for additional public domain titles that you would like to see in this collection, please complete this [suggestion form](#).

Open Pedagogy

One of our objectives with this collection is to encourage the use of public domain works in tandem with open, effective teaching strategies which involve students in the creation of knowledge. OER-enabled pedagogy is a form of experiential learning in which students create meaningful content that can be shared beyond the classroom. These public domain texts are ideal for these types of assignments as there are no copyright

Four pilot projects were undertaken as a part of this grant project to explore how public domain works can be used with open assignments. These projects included:

[Social Annotation of Public Domain Poetry with Hypothesis](#)

Students publicly annotated poems in the textbook and then worked in groups on a project using those annotations

[Greek Myths Annotation Project](#)

This course replaced in-person seminars and a final exam with weekly asynchronous web annotation. Using a structured framework for annotations, learners engaged in deep reading and collective meaning making on historically difficult to understand texts.

[Teaching Textual Analysis Using Hypothesis](#)

Annotation of public domain materials facilitated learning skills related to textual analysis to scaffold learners towards improved writing and thinking skills.

[Art in Revolution: Nineteenth Century Visual Culture](#)

Students explored issues surrounding art and visual culture from the 19th century. Artistic and written responses were compiled into an open text as a culmination of their work.

More detailed descriptions of the projects can be found later in this guidebook along with other examples of open pedagogy assignments and descriptions of tools that can be used with these texts.

This project was made possible with funding by the Government of Ontario and the Virtual Learning Strategy. To learn more about the Virtual Learning Strategy please visit: <https://vls.ecampusontario.ca/>.

Accessibility Statement

PUBLIC DOMAIN CORE COLLECTION TEAM

Accessibility Features of the Web Version of this Resource

The web version of [Public Domain Core Collection Faculty Guide](#) has been optimized for people who use screen-reading technology and includes the following features:

- All content can be navigated using a keyboard,
- Links, headings, and tables use proper markup, and
- All images have text descriptions.

Other Formats Available

In addition to the web version, this book is available in a number of file formats including digital PDF, epub (for eReaders) and LibriVox audio recordings (where available). You can [download these alternative formats](#) from the book's home page.

Known Accessibility Issues and Areas for Improvement

There are no known accessibility issues at this time.

Let us know if you are having problems accessing this book.

If accessibility issues are stopping you from accessing the information in this book, please contact us at pressbooks@ryerson.ca to let us know and we will get it fixed. If you discover any other issues, please let us know of those as well.

Please include the following information:

- The location of the problem by providing a web address or page description
- A description of the problem
- The computer, software, browser, and any assistive technology you are using that can help us diagnose and solve your issue e.g., Windows 10, Google Chrome (Version 65.0.3325.181), NVDA screen reader

This statement was last updated on February 15, 2022.

Acknowledgements

The Public Domain Core Collection Project would not have been possible without the enthusiastic collaboration between staff, faculty members and students at Ryerson and Brock universities. We came together with a shared desire to make commonly used public domain texts more accessible to instructors and students in our institutions, Ontario and beyond. We also wanted to encourage instructors to use the texts as a basis for open pedagogy assignments with the aim of empowering students to become knowledge creators rather than just knowledge consumers.

Core Project Team

Ryerson University

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- Val Lem, Collections Lead, Faculty of Arts
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- Cal Murgu, Liaison and Instructional Design Librarian
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Open Pedagogy Projects

We would like to give a special thanks to the faculty members and students who met our project with open minds and willing participation.

- Ian Ball, BA, Visual Arts/Dramatic Arts
- Keri Cronin, Associate Professor, Visual Arts, Brock University
- Martin Danahay, Professor, English Language and Literature, Brock University
- Roberto Nickel, Assistant Professor and Graduate Program Director, Classics, Brock University
- Dale Smith, Associate Professor and Undergraduate Program Director, English, Ryerson University
- Melissa Tanti, Lecturer, Ryerson University

This project is made possible with funding by the Government of Ontario and through eCampusOntario's support of the Virtual Learning Strategy. To learn more about the Virtual Learning Strategy visit: <https://vls.ecampusontario.ca>.

THE PUBLIC DOMAIN CORE COLLECTION

Titles in the Collection

The eCampusOntario [Public Domain Core Collection](#) consists of over 50 titles that are available to all readers. You can use these texts in your courses as they are or you can choose to create a customized version of any text that reflects your teaching and learning objectives. A customized version might include supplementary content such as an introduction, annotations, glossaries, images and provide opportunities for students to contribute to the text.

Titles were chosen for this collection based on the following criteria:

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- Inclusion of underrepresented voices (including titles by BIPOC authors)
- In the public domain

As of March 2022, the titles in the collection include:

[Antigone](#) by Sophocles

[The Awakening](#) by Kate Chopin

[The Bell Jar](#) by Sylvia Plath

[Beyond Good and Evil](#) by Friedrich Nietzsche

[The Big Sea](#) by Langston Hughes

[The Book of Small](#) by Emily Carr

[The Cask of Amontillado](#) by Edgar Allan Poe

[The Communist Manifesto](#) by Karl Marx

[The Federalist Papers](#) by Alexander Hamilton, John Jay, and James

Madison

[Flint and Feather](#) by E. Pauline Johnson

[Frankenstein](#) by Mary Shelley
[The Future of the American Negro](#) by Booker T. Washington
[The Great Gatsby](#) by F. Scott Fitzgerald
[Heart of Darkness](#) by Joseph Conrad
[In Old Plantation Days](#) by Paul Laurence Dunbar
[Incidents in the Life of a Slave Girl](#) by Harriet A. Jacobs
[An Inquiry Into the Nature and Causes of the Wealth of Nations](#) by
Adam Smith
[The Interesting Narrative of the Life of Olaudah Equiano](#) by
Olaudah Equiano
[The Island of Doctor Moreau](#) by H.G. Wells
[Jane Eyre](#) by Charlotte Brontë
[Jane's Career: A Story of Jamaica](#) by Herbert G. de Lisser
[A Journal of the Plague Year](#) by Daniel Defoe
[Leviathan](#) by Thomas Hobbes
[The Life History and Travels of Kah-ge-gah-bowh, 1847](#) by George
Copway
[Little Women](#) by Louisa May Alcott
[Meditations on First Philosophy](#) by René Descartes
[A Modest Proposal](#) by Jonathan Swift
[Mrs. Dalloway](#) by Virginia Woolf
[The Mysteries of Udolpho](#) by Ann Radcliffe
[Myths of the Greek and Roman Gods](#) edited by Roberto Nickel
[Narrative of the Life and Adventures of Henry Bibb](#) by Henry Bibb
[Narrative of the Life of Frederick Douglass, an American Slave](#) by
Frederick Douglass
[Nicomachean Ethics](#) by Aristotle
[North & South](#) by Elizabeth Gaskell
[The Odyssey](#) by Homer
[Oedipus at Colonus](#) by Sophocles
[Oedipus Rex](#) by Sophocles
[On Liberty](#) by John Stuart Mill
[Oroonoko](#) by Aphra Behn
[Picture of Dorian Gray](#) by Oscar Wilde
[Poems](#) by Claude McKay

[Poetics](#) by Aristotle

[The Prince](#) by Niccolò Machiavelli

[The Refugee: or the Narratives of Fugitive Slaves in Canada](#) by Benjamin Drew

[Republic](#) by Plato

[Roughing it in the Bush](#) by Susanna Moodie

[Second Treatise of Government](#) by John Locke

[Sketches of Southern Life](#) by Frances Harper

[The Souls of Black Folk](#) by W.E.B. Du Bois

[The Strange Case of Dr. Jekyll and Mr. Hyde](#) by Robert Louis

Stevenson

[Their Eyes Were Watching God](#) by Zora Neale Hurston

[The Underground Railroad](#) by William Still

[Utilitarianism](#) by John Stuart Mill

[Victorian Anthology](#) by multiple authors

[A Vindication of the Rights of Woman](#) by Mary Wollstonecraft

[The White Witch of Rosehall](#) by Herbert G. de. Lisser

[Wuthering Heights](#) by Emily Brontë

[The Yellow Wallpaper](#) by Charlotte Perkins Gilman

Using Titles in the Public Domain Core Collection

All titles in this collection are freely available for use. If you wish to use them without making any customizations, you can access them directly from the [Public Domain Core Collection Catalogue](#) page.

Customizing Core Collection Titles

Any of these titles can be customized to reflect the requirements of a particular course. How you make a customized version will depend on your location and the software you have available. The easiest way to customize a book is to clone it to another Pressbooks site and edit it there, but other editing options are available.

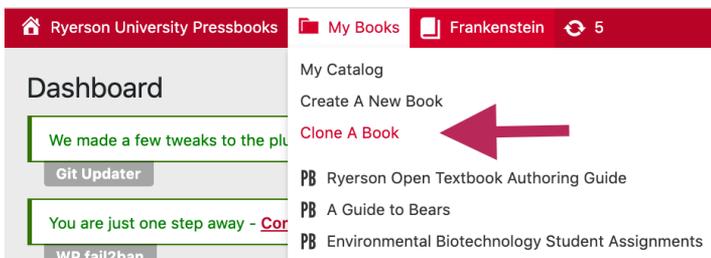
Pressbooks

All titles are available from the [Public Domain Core Collection](#) site and are licensed so that you can copy and edit them. To create a customized version, log into your eCampusOntario or institutional Pressbooks account, and clone a copy of the book.

How to clone a Pressbooks title:

1. Log into your Pressbooks account (Ontario educators, log into your [eCampus Ontario Pressbooks](#) account)
2. Click on **My Books**

3. Click on **Clone a Book**



4. Enter the url of the book that you want to clone (Source Book URL)
5. Enter your new URL (Target Book URL)
6. Optional – Enter the title of the book (Target Book Title)

7. Click on **Clone this Book**

A copy of the book will be cloned into your account.

