

Exploring Open

Exploring Open

KATHY ESSMILLER

OKLAHOMA STATE UNIVERSITY LIBRARIES
STILLWATER, OK



Exploring Open by Kathy Essmiller is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/), except where otherwise noted.

Contents

Introduction	1
Part I. <u>Locating OER</u>	
Open OKState	5
OKState Courses Using OER	5
https://library.okstate.edu/adopt	5
American Government	6
OpenStax American Government	6
American Indian Studies	7
Native People in American Culture	7
American Sign Language	8
Integrated and Open Interpreter Education	8
Anatomy and Physiology	9
Biga et al. (n.d.). <i>Anatomy and Physiology</i> . Oregon State University.	9
Anthropology	10
Native People in American Culture	10
Perspectives: An Open Invitation to Cultural Anthropology (Introduction to Cultural Anthropology)	10
Art	11
Introduction to Art: Design, Context, and Meaning.	11

Astronomy	12
<i>The Sky and the Solar System</i>	12
<i>Stars, Galaxies, and Cosmology</i>	12
Biology	13
<i>Concepts of Biology</i>	13
Business & Marketing	14
Skripak, S. J. (2018). <i>Fundamentals of business</i> , 2nd ed. Virginia Tech.	14
Chemistry	15
Abozenadah, H., Bishop, A., Bittner, S. and Flatt, P.M. (2018) <i>Allied Health Chemistry</i> .	15
Computer Science	21
Downey, Allen B., <i>Think Python: How to Think Like a Computer Scientist</i> , version 2.2.23, Green Tea Press.	21
Eloquent JavaScript by Marijn Haverbeke	21
Norman, D. (2013). <i>The Design of Everyday Things : Revised and Expanded Edition</i> . (Revised and expanded ed.). New York: Basic Books.	21
Data Science	23
<i>Data Acquisition and Exploratory Data Analysis (R for Data Science)</i>	23
Economics	24
<i>Principles of Microeconomics</i>	24
OpenStax <i>Principles of Macroeconomics 2e</i>	24
<i>Introduction to Cooperation and Mutualism (Cooperatives)</i>	24
<i>Economy: Economics for a Changing World</i>	25

Education	26
<i>Using Technology in Teaching and Learning</i>	26
<i>Designing an Accessible Online Course</i>	26
<i>Syllabus of free/open readings for CSE 619: Big Thinkers in Educational Technology</i>	26
<i>Reading and resource list for CSE 624: Internet for Educators</i>	27
<i>Lifespan Development: A Psychological Perspective and selected readings</i>	27
<i>Language Arts Methods II</i>	28
<i>Reading and resource list for ED 651 Content Area Literacy</i>	28
<i>Social Science Research: Principles, Methods, and Practices by Anol Bhattacharjee; openly licensed syllabus</i>	28
<i>Lifespan Development</i>	29
<i>Comprehensive Individualized Curriculum and Instructional Design by Samuel Sennott, Sheldon Loman, Kristy Lee Park, Luis F. Pérez, Michael J. Kennedy, John Romig, and Wendy J. Rodgers</i>	29
Engineering	31
<i>Engineering Measurements and Instrumentation</i>	31

English/Composition	32
<i>Folger Digital Texts</i>	32
<i>EmpoWord: A Student-Centered Anthology and Handbook for College Writers</i> by Shane Abrams	32
<i>The Culture of Science: A Casebook for Writers</i> , 2nd Edition, edited by Jenée Wilde, PhD and Stephen Rust, PhD for the University of Oregon Composition Program	32
Redish, J. (2012). <i>Letting go of the words</i> . Waltham, MA: Morgan Kaufmann.	33
ESL	34
<i>Communication Beginnings: An Introductory Listening and Speaking Text for English Language Learners</i> by Della Abrahams	34
<i>PDX Journeys: Studying and Living in the US</i> , Low-Intermediate Novel and Textbook for University ESL Students by Amber Bliss Calderón	34
<i>Transition with Purpose: Pathways from English Language to Academic Study</i> by Michele Miller and Anne Greenhoe	35
Gender and Women's Studies	36
<i>Gender and Sexualities: An Inquiry</i> by Jason Gary Damron and Vicki L. Reitenauer	36
<i>Everyday Social Justice</i>	36
History	38
<i>The American Yawp Collaborative Text and The American Yawp Primary Source Reader</i>	38
<i>Totalitarian Science and Technology</i>	38

