OPEN PEDAGOGY

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AGENDA

The student perspective

Reflection: course materials

Evaluating and finding OERs

Moving from OERs to Open Pedagogy
How much did you spend on textbooks this semester?

567 responses

- 0-$100: 120 (21.2%)
- $101-$200: 131 (23.1%)
- $201-$300: 150 (26.5%)
- $301-$400: 43 (7.6%)
- $400-$500: 40 (7.1%)
- Over $500: 40 (7.1%)

Note: RCC’s tuition for a full-time student is $2,293.00 per semester.
Financial aid covers the cost of my textbooks:

567 responses

- Yes: 83 (14.6%)
- No: 377 (66.5%)
- Covers partial amount of total textbook cost: 107 (18.9%)
RCC Student Survey Results

Please check the statement that you agree with the most:

567 responses

- I prefer to read and study from a traditional textbook... 144 (25.4%)
- I prefer to read and study from online materials. 136 (24%)
- Don't care if online or textbook...The cheapest option... 309 (54.5%)
REFLECTION

Think back to a course you’ve taken or taught.
What did you like BEST about the materials you used?
What did you like LEAST about these materials?
How would you change/modify/revise these materials?

How do we preserve vital components while improving course content?
What does “quality” mean to you?
EVALUATING COPYRIGHTED MATERIALS

I love it

I can live with it

I can’t live with parts, so I’ll supplement

I can’t live with any of it
Open licenses deepen our options
https://www.affordablelearninggeorgia.org/find_textbooks/selecting_textbooks
• Meets the standards that I need for use in my course.
• Is close to meeting the standards that I need, and I am willing to improve it before I use it.
• Is close to meeting the standards that I need, and I am willing to improve it over time.
• Is close to meeting the standards that I need, and I am willing to work with others to improve it.
• Is close to meeting the standards that I need, and I am willing to ask my students to help me improve it.
• Meets some of the standards that I need, and I’m willing to use those parts in combination with other materials (open or closed).
• Does not meet the standards that I need for use in my course.
RESOURCES ARE INCREASING AND IMPROVING

According to the Hewlett Foundation, some motivations for implementing OER are:

- Deliver greater learning efficiency
- Promote continuous improvement of instruction
- Encourage localization of content
- Offer equal access to knowledge
Chp 2 Review

Put in slope intercept form, then give the slope and y-intercept below

\[-3x - 10y = -13\]

The slope is  \[
\]

The y-intercept is  \[
\]

Points possible: 1
Unlimited attempts.

Submit
Some students and instructors will prefer having a physical copy of a textbook. This is made possible (and inexpensive) by print on demand services.

Lulu

CreateSpace
English I - Youngs

Authored by Michael Youngs
Edition: 1

An open education resource (OER) for English I - ENG103 developed by Michael Youngs at Fulton-Montgomery Community College-SUNY (NY) with assistance from Open SUNY Textbooks OER Services.

Publication Date: May 17 2017
ISBN/EAN13: 154677033X / 9781546770336
Page Count: 246
Binding Type: US Trade Paper
Trim Size: 8.5" x 11"
Language: English
Color: Black and White
Related Categories: Education / General

List Price: $9.50
Add to Cart
INTERESTED IN CREATING YOUR OWN MATERIALS?

A quick case study in using panOpen to deliver original, curated course content
“Only Connect” modular curriculum using a blend of open texts and texts available through the RCC library databases.

Texts organized in modules/units focused around a theme, such as education, food, government, ethics.

Modules have been created for both College Writing I (writing about non-fiction) and College Writing II (writing about imaginative texts).

panOpen allows students to annotate both privately and publicly. Students can engage in conversations about the text *in its margins.*
TWO “ONLY CONNECT” MODULES

EDUCATION
- Plato’s ‘Allegory of the Cave’
- Frederick Douglass’s Narrative
- Maria Montessori’s *The Montessori Method*
- John Dewey’s *Democracy and Education*
- Howard Gardiner’s *Multiple Intelligences*

CREATION
- “Marduk Creates the World”
- “Genesis”
- Plato’s *Symposium*
- “The Four Creations” - Hopi
- John Milton’s *Paradise Lost*
- Mary Shelley’s *Frankenstein*
Aristophanes professed to open another vein of discourse: he had a mind to praise Love in another way, unlike that either of Pausanias or Eryximachus. Mankind, he said, judging by their neglect of him, have never, as I think, at all understood the power of Love. For if they had understood him they would surely have built noble temples and altars, and offered solemn sacrifices in his honour; but this is not done, and most certainly ought to be done: since of all the gods he is the best friend of men, and helper and defender of thetils which are the great impediment to the happiness of the race. I will try to describe his power to you, and you shall teach the rest of the world what I am teaching you.