WordPress

All titles have downloadable WordPress files. To access the WordPress files, go to the main page for an individual title and, in the **Download this Book** drop-down menu, select **WordPress XML**.

Other Publishing Platforms

The titles in this collection are available in multiple editable formats including epub, xml, and html. These files can be downloaded directly from the home page of the book via the drop-down download menu.

Attributing Public Domain Core Collection Titles

We encourage you to use these texts in your curriculum. Adaptations of public domain texts do not require attribution; however, we would appreciate acknowledgement of the source of the work as follows:

This work has been adapted from [title of work (with link to the title)], a title from the eCampusOntario [Public Domain Core Collection](#). This work is in the Public Domain.

Content from the front and back matter is licensed under CC BY 4.0, and should be attributed according to [Creative Commons best practices](#).

CREATING YOUR OWN
PUBLIC DOMAIN
TEXTBOOK IN
PRESSBOOKS

Why Create Your Own Public Domain Text

It is easy to provide students with a link to a free public domain text on the web; however, you can provide a far superior learning experience by making a copy of that text and customizing it for use with your students. Public domain works are an ideal canvas for both tailoring the text to your objectives for the course and for allowing students to showcase their work beyond the classroom.

This chapter contains a couple of easy-to-implement ideas using Pressbooks as the platform for the hosting the public domain text. Upcoming chapters will provide additional examples and case studies of using public domain texts as the basis of open assignments.

Add an Introduction to the Text

Adding a customized introduction to the text allows you to orient your students to the assigned text. You can provide guidance specific to the themes, topics, literary styles, etc. that you would like to cover in your course.

You could also consider having students create introductory materials for sections in the text. This can be built into an assignment to create a living textbook that can be built upon in subsequent iterations of the course.

Create a Glossary

With Pressbooks it is easy to create an interactive glossary of terms

to supplement the text. *Glossary terms* are underlined in your Pressbooks book, and, when clicked, will display the definition of the word. With a glossary you can define words that may be unfamiliar to students and provide additional material about references in the text that may be obscure to some readers. [How to create a Pressbooks glossary.](#)

Seed your Text with Annotations

Using a tool such as Hypothes.is, which is integrated with Pressbooks, you can annotate text with questions for discussion. [How to annotate with Hypothes.is.](#)

Include Interactive Activities

Interactive activities can be added to your Pressbooks with the integrated H5P tool. This tool lets you create and add over forty different types of activities to your book. These activities can include multiple choice questions, fill in the blanks, flashcards, presentations, timelines and many other interactive components. [How to use H5P.](#)

These are just a few examples of how you can start customizing public domain texts for use in your courses. The [Open Pedagogy: Some Tools](#) chapter provides more details on how to customize your public domain text.

Sources of Public Domain Texts

There are many collections of public domain works available on the web that you can use to source content. You will need to be aware of the public domain provisions in your country's copyright law before copying any works. In Canada currently (2022) print works ascend into the public domain 50 years after the death of the author. Also, if you are dealing with a translated work, please be aware that the translation also needs to be in the public domain.

When looking for texts, favour those in html, plain text or epub formats as these are easily editable. PDF files will require additional processing to render them editable.

Public Domain Texts in Digital Format

The following sites provide access to a wide range of public domain texts:

[Project Gutenberg](#) (pre-1927 works; public domain under US copyright law)

[Internet Archive](#) (pre-1927 works; public domain under US copyright law)

[Wiki Source](#)

[LibriVox](#) (Audio files of U.S. public domain texts)

If you are in a country with more permissive copyright laws than the US, you may also consider the following:

[Project Gutenberg Canada](#) (author died 50+ years ago)

Public Domain Works not in Digital Format

There are many works in the public domain that are not yet accessible in electronic format on the web. If you have access to print copies of public domain texts in your library or via inter-library loan, consider scanning these items and creating an editable version that you can make publicly available. Once you have scanned your book you will need to convert the resulting PDF files into a format that can be edited. If you have the full version of Adobe Acrobat (not just the reader), you can do this by exporting the PDF file as a Word document or by using Adobe's OCR features. If you do not have access to the fully-featured Adobe Acrobat, you can use Google Docs. To do this, upload your pdf to your Google Drive then open it as a Google Doc. Once you have done that, you can then export the file as either a docx or epub document, both of which can be imported into Pressbooks.

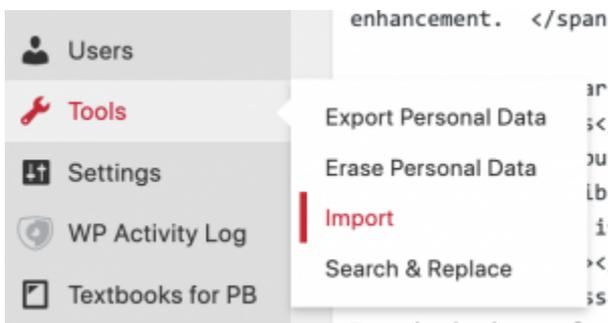
Importing Text into Pressbooks

When looking for a public domain texts, favour epub, Word, OpenOffice or HTML files. These types of files are easily editable without additional manipulation. PDF files cannot be loaded directly into Pressbooks and need to be converted into another format before they can be imported.

Content can be imported from two types of sources – files and urls. The following file types can be imported:

- EPUB (.epub)
- Word document (.docx)
- OpenOffice documents (.odt)
- Pressbooks/WordPress XML (.xml or .wxr)
- Web page (.html or URL)

The Pressbooks import tool can be found under **Tools > Import** in the left-hand menu.



Pressbooks Menu Option for Import Text

When you select Import you will be asked to indicate if you are importing from a file or from a url.

Import Screen showing Source Options

When you click “Begin Import” Pressbooks will parse the content to be imported and provide you a summary of the content. This will give you some idea how well the import will work and will provide you with some options for how the import should proceed. Ideally the content should be broken down into chunks reflecting the chapters.

Select content below for import into Pressbooks.

Source: [shelley_frankenstein.epub](#)

<input type="checkbox"/> Title	Front Matter	Chapter	Back Matter	Glossary
<input type="checkbox"/> Cover	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="checkbox"/> The Project Gutenberg E-text of Frankenstein, by Mary Wollstonecraft (Godwin) Shelley	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="checkbox"/> The Project Gutenberg E-text of Frankenstein, by Mary Wollstonecraft (Godwin) Shelley	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="checkbox"/> The Project Gutenberg E-text of Frankenstein, by Mary Wollstonecraft (Godwin) Shelley	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="checkbox"/> The Project Gutenberg E-text of Frankenstein, by Mary Wollstonecraft (Godwin) Shelley	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
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<input type="checkbox"/> The Project Gutenberg E-text of Frankenstein, by Mary Wollstonecraft (Godwin) Shelley	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Parsing of Content to be Imported into a book in Pressbooks

You can choose which chunks of content to import and indicate where it should go in the new book.

This example is of a problematic import as the text, *Frankenstein*, should consist of twenty four chapters, some letters, and a preface and what we are looking at importing here is seven “chapters” of text. This will require considerable clean-up if the import proceeds. A better idea would be to look for a cleaner version of the text.

More detailed information about importing can be found in the *Pressbooks Guide* in the chapter on [Tools](#).

Getting Started with Pressbooks

Once you have imported your text into Pressbooks, you may find that you need to make some edits to get the text in the format that you would like. If you have imported a text that consists of a number of chapters with large chunks of text, your editing will most likely be minimal. Texts that contain verse, images, complicated formatting may require additional editing.

Common Issues when Importing into Pressbooks

Line Spacing

Occasionally you will find that imported text has either lots of extra blank lines or no blank lines at all. To get a better sense of why this is happening, you can look at the text view of the chapter to see if there is additional coding in the text that is causing the problem.

Headings

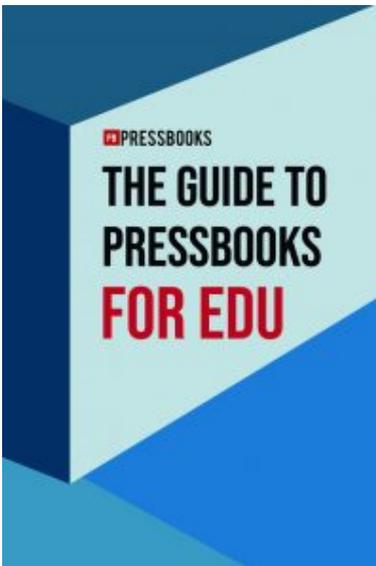
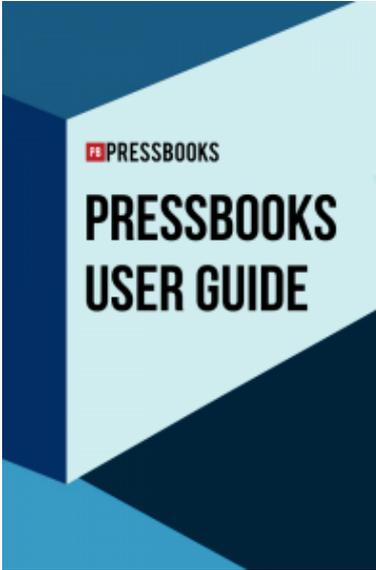
When you import from another document, you may find that the way headings have been used in the original document do not align with best practices for heading use. Headings should be used to outline the hierarchical structure of the document, but many times they are used solely to change the size of the font.

Chapters

Sometimes when you import a document you will find that all the content is imported into one chapter. If this is the case, you will need to decide if it is easier to cut and paste the content into separate chapters or if you should edit the original document adding H1 headings at the beginning of each chapter and import again.

The editor in Pressbooks is similar to ones found in Word or Google Docs, but with some additional features tailored to academic texts. The following guide books are great resources for

learning more about Pressbooks.