Languages	40
Gomaa, L. (2015). FROM MSA to CA: A Beginner's Guide to Transitioning to Colloquial Arabic. Portland State University.	40
Breedlove, C. (2017). Arabic and English Sentence Patterns: A Comparative Guide.	40
Legal Studies	41
Introduction to the American Criminal Justice System by Alison S. Burke, David Carter, Brian Fedorek, Tiffany Morey, Lore Rutz-Burri, and Shanell Sanchez	41
Library & Information Studies	42
Web Literacy for Student Fact-Checkers ...and other people who care about facts by Mike Caulfield; Teaching Digital Rhetoric After the Election from Sweetland Center for Writing, University of Michigan; Filter Bubbles from Anderson Conference 2017.	42
http://www.digitalrhetoriccollaborative.org/category/conversations/blog-carnival/blog-carnival-11/	42
Management	43
Strategic Management	43

Math	44
https://aimath.org/textbooks/	44
Introduction to Proofs (Basic Analysis: Introduction to Real Analysis)	44
Introduction to Proofs	45
OpenStax Precalculus	45
OpenStax Calculus I with WebAssign	45
A First Course in Linear Algebra	46
Theory of Linear Algebra	46
Introduction to Mathematical Analysis I – Second Edition by Beatriz Lafferriere, Gerardo Lafferriere, and Nguyen Mau Nam	47
Advanced Stochastic Processes (Stochastic Calculus)	47
Microbiology	48
Introduction to Microbiology by Linda Bruslind. Open Oregon State	48
Music	49
Arban Expansion Pack: Classic Exercises Adapted for Today's Musician. 1st Edition.	49
Philosophy	50
Inferring and Explaining by Jeffery L. Johnson	50
Physics	51
University Physics Vol. 1	51
University Physics Vol. II	51
University Physics Vol. III	52
Psychology	53
Research Design and Methodology (in Psychology)	53

Sociology	55
OpenStax Introduction to Sociology 2e	55
Social Problems: Continuity and Change	55
Social Science Research	55
Principles of Sociological Inquiry	56
Statistics	57
Introduction to Probability, Statistics, and Random Processes	57
OpenIntro Statistics and in-house ancillary materials	57
https://bryankoenig.wixsite.com/statsvideotextbook	58
Introduction to Statistics and Data Science	58
Science/Virtual Labs	59
Crowd Sourced list of Virtual Labs	59
CORE 101 Open Pedagogy Project	59
Ecology	60
Quantitative Problem Solving in Natural Resources	60
Religion	61
Introduction to World Religions (The Pluralism Project)	61
Research and Evaluation	62
Basic Educational Statistics (Intro to Statistics)	62
Human Development and Family Studies	63
Social Science Research (Research Methods in Human Development and Family Studies)	63
Technology Systems Management	64
All About Circuits	64

Part II. Open Pedagogy

1. What is Open Pedagogy?	67
Kathy Essmiller	
<i>Let's Begin</i>	67
<i>Discovering Open Pedagogy</i>	68
<i>Defining Open Pedagogy</i>	70
2. Designing an Open Pedagogy Project	73
Kathy Essmiller	
<i>What Experiences Will Result</i>	79

Part III. Project Management for Textbook Creation

Laying the Foundation: Preproduction	85
Getting Started: Design	89
Write On: Development	93
Almost There: Publication	98
Mission Accomplished: Post-Publication	101

Part IV. Creative Commons Licenses

About Creative Commons	107
<i>Personal Reflection/Why it Matters to You</i>	108
<i>Creative Commons Begins</i>	108
<i>Wrapping Up</i>	111

The Creative Commons License Suite	112
<i>Personal Reflection / Why It Matters to You</i>	113
<i>Some Rights Reserved</i>	113
<i>CC license basics</i>	116
<i>Creative Commons License Suite</i>	118
<i>Wrapping Up</i>	121
Using Creative Commons Licenses	123
<i>Personal Reflection/Why it Matters to You</i>	123
<i>Applying a Creative Commons License</i>	124
<i>Which Creative Commons License Should You Use?</i>	124
<i>How do I apply a CC license to my work?</i>	125
<i>CC License Marking</i>	126
<i>What if . . .</i>	130
<i>Wrapping Up</i>	132
Locating and Reusing CC Licensed Works	133
<i>Personal Reflection/Why it Matters to You</i>	134
<i>Locating CC Licensed Works</i>	134
<i>Reusing CC Content</i>	135
<i>Remixing CC Licensed Works</i>	136
<i>Final remarks</i>	138
<i>Just For Fun</i>	139
Ready to Learn More?	140
 Part V. <u>FAQs</u>	
 Appendix A: Links to Textbooks and Resources	145
Appendix B: Openly Licensed Images	146
Appendix C: Openly Licensed Audio	147