In the first place, let me treat of the nature of man and what has happened to it; for the original human nature was not like the present, but different. The sexes were not two as they are now, but originally three in number; there was man, woman, and the union of the two, having a name corresponding to this double nature, which had once a real existence, but is now lost, and the word 'Androgynous' is only reserved as a term of reproach. In the second place, the primeval man was round, his back and sides forming a circle; and he had four hands and four feet, one head with two faces, looking opposite ways, set on a round neck and precisely alike; also four ears, two privy members, and the remainder to correspond. He could walk upright as men now do, backwards or forwards as he pleased, and could also roll over and over at a great pace, turning on his four hands and four feet, eight in all, like tumblers going over and over with their legs in the air: this was when he wanted to run fast.

Now the sexes were three, and such as I have described them: because the sun, moon, and earth are three; and the man was originally the child of the sun, the woman of the earth, and the man-woman of the moon, which is made up of sun and earth, and they were all round and moved round and round like their parents. Terrible was their might and strength, and the thoughts of their hearts were great, and they made an attack upon the gods; of them is told the tale of Oty and Ephealites who, as Homer says, dared to scale heaven, and would have laid hands upon the gods. Doubt reigned in the celestial councils. Should they kill them and annihilate the race with thunderbolts, as they had done the giants, then there would be an end of the sacrifices and worship which men offered to them; but, on the other hand, the gods could not suffer their insolence to be uncontrolled.

At last, after a good deal of reflection, Zeus discovered a way. He said: 'Methinks I have a plan which will humble their pride and improve their manners; men shall continue to exist, but I will cut them in two and then they will be diminished in strength and increased in numbers; this will have the advantage of making them more profitable to us. They shall walk upright on two legs, and if they continue insolent and will not be quiet, I will split them again and they shall hop about on a single leg.' He spoke and cut men in two, like a sort-apple which is halved for pecking, or as you might divide an egg with a
‘[Open pedagogy helps students to] see content as something they can curate and create, and to help them see themselves as contributing members to the public marketplace of ideas. Essentially, this is a move from thinking about OER as open textbooks and thinking about them as opening textbooks.”

DeRosa, R and Robison S, “From OER to Open Pedagogy: Harnessing the Power of Open” (2017)
OPEN PEDAGOGY DEFINED

In her blog post titled “Open Pedagogy at the Program Level,” DeRosa defines open pedagogy as a practice that:

1. Approaches education from a “commons” orientation, advocating for the sharing of resources, ideas, and power;

2. Bakes access and accessibility into the design of its assignments, courses, programs, and institutions;

3. Empowers learners to contribute to—not just consume—knowledge;

4. Connects learners with their scholarly and professional communities of practice.
“Just in time” research

What the book still lacked, which my undergraduates really wanted, was the front matter that is conventionally included at the beginning of each text, which generally provides historical and biographical context to help students engage more fully with the primary documents. So students in the course signed up to create these introductions as we went through the course. Generally, they submitted them in time for the class to use them when we covered the text in the syllabus, but they also often revised them after we discussed the text in class if they thought they could improve them. Students also did editorial work on the primary documents, particularly in terms of modernizing spelling, which was a helpful exercise for them in terms of learning how to read original early documents, but also helpful to future students, who can now read the texts more quickly in the modernized versions; in one case, this version is the only openly-licensed modernized version of the text that currently exists.
Extra Credit

Alone or in a small group, create a brief video (~5-10 minutes) that will help future readers of *Paradise Lost* understand part of the text. For example, you might briefly summarize Eve’s creation and then analyze its connection to the myth of Narcissus in Ovid’s *Metamorphoses*. The purpose of your video should be to illuminate some difficult aspect of the poem. Your audience is your current and future peers. By submitting a video, you agree to license it openly under the CC: BY license. This means that credit will always be given to you when others use this video, but that others do have the right to share, use, and even modify your work.

Feel free to get creative while accomplishing this task. Look at some useful models, such as John Green’s “Crash Course” series. You can enact a skit, speak about the text in a monologue or dialogue, create an animated version of a scene, etc. This is due to me by May 15th at noon.

Your video must:

- Contain accurate information about the part of *Paradise Lost* to which you are referring;
- Quote from the text;
- Analyze the text;
- Refer to at least one scholarly source;
- Illuminate the text for future readers.
Questions?

If you think of some later, feel free to email me at klynch8@sunyrockland.edu