BCCampus also has a series of short [Pressbooks video tutorials](#) that highlight some of the more common features of Pressbooks. These

videos reflect the BCCampus installation of Pressbooks, but most content is applicable to other Pressbooks sites.

BUILDING ON THE PUBLIC DOMAIN: OPEN PEDAGOGY

What is Open Pedagogy?

Open Pedagogy Definition

“Teaching and learning practices where openness is enacted within all aspects of instructional practice; including the design of learning outcomes, the selection of teaching resources, and the planning of activities and assessment. OEP engage both faculty and students with the use and creation of OER, draw attention to the potential afforded by open licences, facilitate open peer-review, and support participatory student-directed projects.” – Michael Paskevicius, Vancouver Island University¹

Open Pedagogy: Article

ROBIN DEROSA, DIRECTOR OF INTERDISCIPLINARY STUDIES AT PLYMOUTH STATE UNIVERSITY & RAJIV JHANGIANI, UNIVERSITY TEACHING FELLOW IN OPEN STUDIES AT PLYMOUTH STATE UNIVERSITY

There are many ways to begin a discussion of “Open Pedagogy.” Although providing a framing definition might be the obvious place to start, we want to resist that for just a moment to ask a set of related questions: What are your hopes for education, particularly

1. Paskevicius, M. (2017). Conceptualizing Open Educational Practices through the Lens of Constructive Alignment. *Open Praxis*, 9(2), 125–140. Retrieved from <https://openpraxis.org/index.php/OpenPraxis/article/view/519>

for higher education? What vision do you work toward when you design your daily professional practices in and out of the classroom? How do you see the roles of the learner and the teacher? What challenges do your students face in their learning environments, and how does your pedagogy address them?

“Open Pedagogy,” as we engage with it, is a site of praxis, a place where theories about learning, teaching, technology, and social justice enter into a conversation with each other and inform the development of educational practices and structures. This site is dynamic, contested, constantly under revision, and resists static definitional claims. But it is not a site vacant of meaning or political conviction. In this brief introduction, we offer a pathway for engaging with the current conversations around Open Pedagogy, some ideas about its philosophical foundation, investments, and its utility, and some concrete ways that students and teachers—all of us learners—can “open” education. We hope that this chapter will inspire those of us in education to focus our critical and aspirational lenses on larger questions about the ideology embedded within our educational systems and the ways in which pedagogy impacts these systems. At the same time we hope to provide some tools and techniques to those who want to build a more empowering, collaborative, and just architecture for learning.

“Open Pedagogy” as a named approach to teaching is nothing new. Scholars such as [Catherine Cronin](#),² [Katy Jordan](#),³ [Vivien Rolfe](#),⁶ and Tannis Morgan have traced the term back to early

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etymologies. [Morgan cites a 1979 article](#)⁸ by the Canadian Claude Paquette: “Paquette outlines three sets of foundational values of Open Pedagogy, namely: autonomy and interdependence; freedom and responsibility; democracy and participation.”

Many of us who work with Open Pedagogy today have come into the conversations not only through an interest in the historical arc of the scholarship of teaching and learning, but also by way of Open Education, and specifically, by way of Open Educational Resources (OERs). OERs are educational materials that are openly-licensed, usually with Creative Commons licenses, and therefore they are generally characterized by the [5 Rs](#)¹⁰: they can be reused, retained, redistributed, revised, and remixed. As conversations about teaching and learning developed around the experience of adopting and adapting OERs, the phrase “Open Pedagogy” began to re-emerge, this time crucially inflected with the same “open” that inflects the phrase “open license.”

In this way, we can think about Open Pedagogy as a term that is connected to many teaching and learning theories that predate Open Education, but also as a term that is newly energized by its relationship to OERs and the broader ecosystem of open (Open Education, yes, but also Open Access, Open Science, Open Data, Open Source, Open Government, etc.). David Wiley, the Chief Academic Officer of [Lumen Learning](#),¹² was one of the first OER-focused scholars who articulated how the use of OERs could transform pedagogy. He wrote in 2013 about the tragedy

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13. [6]

of “[disposable assignments](#)”¹⁴ that “actually suck value out of the world,” and he postulated not only that OERs offer a free alternative to high-priced commercial textbooks, but also that the open license would allow students (and teaching faculty) to contribute to the knowledge commons, not just consume from it, in meaningful and lasting ways. Recently, Wiley has revised his language to focus on “[OER-Enabled Pedagogy](#),”¹⁶ with an explicit commitment to foregrounding the 5R permissions and the ways that they transform teaching and learning.

As Wiley has focused on students-as-contributors and the role of OERs in education, other Open Pedagogues have widened the lens through which Open Pedagogy refracts. Mike Caulfield, for example, [has argued](#)¹⁸ that while OER has been driving the car for a while, Open Pedagogy is in the backseat ready to hop over into the front. Caulfield sees the replacement of the proprietary textbook by OERs as a necessary step in enabling widespread institutional open learning practice. In that post, Caulfield shorthands Open Pedagogy: “student blogs, wikis, etc.” We might delve in a bit deeper here. Beyond participating in the creation of OERs via the 5 Rs, what exactly does it mean to engage in “Open Pedagogy?”

First, we want to recognize that Open Pedagogy shares common investments with many other historical and contemporary schools of pedagogy. For example, constructivist pedagogy, connected learning, and critical digital pedagogy are all recognizable pedagogical strands that overlap with Open Pedagogy. From constructivist pedagogy, particularly as it emerged from John

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Dewey and, in terms of its relationship to technology, from Seymour Papert, we recognize a critique of industrial and automated models for learning, a valuing of experiential and learner-centered inquiry, and a democratizing vision for the educational process. From connected learning, especially as it coheres in work supported by the [Digital Media and Learning Research Hub](#),²⁰ we recognize a hope that human connections facilitated by technologies can help learners engage more fully with the knowledge and ideas that shape our world. And from [critical digital pedagogy](#),²² as developed by Digital Humanities-influenced thinkers at Digital Pedagogy Lab out of educational philosophy espoused by scholars such as Paulo Freire and bell hooks, we recognize a commitment to diversity, collaboration, and structural critique of both educational systems and the technologies that permeate them.

If we merge OER advocacy with the kinds of pedagogical approaches that focus on collaboration, connection, diversity, democracy, and critical assessments of educational tools and structures, we can begin to understand the breadth and power of Open Pedagogy as a guiding praxis. To do this, we need to link these pedagogical investments with the reality of the educational landscape as it now exists. The [United Nations Universal Declaration of Human Rights](#)²⁴ asserts that “higher education shall be equally accessible to all.” Yet, even in North America in 2017, “the likelihood of earning a college degree is tied to family income” ([Goldrick-Rab](#)).²⁶ For those of us who work in higher ed,

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21. [10]

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25. [12]

26.²⁷

it's likely that we have been casually aware of the link between family income and college enrollment, attendance, persistence, and completion. But for those of us who teach, it's also likely that the pedagogies and processes that inflect our daily work are several steps removed from the economic challenges that our students face. Even though [67% of college students in Florida and 54% of those in British Columbia](#)²⁸ cannot afford to purchase at least one of their required course textbooks, we more readily attribute their inability to complete assigned readings to laziness and entitlement than to unaffordability. This is precisely why the push to reduce the high cost of textbooks that has been the cornerstone of the OER movement has been a wake-up call for many of us who may not always have understood what we could do to directly impact the affordability of a college degree.

When faculty use OERs, we aren't just saving a student money on textbooks: [we are directly impacting that student's ability to enroll in, persist through, and successfully complete a course.](#)³⁰ In other words, we are directly impacting that student's ability to attend, succeed in, and graduate from college. When we talk about OERs, we bring two things into focus: that access is critically important to conversations about academic success, and that faculty and other instructional staff can play a critical role in the process of making learning accessible.

If a central gift that OERs bring to students is that they make college more affordable, one of the central gifts that they bring to faculty is that of agency, and how this can help us rethink our pedagogies in ways that center on access. If we do this, we might

27. [13]

28. ²⁹

29. [14]

30. ³¹

31. [15]

start asking broader questions that go beyond “How can I lower the cost of textbooks in this course?” If we think of ourselves as responsible for making sure that everyone can come to our course table to learn, we will find ourselves concerned with the many other expenses that students face in paying for college. How will they get to class if they can’t afford gas money or a bus pass? How will they afford childcare on top of tuition fees? How will they focus on their homework if they haven’t had a square meal in two days or if they don’t know where they will be sleeping that night? How will their families pay rent if they cut back their work hours in order to attend classes? How much more student loan debt will they take on for each additional semester it takes to complete all of their required classes? How will they obtain the credit card they need to purchase an access code? How will they regularly access their free open textbook if they don’t own an expensive laptop or tablet?

And what other access issues do students face as they face these economic challenges? Will they be able to read their Chemistry textbook given their vision impairment? Will their LMS site list them by their birth name rather than their chosen name, and thereby misgender them? Will they have access to the knowledge they need for research if their college restricts their search access or if they don’t have Wi-Fi or a computer at home? Are they safe to participate in online, public collaborations if they are undocumented? Is their college or the required adaptive learning platform collecting data on them, and if so, could those data be used in ways that could put them at risk?

OERs invite faculty to play a direct role in making higher education more accessible. And they invite faculty to ask questions about how we can impact access in ways that go beyond textbook costs. At the very least, they help us see the challenges that students face in accessing higher education as broad, as severe, and as directly related to their academic success, or lack thereof.