Appendix D: Resources for OER Creation	148
Appendix E: Virtual Labs and Experiments	149
Appendix F CC License Activities	150
Story Engine Scenario Creation	151

A high level of interest in Open Educational Resources (OER) exists across the Oklahoma State University campus. In response to the Provost's request for strategies to improve the affordability of education for Oklahoma State University (OSU) students, the OSU Faculty Council passed a recommendation in support of OER on the OSU campus. The Faculty Council recommendation included, among other things, a call for increased educational opportunities regarding the creation and curation of OER. The Faculty Council also recommended formation of an OER Working Group and/or Advisory Group. The OSU Graduate and Professional Student Government Association has passed a resolution requesting the formation of a committee to explore the use of OER at OSU, and the OSU Student Government Association has a similar resolution under review.

The purpose of this text is to serve as a resource and a repository for those engaged in exploring open at OSU. Through this text we can open our own practice as we process with intentionality through the development and implementation of equitable, effective, and sustainable OER at OSU. Consideration will be given to the benefits of resources licensed openly but outside the OER definition as well as resources to which OSU students may have access at no additional cost.

This work is intended to be collaborative and iterative. Original content will be licensed CC-BY unless otherwise noted; links and non-original content maintain their original licensing.

PART I

LOCATING OER

The following chapters include a combination of collected and/or curated resources. As of 3.18.2020, they are roughly organized according to content area. I have also included rubrics some instructors use to help guide their evaluation of OER. You are also always welcome to just email me directly for help, kathy.essmiller@okstate.edu. We can work together to find something great for your class.

Open OKState

[OKState Courses Using OER](#)

This document lists some of the courses at Oklahoma State which are using OER as of Spring 2020.

<https://library.okstate.edu/adopt>

This site lists resources currently in use at other institutions of higher education. As of 2019, the resources were listed with the Oklahoma State University courses numbers they most closely matched. This is a good place to start.

American Government

OpenStax American Government

This text is in use at Portland State University. It can be freely accessed, shared, downloaded, and modified for non-commercial purposes such as university coursework. It is available in a variety of file types, including associated ancillary materials, at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://openstax.org/details/books/american-government-2e>

American Indian Studies

Native People in American Culture

This full course build is in use at Iowa State University (AM IN 201X). The licensing is not clear on the site, but based on the grant which funded it as well as the creator's use suggestions I think it is safe to consider it free to access, share, downloaded, and modified. It is available at the link below this paragraph.

<https://www.oer.iastate.edu/trailblazer/jen-mcclung>

American Sign Language

Integrated and Open Interpreter Education

[edited by Elisa Maroney, Amanda Smith, Sarah Hewlett, Erin Trine, and Vicki Darden](#)

I think this may not just be American Sign Language, but is hopefully useful. This text is in use at Western Oregon University. It can be freely accessed, shared under similar licensing, downloaded, and modified. It is available in a variety of file types at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

openoregon.pressbooks.com/interpretingstudies

Anatomy and Physiology

Biga et al. (n.d.). Anatomy and Physiology. Oregon State University.

This text is in use at Western Oregon University. It can be freely accessed, shared under similar licensing, downloaded, and modified. It is available in a variety of file types at the link below this paragraph. It is an adaptation of an OpenStax publication available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews. As of 3.18.2020, ancillary teaching and learning materials associated with the original publication have been made available, and may be found at the link below this paragraph.

<https://openstax.org/details/anatomy-and-physiology>

Anthropology

Native People in American Culture

This full course build is in use at Iowa State University (AM IN 201X). The licensing is not clear on the site, but based on the grant which funded it as well as the creator's use suggestions I think it is safe to consider it free to access, share, downloaded, and modified. It is available at the link below this paragraph.

<https://www.oer.iastate.edu/trailblazer/jen-mcclung>

Perspectives: An Open Invitation to Cultural Anthropology (Introduction to Cultural Anthropology)

This text is in use at Iowa State University (ANTH 201). In general it can be freely accessed, shared, downloaded, and modified for noncommercial purposes such as university coursework. It is available in a variety of file types and with the option to access teacher resources at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<http://perspectives.americananthro.org/>

Art

Introduction to Art: Design, Context, and Meaning.

Sachant, P., Blood, P., LeMieux, J., & Tekippe, R. (2016).

This resource is in use at Portland State University. It can be freely accessed, shared, downloaded, and modified under similar licensing. It is available in a variety of file types at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://ung.edu/university-press/books/introduction-to-art.php>

Astronomy

The Sky and the Solar System

This text is in use at Iowa State University (ASTRO 120). It can be freely accessed, shared, downloaded, and modified. It is available in a variety of file types along with associated ancillary materials at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://openstax.org/details/books/astronomy>

Stars, Galaxies, and Cosmology

This text is in use at Iowa State University (ASTRO 150). It can be freely accessed, shared, downloaded, and modified. It is available in a variety of file types along with associated ancillary materials at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://openstax.org/details/books/astronomy>

Biology

Concepts of Biology

Fowler, S., Roush, R., & Wise, J. (2013). *Concepts of Biology*. OpenStax.

This text is in use at Southern Oregon University. It can be freely accessed, shared, downloaded, and modified. It is available in a variety of file types at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews. As of 3.18.2020, ancillary teaching and learning materials have been made available, and may be found at the link below this paragraph.

<https://openstax.org/details/books/concepts-biology>

Business & Marketing

[Skripak, S. J. \(2018\). *Fundamentals of business*, 2nd ed. Virginia Tech.](#)

This text is in use at Southern Oregon University. It can be freely accessed, shared under similar licensing, downloaded, and modified for non-commercial purposes such as university instruction. It is available in a variety of file types and includes a test bank, found at the link below this paragraph.

<https://vtechworks.lib.vt.edu/handle/10919/84848>

Chemistry

[Abozenadah, H., Bishop, A., Bittner, S. and Flatt, P.M. \(2018\) Allied Health Chemistry.](#)

This text is in use at Western Oregon University. It can be freely accessed, shared under similar licensing, downloaded, and modified for non-commercial purposes such as university coursework. The authors describe the resource as follows:

Welcome to the online text resource for CH103: Allied Health Chemistry. The focus of this textbook is to introduce students to the foundations of General, Organic and Biological Chemistry and prepare students to be successful in health-related degree programs. The first part of the textbook focuses on the basic fundamentals of measurements in chemistry, the scientific method, an introduction into atoms, elements and trends of the periodic table. The second part of the textbook focuses on chemical bond formation, stoichiometry and chemical reactions, an introduction to organic chemistry, and the relationship of concepts to biological systems is carried throughout the text with a focus on medical and health-related aspects.

It is available in a variety of file types at the link below this paragraph.

<https://wou.edu/chemistry/courses/online-chemistry-textbooks/ch103-allied-health-chemistry/>

Chemistry and the Environment

This text is in use at Western Oregon University. It can be freely accessed, shared under similar licensing, downloaded, and modified for non-commercial purposes such as university coursework. The authors describe the resource as follows:

The focus of this textbook is to introduce students to the foundations of General Chemistry and prepare students to be successful in the CH221-222-223 majors level chemistry series. The first part of the textbook focuses on the basic fundamentals of measurements in chemistry, the scientific method, an introduction into atoms, elements and trends of the periodic table. The second part of the textbook focuses on ionic and covalent compounds and their nomenclature, an introduction to chemistry reactions, stoichiometry, and solutions chemistry. Within each chapter, there is also a section entitled 'Focus on the Environment' that provides students an opportunity to learn and engage with environmental issues and concerns in the context of scientific studies and chemistry concepts. Within these sections are suggested written and discussion assignments that are appropriate for use in an introductory college-level course in chemistry

It is available in a variety of file types at the link below this paragraph.

<https://wou.edu/chemistry/courses/online-chemistry-textbooks/3890-2/>

Consumer Chemistry – How Organic Chemistry Impacts our Lives

This text is in use at Western Oregon University. It can be freely accessed, shared under similar licensing, downloaded, and modified

for non-commercial purposes such as university coursework. The authors describe the resource as follows:

Welcome to the online text resource for CH105: Consumer Chemistry. The focus of this textbook is to introduce students to the fundamental applications of organic chemistry to society, technology, and the development of consumer products. The first part of the textbook focuses on the basic fundamentals of measurements in chemistry, the scientific method, and an introduction into atoms and elements. The second part of the textbook focuses on an introduction to organic chemistry and how it is applied to our daily lives. Topics include fuels and energy, polymers, fertilizers, pesticides, food and food additives, household cleaners, cosmetics and personal care items, pharmaceuticals, and air and water pollution. Organic concepts covered include an introduction to intermolecular forces and solution dynamics, VESPR and molecular geometry, organic structure and basic chemical reactions.