So one key component of Open Pedagogy might be that it sees access, broadly writ, as fundamental to learning and to teaching, and agency as an important way of broadening that access. OERs are

licensed with open licenses, which reflects not just a commitment to access in terms of the cost of knowledge, but also access in terms of the creation of knowledge. Embedded in the social justice commitment to making college affordable for all students is a related belief that knowledge should not be an elite domain. Knowledge consumption and knowledge creation are not separate but parallel processes, as knowledge is co-constructed, contextualized, cumulative, iterative, and recursive. In this way, Open Pedagogy invites us to focus on how we can increase access to higher education and how we can increase access to knowledge—both its reception and its creation. This is, fundamentally, about the dream of a public learning commons, where learners are empowered to shape the world as they encounter it. With the open license at the heart of our work, we care both about “free” and about “freedom,” about resources and practices, about access and about accessibility, about content and about contribution. This is not a [magical thinking](#)³² approach to digital pedagogy. It’s an honest appraisal of the barriers that exist in our educational systems and a refusal to abdicate responsibility for those barriers.

To summarize, we might think about Open Pedagogy as an access-oriented commitment to learner-driven education AND as a process of designing architectures and using tools for learning that enable students to shape the public knowledge commons of which they are a part. We might insist on the centrality of the 5 Rs to this work, and we might foreground the investments that Open Pedagogy shares with other learner-centered approaches to education. We might reconstitute Open Pedagogy continually, as our contexts shift and change and demand new, site-specific articulations. But if we want to begin to “open” our courses,

32.³³

33. [16]

programs, and/or institutions, what practical steps can we take to get started?

OEP, or Open Educational Practices, can be defined as the set of practices that accompany either the use of OERs or, more to our point, the adoption of Open Pedagogy. Here are some simple but profoundly transformative examples of OEPs:

- Adapt or remix OERs with your students. Even the simple act of adding problem sets or discussion questions to an existing open textbook will help contribute to knowledge, to the quality of available OERs, and to your students' sense of doing work that matters. The adaptation of the open textbook [Project Management for Instructional Designers](#)³⁴ by successive cohorts of graduate students at Brigham Young University provides an excellent example of this approach.
- Build OERs with your students. Though students may be beginners with most of the content in your course, they are often more adept than you at understanding what beginning students need in order to understand the material. Asking students to help reframe and re-present course content in new and inventive ways can add valuable OERs to the commons while also allowing for the work that students do in courses to go on to have meaningful impact once the course ends. Consider the examples of the open textbook [Environmental Science Bites](#)³⁶ written by undergraduate students at the Ohio State University or the [brief explainer videos](#)³⁸ created by Psychology students

34.³⁵

35. [17]

36.³⁷

37. [18]

38.³⁹

around the world and curated by the NOBA Project.

- Teach your students how to edit Wikipedia articles. By adding new content, revising existing content, adding citations, or adding images, students can (with the support of the [Wiki Education Foundation](#)⁴⁰) make direct contributions to one of the most popular public repositories for information. Indeed, more than 22,000 students already have, including [medical students at the University of California San Francisco](#).⁴² More than developing digital literacy and learning how to synthesize, articulate, and share information, students engage with and understand the politics of editing, including how “truth” is negotiated by those who have access to the tools that shape it.
- Facilitate student-created and student-controlled learning environments. The Learning Management System (Canvas, Moodle, Blackboard, etc.) generally locks students into closed environments that prevent sharing and collaboration outside of the class unit; it perpetuates a surveillance model of education in which the instructor is able to consider metrics that students are not given access to; and it presupposes that all student work is disposable (as all of it will be deleted when the new course shell is imported for the next semester). Initiatives such as [Domain of One’s Own](#)⁴⁴ enable students to build “[personal cyberinfrastructures](#)”⁴⁶ where they can

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41. [20]

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43. [21]

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45. [22]

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manage their own learning, control their own data, and design home ports that can serve as sites for collaboration and conversation about their work. Students can choose to openly license the work that they post on these sites, thereby contributing OERs to the commons; they can also choose not to openly license their work, which is an exercising of their rights and perfectly in keeping with the ethos of Open Pedagogy. If students create their own learning architectures, they can (and should) control how public or private they wish to be, how and when to share or license their work, and what kinds of design, tools, and plug-ins will enhance their learning. It is important to point out here that open is not the opposite of private.

- Encourage students to apply their expertise to serve their community. Partner with nonprofit organizations to create [opportunities for students to apply their research or marketing skills](#).⁴⁸ Or [ask them to write \(and submit for publication\) op-ed pieces](#)⁵⁰ to share evidence-based approaches to tackling a local social problem. Demonstrate the value of both knowledge application and service by scaffolding their entry into public scholarship.
- Engage students in public chats with authors or experts. Platforms such as Twitter can help engage students in scholarly and professional conversations with practitioners in their fields. This is another way that students can contribute to—not just consume—knowledge, and it shifts learning into a dialogic experience. In addition, if students are sharing work

47. [23]

48. ⁴⁹

49. [24]

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51. [25]

publicly, they can also use social media channels to drive mentors, teachers, peers, critics, experts, friends, family, and the public to their work for comment. Opening conversations about academic and transdisciplinary work—both student work and the work of established scholars and practitioners—is, like contributing to OERs, a way to grow a thriving knowledge commons.

- Build course policies, outcomes, assignments, rubrics, and schedules of work collaboratively with students. Once we involve students in creating or revising OERs or in shaping learning architectures, we can begin to see the syllabus as more of a collaborative document, co-generated at least in part with our students. Can students help craft course policies that would support their learning, that they feel more ownership over? Can they add or revise course learning outcomes in order to ensure the relevancy of the course to their future paths? Can they develop assignments for themselves and/or their classmates, and craft rubrics to accompany them to guide an evaluative process? Can they shape the course schedule according to rhythms that will help maximize their efforts and success?
- Let students curate course content. Your course is likely split into a predictable number of units (fourteen, for example) to conform to the academic calendar of the institution within which the course is offered. We would probably all agree that such segmenting of our fields is somewhat arbitrary; there is nothing ontological about Introduction to Psychology being fourteen weeks long (or spanning twenty-eight textbook chapters, etc.). And when we select a novel for a course on postcolonial literature or a lab exercise for Anatomy and Physiology, we are aware that there are a multitude of other good options for each that we could have chosen. We can involve students in the process of curating content for courses, either by offering them limited choices between different texts or by offering them solid time to curate a future unit more or

less on their own (or in a group) as a research project. The content of a course may be somewhat prescribed by accreditation or field standards, but within those confines, we can involve students in the curation process, increasing the level of investment they have with the content while helping them acquire a key twenty-first century skill.

- Ask critical questions about “open.” When you develop new pathways based on Open Pedagogy, pay special attention to the barriers, challenges, and problems that emerge. Be explicit about them, honest about them, and share them widely with others working in Open Education so that we can work together to make improvements. Being an open educator in this fashion is especially crucial if we wish to avoid [digital redlining](#),⁵² creating inequities (however unintentionally) through the use of technology. Ask yourself: Do your students have access to broadband at home? Do they have the laptops or tablets they need to easily access and engage with OERs? Do they have the supports they need to experiment creatively, often for the first time, with technology tools? Do they have the digital literacies they need to ensure as much as is possible their safety and privacy online? Do you have a full understanding of the terms of service of the EdTech tools you are using in your courses? As you work to increase the accessibility of your own course, are you also [evaluating the tools and technologies](#)⁵⁴ you are using to ask how they help or hinder your larger vision for higher education?

These are just a few ideas for getting started with Open Pedagogy.

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53. [26]

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55. [27]

Most important, find people to talk with about your ideas. Ask questions about how OERs and the 5 Rs change the nature of a course or the relationships that students have to their learning materials. Look to programs and colleges that are widely accessible and which serve a broad variety of learners and ask questions about how their course designs are distinct or compelling. Ask your students about meaningful academic contributions they have made, and what structures were in place that facilitated those contributions. Try, explore, fail, share, revise.

Open Pedagogy is not a magical panacea for the crises that currently challenge higher ed. That being said, we both feel that Open Pedagogy offers a set of dynamic commitments that could help faculty and students articulate a sustainable, vibrant, and inclusive future for our educational institutions. By focusing on access, agency, and a commons-oriented approach to education, we can clarify our challenges and firmly assert a learner-centered vision for higher education.

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Open Assignments

One of the key components of open pedagogy is the use of non-disposal assignments, student work that is publicly available on the Internet which lives on beyond the end of the course for others to read and reuse, and enhance. Two main tools used in open pedagogy that we will mention here are the social notes annotation tool [Hypothes.is](#) and [Wikiedu](#). In addition to these specific tools, students can interact with the public domain texts directly by writing introductions that can be used and reused by others. [Other Open Pedagogy ideas](#) including using zines in the classroom, students writing their own exams and questions, and creating shared annotated bibliographies can be used when teaching from the Public Domain Core Collection.

Wikipedia: Canadian Examples

In his essay [Open Pedagogy: The Time is Now – Beyond The Lecture: Innovations in Teaching Canadian History](#), Thomas Peace shares that he used Wikipedia in his effort to practice open pedagogy in his course HIS 2204G: Crises and Confederation in 2018. Having been inspired by others using open pedagogy he shares that he found the Wikipedia assignments to be a success. As well as actually annotating Wikipedia records, he combined the assignments with the creation of posters which he posted on his teaching blog. Pages that his students added or annotated included the [Black Power movement in Montreal – Wikipedia](#) and [The Quebec Conference, 1864](#). Some of the titles and authors in the Public Domain Core Collection do not have Wikipedia pages or have pages that are not expansive. This creates opportunities for students to help research and improve the quality and breadth of Wikipedia coverage.

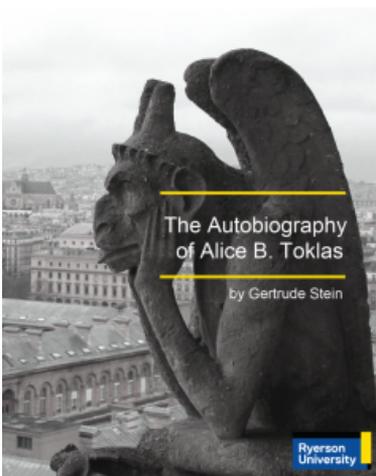
As of February 2022, Wikipedia has had over [5,177,317,904](#) page

views, so it is a widely used resource by the public worldwide. The value of Wikipedia assignments can be to improve the quality of public knowledge. In 2008, for example, the SPAN312 ("[Murder, Madness, and Mayhem: Latin American Literature in Translation](#)") course at UBC decided to use Wikipedia with the challenge to "improve Wikipedia's coverage of selected articles on Latin American literature, particularly those related to dictator novels," submit the revised article to Wikipedia peer-review, and increase the number of [featured articles](#) in this area. Wikipedia does have an internal ranking system of peer review for articles called "featured articles" articles which they use as models of "accuracy, neutrality, completeness, and style" for the platform and which have criteria on which they are evaluated. The SPAN312 class ended up with three featured articles, and eight articles that were ranked "good" by Wikipedia evaluators. As well historically marginalized communities may not be well represented in Wikipedia.

In Madeline Knickerbocker's [FNST/HIST 325: History of Aboriginal Peoples of North America to 1850](#) class at Simon Fraser University, she had students add between 700 and 1000 words to Wikipedia articles that were sparse on Indigenous history. The instructor made sure that students had access to Gregory Younging's [Elements of Indigenous Style](#) to make sure that they were using sensitive and appropriate language to write about Indigenous peoples. The goal of the assignment was to provide accurate representations of Indigenous peoples and their pasts. If you would like to read her [Wikipedia Project assignment](#) it is publicly posted. One aspect that the Wikipedia editing project uncovered, which ultimately strengthened a particular article and created a learning opportunity in the classroom, was the interaction between an Indigenous Wikipedia contributor and students working with the historical record. In one case a student had unintentionally deleted a photo and a contribution by an Indigenous Elder. The dialogue that developed between the Indigenous contributor and the student was challenging but created a richer and more respectful understanding of how to work with Indigenous

Knowledge. Ultimately, the student contributor and the Indigenous contributor came to an understanding of how to go forward with the editing process of that article, with more respect given to the Indigenous perspectives and the role of Elders.

Annotating Alice: Hypothes.is and *The Autobiography of Alice B. Toklas*



Students and scholars have a long tradition of annotating print materials in the course of their studies. With the advent of the web, annotation has the potential to become a more collaborative and social activity. Web annotating tools such as [Hypothes.is](https://hypothes.is) open up a wide range of possibilities for engaging students with web-based texts and for providing them with an avenue for contributing their research and

commentary to the discourse related to those texts.

In the spring semester of 2019, Ryerson University sessional instructor Dr. Melissa Tanti created a [Hypothes.is](https://hypothes.is) annotation assignment for the students in her Introduction to Nonfiction course. Her intent was to encourage engagement with one of the texts, [The Autobiography of Alice B. Toklas](https://www.pressbooks.pub/gertrudestein/), that she had assigned.

Because this work is in the public domain in Canada, a copy of it was made available on the University's Pressbooks publishing platform. All the students in the course had access to the same version of the text at no cost. Although web annotation can be used in a variety of different ways, this work lends itself well to

“annotation as gloss” as it mentions many individuals, works of art, places and historical events. Students worked in pairs to annotate each chapter with text, images and links. In this way they built a layer of additional information over the text. As each pair of students completed the annotation of their chapter, they made a presentation to the rest of the class based on the contents of their annotations. In this way the class worked through the entire contents of the book together, learning from one another during the presentations in class and from reading one another’s annotations.

The students were unfamiliar with web annotation; they reported that it was a new experience and that they learned a lot from it. They particularly enjoyed the sleuthing aspect of the assignment and were intrigued to find out that something that seemed to be a trivial comment in the text, turned out to be a reference to a significant historical event that was previously unknown to them. The students were keen annotators to such an extent that the instructor indicated that in future assignments she would provide additional guidance as to the length and number of annotations to keep discussions concise and relevant.

The instructor found that having the students annotating and presenting on various chapters was a good way to work through the text. She said that in previous courses she never really had a clear idea as to how much of the readings students were doing; however, in this case, she was more confident in knowing what they had read. She found that the annotation assignment was a creative way to encourage close reading and it fostered peer-to-peer learning as the students read each others annotations.

There are a great many things to tell of what was happening then and what had happened before, which led up to then, but now I must describe what I saw when I came.

The home at 27 rue de Fleurus consisted then as it does now of a tiny pavilion of two stories with four small rooms, a kitchen and bath, and a very large atelier adjoining. Now the atelier is attached to the pavilion by a tiny hall passage added in 1914 but at that time the atelier had its own entrance, one rang the bell of the pavilion or knocked at the door of the atelier, and a great many people did both, but more knocked at the atelier. I was privileged to do both. I had been invited to dine on Saturday evening which was the evening when everybody came, and indeed everybody did come. I went to dinner. The dinner was cooked by Hélène. I must tell a little about Hélène.

Hélène had already been two years with Gertrude Stein and her brother. She was one of those admirable bonnes in other words excellent maids of all work, good cooks thoroughly occupied with the welfare of their employers and of themselves, firmly convinced that everything purchasable was far too dear. Oh but it is dear, was her answer to any question. She wasted nothing and carried on the house-

The screenshot shows a digital annotation interface. On the left, there is a list of annotations with a search bar and a 'Public' filter. The first annotation is selected, showing a snippet of text from 'The Autobiography of Alice B. Toklas' regarding Gertrude Stein and her brother Leo Stein moving into 27 rue de Fleurus in 1905. To the right of the text is a small photograph of Gertrude Stein and her brother Leo Stein in their studio, which is the same photograph mentioned in the text on the left.

Student Annotation of a passage in the Autobiography of Alice B. Toklas

Although this course was taught more than two years ago, the students' annotations continue to live on long after the completion of the course. They can still be viewed on the web where they contribute to the body of knowledge associated with this text.

Wikipedia and Hypothes.is are just two ways that you can encourage your students to make contributions to resources that are accessible on the internet.

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Open Pedagogy: Some Tools

There are a wide variety of tools that can be used to help create open assignments that allow students to be active participants in knowledge creation. Highlighted here a few resources that work in tandem with the Pressbooks authoring platform; many can also be used as standalone tools.

Pressbooks

Pressbooks is an open-source web-based authoring and editing tool that has been customized for use in the academic setting. With Pressbooks, instructors can create new resources from original material, adapt existing openly licensed materials for their classrooms, and enrich existing content with the inclusion of accessible LaTeX code, videos, audio, web annotation, and interactive elements such as quizzes and other forms of assessment. All the Public Domain Core Collection Project books have been created in Pressbooks at Ryerson University. They can be used directly as is or copied for additional enhancement.

Post-secondary Ontario Educators from [eCampusOntario member institutions](#) have access to the Pressbooks software via the [eCampusOntario Pressbooks site](#). Other educators should check with their library or centre for teaching and learning to see if the institution hosts its own Pressbooks site or if access is available through a regional educational consortium.

Pressbooks Glossaries

Pressbooks has a feature that you can use to create a glossary of terms for any book that you would like to customize. Glossary terms are underlined in your Pressbooks book, and, when clicked, will display the definition of the word. Glossaries can either be used by an instructor who wants to provide additional information about the book without interrupting the flow of the text or they can be used as the basis of an open assignment with students. If you would like students to create a glossary, they will need to have Pressbooks accounts that provide editor access to your book. This is not difficult to do, but would work best in a smaller class.

Dracula

Chapter 1 – Jonathan Harker’s Journal

3 May, Bistritz. —Left Munich at 8:35 P. M., on 1st May, arriving at Vienna early next morning; should have arrived at 6:46, but train was an hour late. Buda-Pesth seems a wonderful place, from the glimpse which I got of it from the train and the little I could walk through the streets. I feared to go very far from the station, as we had arrived late and would start as near the correct time as possible.

The impression I had was that we were leaving the West and entering the East; the most western of splendid bridges over the

Cluj-Napoca, a city in northwestern Romania, is the unofficial capital of the Transylvania region

took us among the

we were in pretty good time, and came after nightfall to

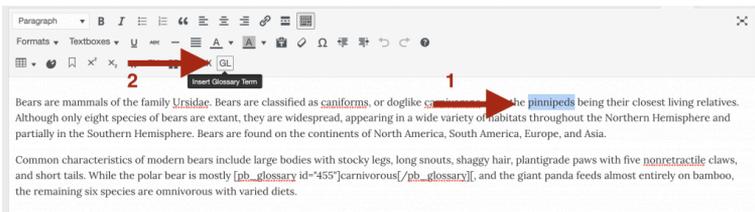
Klausenburgh. Here I stopped for the night at the Hotel Royale. I

Example of a glossary term pop-up definition

To create an interactive glossary, you will need to add a Glossary chapter to the back matter of your text. When you create this chapter, ensure that you have chosen “Glossary” from the chapter type drop-down menu. If you are using a [Public Domain Core Collection](#) text, a glossary chapter will be included

How to Add a Term to the Glossary

1. In the editor interface, **highlight the term** to be defined
2. Click on the **GL** icon in the editing toolbar
3. In the pop-up box **add a definition** for the term and click **insert**
4. Click **Save**



Glossary Terms ×

Create and Insert Term

Glossary term *pinnipeds* not found. Please create it.

Term

Description

Examples of Glossaries

These Open Educational Resources created in Pressbooks all include glossaries. The links below are to pages in the books with glossary terms highlighted and underlined. The complete glossaries can be found at the back of the books.

[Introduction to Philosophy: Epistemology](#)

[Mythoi Koinoi](#)

Additional Pressbooks Resources

[Pressbooks Users Guide](#)

This continuously evolving guide to creating books using Pressbooks is designed for any author wanting to use the Pressbooks software to create a publication. While the focus is on book creation using the commercial pressbooks.com site, it contains solid information on the book creation process.