It is available in a variety of file types at the link below this paragraph.

<https://wou.edu/chemistry/courses/online-chemistry-textbooks/ch105-consumer-chemistry/>

Preparatory Chemistry

This text is in use at Western Oregon University. It can be freely accessed, shared under similar licensing, downloaded, and modified for non-commercial purposes such as university coursework. The authors describe the resource as follows:

The focus of this textbook is to introduce students to the foundations of General Chemistry and prepare students to be successful in the CH221-222-223 majors level chemistry series. The first part of the textbook focuses on the basic fundamentals of

measurements in chemistry, the scientific method, an introduction into atoms, elements and trends of the periodic table. The second part of the textbook focuses on ionic and covalent compounds and their nomenclature, an introduction to chemistry reactions, stoichiometry, and solutions chemistry.

It is available in a variety of file types at the link below this paragraph.

<https://wou.edu/chemistry/courses/online-chemistry-textbooks/ch150-preparatory-chemistry/>

Chemistry: Atoms First 2e

This text is in use at Southern Oregon University. It can be freely accessed, shared, downloaded, and modified. It is available in a variety of file types and with associated ancillary materials at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://openstax.org/details/books/chemistry-atoms-first-2e>

How to be a Successful Organic Chemist by Alexander H. Sandtorv

This text is in use at Portland State University. It can be freely accessed, shared, downloaded, and modified for non-commercial purposes such as university coursework. The authors describe the resource as follows:

How to be a successful organic chemist is meant as an introductory text for undergraduates taking organic chemistry

teaching labs. The text is a clear and practical introduction to safety, chemical handling, organic chemistry techniques, and lab reports.

It is available in a variety of file types at the link below this paragraph.

<https://pdxscholar.library.pdx.edu/pdxopen/16/>

Biochemistry II Resources

These resources include a wide variety of ancillary resources and are in use at Western Oregon University. They can be freely accessed, shared under similar licensing, downloaded, and modified. The authors describe the resource as follows:

This course is designed for upper division undergraduate students that are interested in learning about how life works. It is highly recommended for students that are interested in pursuing a graduate or professional degree in the medical sciences

They are available in a variety of file types at the link below this paragraph.

[https://wou.edu/chemistry/courses/online-chemistry-textbooks/ch450-and-ch451-biochemistry-defining-life-at-the-molecular-level/
ch451-biochemistry-ii-student-and-teacher-resources/](https://wou.edu/chemistry/courses/online-chemistry-textbooks/ch450-and-ch451-biochemistry-defining-life-at-the-molecular-level/ch451-biochemistry-ii-student-and-teacher-resources/)

OpenStax Chemistry

This text is in use at Eastern Oregon University. It can be freely accessed, shared, downloaded, and modified . It is available in a variety of file types and associated ancillary materials at the link below this paragraph. Additionally, it is available in the [Open](#)

[Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://openstax.org/details/books/chemistry-2e>

Computer Science

Downey, Allen B., Think Python: How to Think Like a Computer Scientist, version 2.2.23, Green Tea Press.

This text is in use at Western Oregon University. It can be freely accessed, shared, downloaded, and modified for non-commercial purposes such as university coursework. It is available in a variety of file types at the links below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://greenteapress.com/thinkpython2/html/index.html>

<https://greenteapress.com/thinkpython2/thinkpython2.pdf>

Eloquent JavaScript by Marijn Haverbeke

This text is in use at Oregon State University. It can be freely accessed, shared, downloaded, and modified for non-commercial purposes such as university coursework. It is available in a variety of file types at the links below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://eloquentjavascript.net/>

Norman, D. (2013). The Design of Everyday

Things : Revised and Expanded Edition.
(Revised and expanded ed.). New York:
Basic Books.

This text is in use at Oregon State University. As of 3.19.202, Oklahoma State University faculty and students may access it online through the [OSU Libraries website](#).

Data Science

Data Acquisition and Exploratory Data Analysis (R for Data Science)

This resource is in use at Iowa State University (DS 202). It can be freely accessed, shared, and downloaded for noncommercial use such as university instruction, but cannot be modified although it appears from the site that collaboration is welcome. It is available at the link below this paragraph.

<https://r4ds.had.co.nz/index.html>

Economics

Principles of Microeconomics

This text is in use at Iowa State University (ECON 101, ECON 1100). It can be freely accessed, shared, downloaded, and modified. It is available in a variety of file types along with associated ancillary materials at the link below this paragraph.