[The Guide to Pressbooks for EDU](#)

This companion to the *Pressbooks User Guide* (above) focuses on many of the features of Pressbooks that are tailored to the educational setting including the use of LaTeX, footnotes and references, customizing textboxes, etc.

[A Guide to Making Open Text Books with Students](#)

This Rebus Community publication is a handbook for instructors who wish to practice open pedagogy by engaging students in the creation of open educational resources.

[Pressbooks Directory](#)

This directory lists over 3,000 books that have been created using Pressbooks software by a wide range of educational institutions. Openly licensed content (CC BY, CC BY-NC, CC BY-NC-SA, CCO or public domain) can be cloned, revised, remixed and redistributed

and modified for your own use (with appropriate attribution).

Hypothes.is

Hypothes.is is a free web-based social annotation tool that integrates a conversational layer of text, images and multi-media with web documents (web pages, pdfs, etc.) Hypothes.is is an ideal tool for use in the educational context as it supports collaboration, interactive reading, and student engagement by increasing reading comprehension and developing critical thinking skills. It makes reading active, visible and social.

Hypothes.is is integrated with Pressbooks, so once it is turned on for a particular book, anyone with a Hypothes.is account can start annotating. All students need to do is set up a free Hypothes.is account.

There are a range of different ways that Hypothes.is can be used with open textbooks.

Annotation as Gloss

Hypothes.is can be used as an enhanced glossary tool. Like the glossary feature in Pressbooks, it can be used to provide supplementary material and definitions to the text without disrupting the reading flow. Hypothes.is glosses have the advantage of being more interactive – students can respond to them and ask for clarification.

Seeding Texts with Discussion Questions

Instructors can seed the text with questions to guide the students that students through the text, highlighting content that is relevant to the themes and context of the course. If you ask students to reply to your questions, these replies can then be used as the basis for discussion in class.

Multimedia Writing

In addition to enabling textual annotation of documents on the internet, Hypothes.is can also be used to annotate with images and videos. If you are asking students to annotate with images and videos, this presents a good opportunity to discuss the use of images, including how to find them and how to attribute sources. Guides such as this [Open Images](#) research guide provide ideas for sources of images and examples of good attribution statements.

These are just a few examples of how you can use web annotation. More [examples of using Hypothes.is in the classroom](#) and [examples of classroom use](#) can be found on the Hypothes.is website.

Additional Hypothes.is Resources

Liquid Margins

[Liquid Margins](#) is a regular show where instructors talk about collaborative annotation. An archive of these presentations is available on the Hypothes.is Liquid Margins site. Recent sessions have included such topics as [Social Annotation and OER](#),

[Empowering Student Writing with Social Annotation](#) and [Primary Sources: Annotating History](#)

I Annotate

[I Annotate](#) is an Annual conference for open annotation practices and technologies.

QuickStart Guides

[QuickStart Guide for Students](#)

[QuickStart Guide for Teachers](#)

H5P

H5P is an open source content creation tool that allows you to create interactive, media-rich content for use on the web. It integrates with a wide range of educational platforms including Pressbooks. Currently there are over 45 H5P content types that can be used to increase student engagement and to allow students to assess their comprehension of materials they are studying.

Content types include:

- Dialog Cards
- Documentation Tool
- Drag the Words
- Fill in the Blanks
- Flashcards
- Multiple Choice
- Timelines

- Interactive Video
- Branching Scenario

A more extensive list of content types can be found on h5p.org

The majority of the H5P content types are accessible and H5P.org is actively working on making as many of them accessible as possible. Details about the accessibility status of each content type can be found on H5P's [Accessibility page](#).

In addition to being available to use in Pressbooks, H5P content can be created via the [H5P Studio](#) by Ontario post-secondary educators belonging to one of the [eCampusOntario member institutions](#). This content can then be used on any educational platform where it is supported.

Additional H5P Resources

[H5P Authoring Guide](#)

Documentation from the H5P.org site

[H5P PB Kitchen: Cooking with H5P and Pressbooks](#)

This is the support hub for projects awarded BCCampus [H5P OER Development Grants](#). It includes recordings of H5P workshops and other materials useful for working with H5P.

Knight Lab Tools

Developed at the Northwestern University's Knight Lab, the following tools enable students and faculty to author multimedia rich content in their browser without having web or programming experience. From Timelines to Storymaps, the Knight Lab suite of web applications provide rich offerings for open educational practices.

Content created with Knight Lab tools can be embedded in websites using an oembed link or an iframe.

Storymap

[StoryMapJS](#) is a free tool to help you tell stories on the web that highlight the locations of a series of events. Students can combine narrative and geographical elements into an interactive experience for the user.

[Assignment Template – StoryMap](#)

StoryLine

[Storyline](#) is an open-source tool that enables anyone to build an annotated, interactive line chart.

[Assignment Template – Storyline](#)

Scene

[Scene](#) turns a series of panoramic images in a rich VR experience.

[Assignment Template – Scene](#)

Juxtapose

[Juxtapose](#) enables you to two pieces of similar media, including photos, and GIFs.

[Assignment Template – Juxtapose](#)

Soundcite

[SoundCite](#) is a simple-to-use tool that lets you add inline audio to text.

[Assignment Template – SoundCite](#)

TimelineJS

[TimelineJS](#) is an open-source tool that enables anyone to build visually rich, interactive timelines.



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.library.ryerson.ca/pdccguide/?p=76#h5p-1>

[This example](#) of a Timeline was created by [Northwestern University's Knight Labs](#). It was inserted into this Pressbook using an H5P iframe.

Student Rights and Faculty Responsibilities

When making publicly-available open textbooks or open pedagogy projects with students, faculty have a responsibility to keep student rights front of mind. Privacy and licensing are among the main issues to consider.

In terms of privacy on the web students should be provided with the option to use a pseudonym rather than their own name.

Another thing that faculty working on an open pedagogy project should ensure is that students have agency over their choice of license. Students should not be completed to use an open license without understanding what it is, and what the alternatives are. Giving students agency over the type of [Creative Commons license](#) they would like to use or giving them the option to keep their work in an LMS if that is their wish is always a good idea. Students own the copyright to their work, so they should have agency on how their work is distributed. Don't be worried that your students will not be open to open licenses.

Robin De Rosa's found that over the three courses in which she has focused on creating an open textbook, she has only had one student opt to keep their coursework fully private inside the LMS. "I don't think there's any problem giving them all of that choice. It only works to reinforce the Open Pedagogy, which is that you are in the driver's seat and you have control over what you do," she said.

There may be a few students that want to use a more restrictive Creative Commons license that might not be compatible with the overall license of a project, but then you can make clear that if they choose a more restrictive license their work might not be included in a final published project.

One way that you can ensure that students are aware of their

rights and responsibilities is to sign a Memorandum of Understanding at the beginning of an Open Pedagogy project.

The following agreement template can be used to clearly lay out the rights of students when participating in a collaborative open textbook project, and the responsibilities of the faculty member to their students. Its purpose is to make sure that students are informed about the requirements of the project and the implications of the license they choose.

Please feel free to adapt it or extend it as you see fit for the purposes of your class, and share any feedback that may improve the template for future uses.

Agreement to Contribute to Open Project

For Students:

I _____, agree to participate in the creation of _____, an open project, in collaboration with my professor, _____. This work will comprise [part of] my coursework for _____ [class/course name].

I understand that inclusion of my work in the final project is conditional upon my willingness to license my contributions under a CC-BY license.

I have read the [Guide to Creative Commons Licenses](#) and understand that a CC-BY license allows others to share, use and adapt my work so long as they attribute me as the original author.

I understand that I have the right to request that my name and/

or work be removed from the original project or change the license on my contributions at any stage prior to publication.

Signed: _____

Date: _____

[Downloadable version of Student Release Form \(pdf\).](#)

For Faculty

I, _____, agree to work with my student _____ on the creation of _____, an open project in [partial] completion of _____ [class/course name].

I commit to supporting _____ throughout this project, and ensuring they have the knowledge and resources they need to be an informed contributor.

I agree that the student may request that their name and/or work be removed from the original project or change the license on their contributions to this work at any stage prior to publication of the work.

I confirm that the student's decision to change the license they place on their work or to not participate in the project will not impact on their course assessment.

Signed: _____

Date: _____

[Downloadable version of Faculty Support Form \(pdf\).](#)

Key Takeaways

- Get a librarian to talk to your students about the various types of licenses. You can read more in the online Rebus [Guide to Creative Commons licenses](#).
- Conduct an exercise in which students can choose their own license.
- Consider using a Memorandum of Understanding at the beginning of an Open Pedagogy project.

Adapted from [A Guide to Making Open Textbooks with Students](#) by Zoe Wake Hyde which is licensed under a [Creative Commons Attribution 4.0 International License](#), except where otherwise noted.

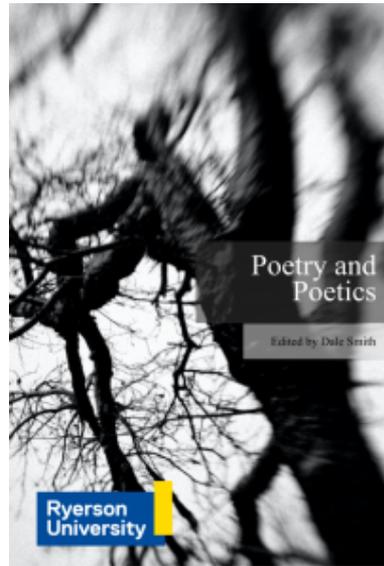
CASE STUDIES FROM THE PUBLIC DOMAIN

As part of the Public Domain Core Collection project, instructors from Brock and Ryerson universities were asked to create open assignments using public domain texts. All texts used are hosted on Pressbooks platforms. Two instructors used texts directly from this collection and two others used texts that were customized for their courses.