<https://openstax.org/details/books/principles-microeconomics-2e>

OpenStax Principles of Macroeconomics 2e

This text is in use at Southern Oregon University and Iowa State University (ECON 102). It can be freely accessed, shared, downloaded, and modified. It is available in a variety of file types, including ancillary materials, at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://openstax.org/details/books/principles-macroeconomics-2e>

Introduction to Cooperation and Mutualism (Cooperatives)

This text is in use at Iowa State University (ECON 332). It can be

freely accessed, shared, downloaded, and modified for non commercial uses such as university instruction. It is available to read or download as a PDF, at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://open.umn.edu/opentextbooks/textbooks/an-introduction-to-cooperation-and-mutualism>

Economy: Economics for a Changing World

This text is in use at Iowa State University (ECON 101 “Principles of Microeconomics”). It can be freely accessed, shared under similar licensing, downloaded, and modified for non commercial uses such as university instruction. It is available to read online at the link below this paragraph.

<https://core-econ.org/the-economy/?lang=en>

Education

Using Technology in Teaching and Learning

These resources are complete teaching modules in use at Iowa State University (CI 505, “Using Technology in Learning and Teaching”). They can be freely accessed, shared, downloaded, and modified. They are available at the link below this paragraph.

<https://www.oer.iastate.edu/trailblazer/larysa-nadolny>

Designing an Accessible Online Course

This resource was created by the folks at ABLETech. It is used to help guide creation of online courses at institutions of higher education. It is freely accessible, but other than that is under full copyright, so quotations from it and portions incorporated into your courses would need to either be cited as if you were writing for a scholarly journal or linked directly to the site. The link is below this paragraph.

<https://exploreaccess.org/accessible-online-course/>

Syllabus of free/open readings for CSE 619: Big Thinkers in Educational Technology

This resource is in use at Western Oregon University. Options to

request edit access are available in the doc, which is also linked below this paragraph.

https://docs.google.com/document/d/15Tiv-YfQf7UuSlsWqdzF0bZm_GANgasmtOqDISHpd4/edit

Reading and resource list for CSE 624: Internet for Educators

This resource is in use at Western Oregon University. Options to request edit access are available in the doc, which is also linked below this paragraph.

<https://docs.google.com/document/d/1DR4P6HKeXtOfuiJQJ8SApTg7rlSsUKKANQLqVGQOIEU/edit#>

Lifespan Development: A Psychological Perspective and selected readings

This text is in use at Western Oregon University. It can be freely accessed, shared under similar licensing, downloaded, and modified for non-commercial purposes such as university coursework. It is available along with a list of recommended readings associated with the course at the links below this paragraph.

<http://dept.clcillinois.edu/psy/LifespanDevelopment.pdf>
<https://drive.google.com/file/d/0B-J6TXqfqmuQmwMmQtOTlMOERadDlEX2hKTVdCZklQdTZz/view>

Language Arts Methods II

This resource is in use at Western Oregon University. It can be freely accessed and shared as-is for non-commercial purposes such as university coursework. It is available at the link below this paragraph.

<https://drive.google.com/file/d/1EJrdcaKlQJgKvyDxxnj2Vy3KUKnFdT2l/view>

Reading and resource list for ED 651 Content Area Literacy

This resource is in use at Western Oregon University. It can be freely accessed, shared under similar licensing, downloaded, and modified for non-commercial purposes such as university coursework. It is available at the link below this paragraph.

https://docs.google.com/document/d/1UQydJKY9HnNY9Jx1hWbsXoDppCekcUflgXn_gDjihwA/edit#heading=h.ibf4yt4zkalw

Social Science Research: Principles, Methods, and Practices by Anol Bhattacharjee; openly licensed syllabus

This resource is in use at the University of Oregon. It can be freely accessed, shared under similar licensing, downloaded, and modified. It is available in a variety of file types and languages at

the link below this paragraph. An associated syllabus can be found at [this link](#).

https://scholarcommons.usf.edu/oa_textbooks/3/

Lifespan Development

This text is in use at Western Oregon University. It is a compilation of resources licensed under a variety of Creative Commons licensing, all of which provide free access and varied degrees of additional permissions. It is available in a variety of file types, including associated ancillary materials. A paid subscription to Lumen Learning's services is not required to use these resources. The professor at Western Oregon University has shared their syllabus at [this link](#).

courses.lumenlearning.com/lifespananddevelopment2/

Comprehensive Individualized Curriculum and Instructional Design by Samuel Sennott, Sheldon Loman, Kristy Lee Park, Luis F. Pérez, Michael J. Kennedy, John Romig, and Wendy J. Rodgers

This text is in use at Portland State University. It can be freely accessed, shared, downloaded, and modified for non-commercial purposes such as university coursework. It is available in a variety of file types at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://pdxscholar.library.pdx.edu/pdxopen/5/>

Engineering

Engineering Measurements and Instrumentation

This text is in use at Iowa State University (ME 370). It can be freely accessed, shared, downloaded, and modified. It is available for download at the link below this paragraph. The text's home site also references its inclusion in the [engineering commons](#).

<https://lib.dr.iastate.edu/opentextbooks/2/>

English/Composition

Folger Digital Texts

This resource is in use at Eastern Oregon University. The site includes digital texts from the Folger Shakespeare Library.

<https://www.folgerdigitaltexts.org/>

EmpoWord: A Student-Centered Anthology and Handbook for College Writers by Shane Abrams

This text is in use at Portland State University. It can be freely accessed, shared, downloaded, and modified for non-commercial purposes such as university coursework. It is available in a variety of file types at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews

The Culture of Science: A Casebook for Writers, 2nd Edition, edited by Jenée Wilde, PhD and Stephen Rust, PhD for the University of Oregon Composition Program

This text is in use at the University of Oregon. It can be freely

accessed, shared under similar licensing, downloaded, and modified for non-commercial purposes such as university coursework. It is available in a variety of file types at the link below this paragraph.

openoregon.pressbooks.pub/cultureofscience

Redish, J. (2012). Letting go of the words. Waltham, MA: Morgan Kaufmann.

This text is in use at the University of Oregon. It can be accessed using current OKey credentials through [OSU Libraries](#) at the link below this paragraph.

https://okla-am.hosted.exlibrisgroup.com/permalink/f/i1vgi9/OKSTAT_ALMA51276280160002681

ESL

Communication Beginnings: An Introductory Listening and Speaking Text for English Language Learners by Della Abrahams

This text is in use at Portland State University. It can be freely accessed, shared, downloaded, and modified for non-commercial purposes such as university coursework. It is available in a variety of file types, including audio recordings, at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

PDX Journeys: Studying and Living in the US, Low-Intermediate Novel and Textbook for University ESL Students by Amber Bliss Calderón

This text is in use at Portland State University. It can be freely accessed, shared, downloaded, and modified for non-commercial purposes such as university coursework. It is available in a variety of file types, including audio recordings, at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

Transition with Purpose: Pathways from English Language to Academic Study by Michele Miller and Anne Greenhoe

This text is in use at Portland State University. It can be freely accessed, shared, downloaded, and modified for non-commercial purposes such as university coursework. It is available in a variety of file types, including audio recordings, at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](https://pdxscholar.library.pdx.edu/pdxopen/19/).
<https://pdxscholar.library.pdx.edu/pdxopen/19/>

Gender and Women's Studies

Gender and Sexualities: An Inquiry by Jason Gary Damron and Vicki L. Reitenauer

This text is in use at Portland State University. It can be freely accessed, shared, downloaded, and modified for non-commercial purposes such as university coursework. It is available in a variety of file types at the link below this paragraph.

<https://open.library.okstate.edu/exploringopen/wp-admin/post.php?post=246&action=edit>

Everyday Social Justice

This resource was created by faculty in Oregon. It can be freely accessed, shared, downloaded, and modified. The site includes complete syllabi and courses for [Introduction to Gender and Women's Studies](#) and [Introduction to Queer Studies](#). Unpublished but developed course design and content for Intercultural Women's Studies and Women, Social Change, and Activism are available upon request from the author, Jimena Alvarado Chavarría. It is available in a variety of file types at the link below this paragraph.

<https://www.everydaysocialjustice.com/>

From the author:

For the past few years, I've been creating an Open Educational Resource website with the complete curriculum and all prep, assessment, and discussion materials for 4 separate Women's and Gender Studies Courses. I'm sharing this now in case you know anyone who might find it helpful as they're looking for online

resources.

The site has been funded through multiple Open Oregon grants and the content can be widely adopted, altered and shared. The courses are designed around conversational learning, both on-campus and long distance. I work from an intersectional feminist perspective, so there's a lot of emphasis on the shared patterns between different oppressions.

History

[The American Yawp Collaborative Text and The American Yawp Primary Source Reader](#)

This resource is in use at Western Oregon University and Iowa State University (HIST 221). It can be freely accessed, shared under similar licensing, downloaded, and modified. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews. It is available to read online or download as a PDF at the link below this paragraph. There is an associated reader, linked [here](#).