Social Annotation of Public Domain Poetry

Book Used: [Poetry and Poetics](#)

Dr. Dale Smith, Associate Professor of English at Ryerson University, created an open assignment that asked students to use the [Hypothes.is](#) web annotation software to annotate public domain poetry in an open anthology created for his course using Pressbooks. Annotations created for this assignment are publicly available and can be viewed alongside the book on the web. They were used as a basis for class discussion and later fed into a graded group assignment.



About the Course

ENG560 – Poetry and Poetics is an upper year undergraduate course taken primarily by English students; however it may also be taken as an elective course by students in other programmes. The course considers the poetics, politics and social practices that produce new forms of creative responses to poetry.

Format of the Course

The course, which took place in the fall of 2021, was an in-person three hour lecture held once a week. The in-class course time was broken down as follows:

First hour – Lecture by the professor

Second hour – Group work by students with the poems and other assignments; students would read the poems to one another and work on annotating poems using Hypothes.is

Third hour – Discussion with the professor

The Annotation Assignment

Because this was the first time the instructor had used Hypothes.is, the assignment was somewhat fluid. The annotation component of the assignment took place in the second hour of the class each week when students worked in groups with assigned poems. These annotations then fed into a larger group assignment. All annotations were made in the public layer of Hypothes.is (visible to anyone on the web). Students were given the option of creating their Hypothes.is account using their own name or using an alias (which was shared with the instructor for marking purposes).

The objectives of the annotation exercise and assignment were to help the students critically engage with poetic texts and to produce conversation around the poems. This editorial function introduced them to methods of critical commentary and citation while also drawing them closer to the poems. Students chose to annotate poems that they found to be compelling and in need of editorial commentary and citation. The annotations allowed the students to establish the context of the poems, to scrutinize their forms and vocabulary, and to expand upon historical, literary, and cultural references contained within the poems. Because both the course

reader, [Poetry and Poetics](#), and the annotations are publicly available on the web, the students' work will contribute to the discourse around the poems.

Grading of Assignment

The individual annotations were not graded, although the instructor did check to ensure that the students had made the required number of annotations. The group project based on the annotations was worth 20% of the final mark for the course.

Use of Pressbooks as a Platform for the Book

Pressbooks was used as the platform for publishing the book on the web and for creating pdf and epub versions that could be read offline. The instructor provided a list of readings to the Library publishing staff who assessed the copyright status of the poems to determine how the poem would be represented in the anthology.

The texts fell into three broad copyright categories: public domain texts, copyrighted texts available on the web and copyrighted texts not available digitally. Due to copyright restrictions only public domain texts could be added directly to the book. Most of the texts fell into this category. Copyrighted texts that were available from specialized websites, were added to the textbook as links and copyrighted materials not available in digital form were referenced with instructions on how to acquire the texts.

Although the majority of the texts were in the public domain and already readily accessible on the web, there was a distinct advantage to having them collated for the course. Students appreciated having the resources compiled in this way and not having to navigate a large number of disparate websites.

Comments from students about the anthology included:

“even though im[sic] sure most of the poems were easily found online it was nice to have them compiled in this manner”

“It was something I appreciated since I was able to access it quickly and did not have to constantly go through login pages.”

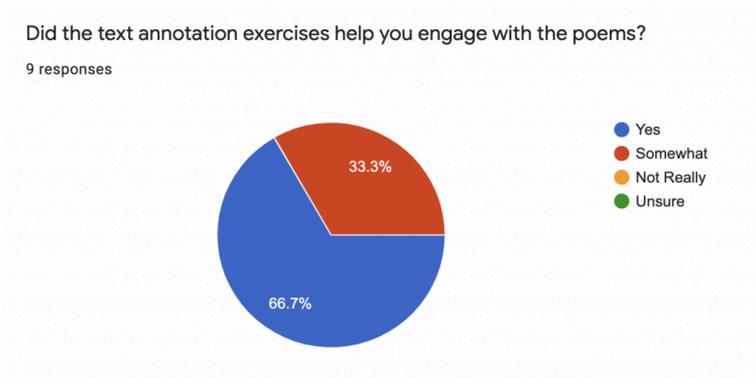
The instructor also found that the Pressbooks platform worked well for his purposes. The book was easy to navigate and it was arranged to follow the weekly structure of the course.

Because Hypothes.is is integrated within Pressbooks, all that the students needed to do to start annotating the text was to set up a free Hypothes.is account. Downloading a browser extension, necessary for annotating most content on the web, is not required for working with Hypothes.is in Pressbooks.

Student Feedback on Annotation Assignment and Textbook

At the end of the semester, students in the course were asked to complete a voluntary, anonymous survey about the textbook and the annotation assignment. Nine of the thirty-six students completed this survey. Overall students were appreciative of the textbook and the assignment and all of the students were happy to have the required textbook available at no cost to them.

The survey asked several questions about the text and the assignment. When asked “Did the text annotation exercises help you engage with the poems?”, six students responded “yes” and three responded “somewhat”.



A follow-up questions asked for comments about how the text annotation increased engagement. The students indicated that it helped them to be more organized, enabled them to learn from their peers and encouraged research about the poems.

The students were also asked if the annotation exercise helped increase interaction opportunities with their peers. Again six students answered “Yes” and three answered “Somewhat”. The ability to reply to other students annotations was noted as one way of increasing interactions with others in the course.

When asked to compare the Hypothes.is annotation exercise to discussion board assignments, one student noted that annotation was a “fresh idea that I enjoyed over discussion posts” and another that discussion posts are “more monotonous and tedious”.

Another student commented that annotations worked better for the short comments and notes that were being added to the poems. They felt that they were more likely to respond to other students annotations than to discussion board assignment posts. The Hypothes.is annotations were seen to be more interactive and encouraged peer-to-peer learning.

The final question in the survey encouraged students to submit general comments. One suggestion indicated a preference for using a private, class group rather than annotating publicly. Private

groups are available with Hypothesis, and students can still benefit from this activity; however, no one outside the class is able to see the annotations. In this case the professor preferred to have the students annotate publicly he wanted the students' annotations to become part of the body of knowledge generated around the poems.

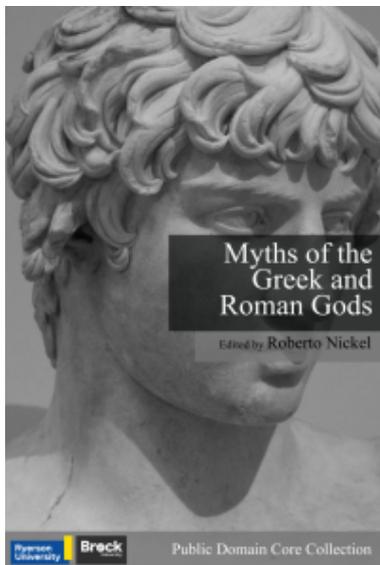
Instructor Assessment of Assignment

Overall the instructor was happy with the results of the assignment and student interaction in the class. He found that the students were very engaged with the texts and that class attendance was good; the students particularly enjoyed the second hour of the class where they worked on the annotations and read the poems to one another. This format allowed the students to get close to the poems and generated conversation around them.

The instructor indicated that he would consider doing another similar assignment but, based on the experience with this assignment, he would have the students work exclusively in groups and he would provide more structure to the assignment.

Greek and Roman Myths Case Study

Book used: [Myths of the Greek and Roman Gods](#)



Dr. Roberto Nickel replaced his final exam with a Hypothes.is web annotation in his 500-person first-year Greek and Roman Myths course. The goal was to facilitate student engagement with the text and, by its collaborative nature, make students aware of differing perspectives that will break down the idea of one monolithic, “correct,” professor-led interpretation. By having students access their peers’ annotations, they were

able to see differing perspectives that expand their own views of a text. Hypothes.is facilitated a more focused approach to close reading by allowing students to prepare and to share their annotations ahead of any synchronous meetings.

In the first year, the instructional team developed a rubric to allow first-year students to complete an initial annotation of a text. The rubric is described as the QuIcKer framework (Question, Interest, Knowledge, Response).

- Students will ask a **question** that stimulates discussion,
- Share something of **interest** (either personal or scholarly) within the text,

- Make a **connection** between one passage and another (in the same or another text read in the course),
- Share a piece of **knowledge** that will help a first-time reader better understand the text, and finally,
- **Respond** to someone else’s question or expand on someone’s connection or point of interest.



Students were asked to tag each of their questions as “question,” points of interest as “interest,” and so on to facilitate tracking and grading for teaching assistants.

In addition to applying the QuIcKeR framework, students also tracked certain mythological figures, story patterns, and phenomena that appear in multiple texts through the use of appropriate tags. In each of the ten lessons, students annotated a primary text which served as the main focus of that lesson. In addition to this principal text, students were assigned a companion self-study text to annotate. For example, the main focus of Lesson 5 was the *Homeric Hymn to Demeter*; in addition to annotating this text using the materials provided in the lesson, students annotated Ovid’s version of the rape of Proserpina in book five of the *Metamorphoses* as a self-study exercise.

Finally, students were required to use and cite their own and their group's annotations as sources for short reflection essays and a final longer essay. The aim in doing so was to encourage and foster ongoing engagement in the course readings throughout the semester.

Feedback from students indicated that while using Hypothes.is helped facilitate their learning, the requirement to annotate both a guided reading and a self-study reading was too large of a workload. This manifested in the quality of some of the work; some of the annotations read as if students were checking boxes of compliance rather than engaging in text.

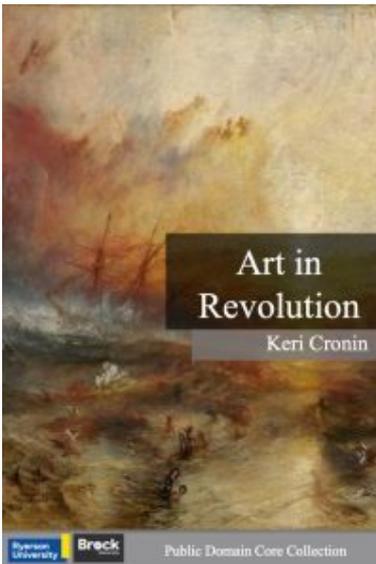
As such, in its subsequent offerings of CLAS1P95, the number of annotation assignments was modified significantly. Instead of ten annotations a week, the requirement was reduced to three. The QuICKeR rubric became ICR—Interest, Response, Connection. As a result, the complexity and depth of the annotations greatly improved.

In an online environment, this exercise builds community and facilitates synchronous meetings between students and their teaching assistants each week. At a more philosophical level Hypothes.is developed students' understanding of how to do their own close readings and ultimately broadened their perspectives beyond the “all-knowing” professor.

The primary source readings for Greek Myths were put into an open PressBook as part of the [Public Domain Core Collection](#) so that future courses could easily integrate web annotation into their courses.

Art in Revolution: Nineteenth-Century Visual Culture Case Study

The open access book: [Art in Revolution: Nineteenth-Century Visual Culture](#) consists of 27 chapters curated from student analyses of case studies.



Students in VISA 2P95 worked through a number of case studies intended to dig deeper into issues surrounding art and visual culture from the 19th century. Students were required to submit a response for three of these case studies. These responses were due two weeks after the topic was explored in class.

VISA 2P95 investigates the role and function of art and visual culture within the paradigm shifts of the modern world, its relation to politics, social, cultural and technological change. The course focuses on principal movements with origins in the French Revolution and the Industrial Revolution; Neoclassicism, Romanticism, Realism, Impressionism and Postimpressionism.

Students kept a weekly reflection journal and the responses expanded upon at least one of the points made in their reflection journals. Students were also asked to consider questions and discussions that arose during class. In addition, it was expected

that students conduct research to help move beyond the initial reflection.

Prompts include:

- How can books, articles, online exhibits, etc. help you learn more about the topic?
- What sources will help you develop the “What Now?” section of your reflection?
- How will you assess them to make sure they are appropriate sources for academic research?

Students had a choice to submit a written response or an artistic response. Written responses were approximately 500 words. Artistic responses needed to be accompanied by a 250-word artist statement explaining why they chose to make what they did and how the piece relates back to the thematic topic. Students who scored over 80% on their responses were invited to have their work included in [Art in Revolution: Nineteenth-Century Visual Culture](#).

Teaching Textual Analysis Using Hypothes.is

Book used: [Victorian Anthology](#)

Teaching Textual Analysis Using Hypothes.is

When [Professor Danahay](#) teaches his third-year course on Victorian Gothic literature in face-to-face class meetings, he projects selections from the texts onto a screen for close textual analysis. Close reading and the



use of quotations to document the source of an interpretation of a text are fundamental to his and other English courses. The texts that Professor Danahay assigns in the Victorian Gothic course are in the public domain and available from sites like Project Gutenberg. Like Montgomery et al. in *Ways of Reading*, Danahay guides his students through the process of analysis by asking them questions about the text to have them reflect on the process of reading, understanding and then analyzing the language used by the author.

Danahay expects the students to quote and discuss key terms, symbols and images in their papers following the model of class discussion. In his grading rubric handout, he emphasizes that understanding what is said or happens in a text is the first stage in analysis but expects them to move beyond this initial stage and

provide their own analysis to receive a passing grade; he phrases this as the difference between “why” as opposed to “what” in their papers. In class, Danahay asks, “Why does a writer use certain words or symbols, or why does a certain event happen in a text?” Danahay had to modify this approach when courses went completely online due to the COVID-19 pandemic.

The Hypothes.is tool allowed Danahay to incorporate textual analysis into synchronous online meetings. Danahay collaborated with the Public Domain Core Collection project to assemble an anthology of Victorian works in the public domain in Pressbooks (<https://pressbooks.library.ryerson.ca/victoriananthology/>).

Danahay used selections from the assigned texts for each synchronous online meeting of the course. The first half of the class meeting featured a general discussion of the themes in the text and images for that week after a short introductory PowerPoint presentation on the historical and cultural context. The texts were Victorian Gothic horror stories that embodied in their “monsters” deep-seated but largely unacknowledged fears of racial and class others (see for instance, Danahay’s “Dr. Jekyll’s Two Bodies”). For the second half of the meeting, students accessed the PressBook site using the Hypothes.is tool via the Learning Management System (LMS). The students then started annotating the language of the text, discussing their interpretations with other students and with Danahay as they analyzed the author’s language in detail. These annotation exercises were not graded but were part of their overall participation mark which also included posting in the LMS forum for that week.

Hypothes.is proved highly successful in teaching the students how to focus on the language in a text and carry out an analysis of the significance. For instance, a student in a class discussion of Robert Louis Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde* (1886) noticed the significance of hands in the text and Danahay encouraged the student to follow this insight in terms of class issues (see below). This is the same method that Danahay would use in a face-to-face discussion of this text. Discussions built up around

key parts of the text as students added to each other's insights, with occasional amplifications or clarifications from Danahay. Annotating the text using Hypothes.is became a collaborative exercise in real-time interpretation.

The student annotations in Hypothes.is had the advantage over class discussion of being preserved for them to access when writing their papers. Danahay has found that students are very articulate in class discussions, but this does not always carry over into their writing. Annotating a text in Hypothes.is meant that they started the process of articulating their thoughts before writing their papers. They were encouraged by Danahay to use their insights from the textual analysis in their final papers for the course. The annotations were therefore a prewriting exercise that meant the students would write more developed papers after initially working through their ideas using the Hypothes.is tool. Hypothes.is added to Professor Danahay's tool chest of prewriting exercises, such as brainstorming and freewriting (see the Berkeley Student Writing Center "Before You Start Writing that Paper...").

The student who made the annotation was later able to build on this insight during the Hypothes.is session and make a sophisticated analysis of the episode in Dr. Jekyll's bedroom when he involuntarily turns into Mr. Hyde:

"The dynamics of this relationship reverses once Dr. Jekyll loses control [of] his transformation: 'Now the hand of Henry Jekyll ... was large, firm, white and comely. But the hand which I now saw ... was lean, corded, knuckly, of a dusky pallor and thickly shaded with a swart growth of hair' (82). Before, Dr. Jekyll set the terms of when he chose to enter the body of the Other: he drank the potion and transformed at will. This encounter marks the end of his ability to control where and when the transformations take place. The hands signify the involuntary transformation from upper class to working class body and conveys that the situation is literally out of Dr. Jekyll's hands, thereby shifting

the power dynamic. With Mr. Hyde being able to appear without the potion at the end, Dr. Jekyll is forced to confront that his upper class identity has been compromised.”

The student quoted well from the text and built on the original insight into the importance of hands and identity in the text first articulated in the Hypothe.is annotation. Danahay noticed a significant improvement in students’ use of textual analysis in their papers for the course after their experience with Hypothes.is annotation. Given the success of Hypothes.is in an online synchronous course, Professor Danahay is now using it in an asynchronous course to encourage student participation and discussion. Rather than schedule a live discussion, students are required to make at least one annotation by a certain date and then respond to their interpretations after the deadline. In an asynchronous course, Danahay does not want to respond to student comments until all of them have had a chance to express their ideas because they often defer to the professor’s interpretation as the “right” one whereas, like Montgomery et. al, Danahay feels that many interpretations of a text are possible.

Conclusion

Overall, in addition to teaching textual analysis skills, Hypothes.is enabled Professor Danahay to build a sense of community in the course. Danahay approached online learning from a constructivist viewpoint (see Bronack et al.; Chau et. al.; Cheney and Bronack 60; Vygotsky). Additionally, student engagement and facilitating a sense of trust in Danahay as an instructor was extremely important. Establishing a connection between the instructor and students, or what Chakraborty and Nafukho term a “teaching presence,” is more challenging in an online than a face-to-face course meeting. Along with YouTube videos and LMS forum discussions, the Hypthoses.is

tool helps strengthen social bonds among the students as well as Danahay's presence as their teacher (see Hongladarom). Paloff and Pratt in *Building Online Learning Communities* emphasize online spaces as sites of community building (26) and this communal aspect of Danahay's course is enhanced by Hypothes.is by establishing "social presence" for Danahay and among the students as members of the course. "Social presence" can be broadly defined as the perceptions of others as "real people" (Gunawardena, 151), the ability of participants to project themselves "socially and emotionally" (Garrison 94) and the "feeling, perception, and reaction of being connected" (Tu and McIsaac 140) in an online course. The collaborative engagement in annotating a text using Hypothes.is is, therefore, a tool that helps Danahay both teach essential analytical skills and establish "social presence" in an online course.

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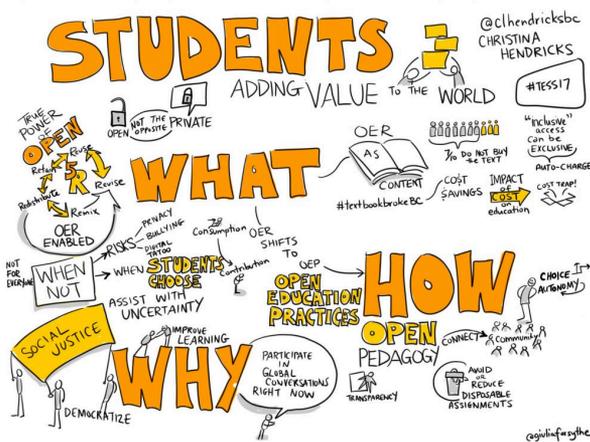
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