<http://www.americanyawp.com/>

[Totalitarian Science and Technology](#)

This resource is in use at Iowa State University (HIST 383, “Technology, Public Science, and European Culture, 1715–Present”). Although its inclusion in the Digital Commons suggests broad permissions, the text itself claims full copyright. In these cases, a quick communication with the author can generally procure permissions associated with needed use. Absent more specific permissions, use of this resource is best accomplished by linking directly to the site. If you want to use it and would me to see about broader permissions, let me know (kathy.essmiller@okstate.edu) and I will reach out to the author. You are also more than welcome to reach out to the author yourself — you might be able to secure

associated ancillary materials for your use, as well! The resource is available to read online at the link below this paragraph.

<https://digitalcommons.colby.edu/cgi/viewcontent.cgi?article=1001&context=facultybooks>

Languages

Gomaa, L. (2015). *FROM MSA to CA: A Beginner's Guide to Transitioning to Colloquial Arabic*. Portland State University.

This text is in use at Portland State University. It can be freely accessed, shared, downloaded, and modified for non-commercial purposes such as university coursework. It is available in a variety of file types, including audio recordings, at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://pdxscholar.library.pdx.edu/pdxopen/8/>

Breedlove, C. (2017). *Arabic and English Sentence Patterns: A Comparative Guide*.

This text is in use at Portland State University. It can be freely accessed, shared, downloaded, and modified for non-commercial purposes such as university coursework. It is available as a downloadable PDF, as a downloadable editable file, and to read online at the link below this paragraph.

<https://pdxscholar.library.pdx.edu/pdxopen/14/>

Legal Studies

Introduction to the American Criminal Justice System by Alison S. Burke, David Carter, Brian Fedorek, Tiffany Morey, Lore Rutz-Burri, and Shanell Sanchez

This text is in use at Southern Oregon University. It can be freely accessed, shared under similar licensing, downloaded, and modified. It is available in a variety of file types at the link below this paragraph. In addition, we can import it into our OKState Pressbooks site to facilitate modification of the work specific to your course.

openoregon.pressbooks.pub/ccj230/

Library & Information Studies

[Web Literacy for Student Fact-Checkers
...and other people who care about facts by
Mike Caulfield; Teaching Digital Rhetoric
After the Election from Sweetland Center
for Writing, University of Michigan; Filter
Bubbles from Anderson Conference 2017.](#)

This text is in use at Portland State University. It can be freely accessed, shared, downloaded, and modified. It is available in a variety of file types at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

[http://www.digitalrhetoriccollaborative.org
/category/conversations/blog-carnival/
blog-carnival-II/](http://www.digitalrhetoriccollaborative.org/category/conversations/blog-carnival/blog-carnival-II/)

This collection of resources is also in use at Portland State University. Licensing varies by resources.

Management

Strategic Management

This text is in use at Iowa State University (MGMT 478). It can be freely accessed, shared, downloaded, and modified. It is available in a variety of file types at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://open.lib.umn.edu/strategicmanagement>

Math

<https://aimath.org/textbooks/>

These textbooks have been evaluated and approved by the [American Institute of Mathematics](#). The evaluation process under which they were approved can be found at [this link](#). As described by the site:

The list is organized by courses ranging from pre-calculus to upper division analysis and algebra. Each book has a brief description of its important features and information about how to get it.

A list of course notes and ancillary resources approved for association with the texts can be found at [this link](#).

[Introduction to Proofs \(Basic Analysis: Introduction to Real Analysis\)](#)

This text is in use at Iowa State University (MATH 201, MATH 414). It can be freely accessed, shared, downloaded, and modified. It is available in a variety of file types and with associated ancillary materials at the link below this paragraph. Information regarding peer review, editions, and additional resources are available at the author's home site, linked [here](#). Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://www.jirka.org/ra/html/frontmatter-1.html>

Introduction to Proofs

This text is in use at Iowa State University (MATH 201). It can be freely accessed, shared, downloaded, and modified. It is available in a variety of file types and associated ancillary materials at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://open.umn.edu/opentextbooks/textbooks/book-of-proof>

OpenStax Precalculus

This text is in use at Southern Oregon University. It can be freely accessed, shared, downloaded, and modified for non-commercial purposes such as university coursework. It is available in a variety of file types and associated ancillary materials at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://openstax.org/details/books/prec calculus>

OpenStax Calculus I with WebAssign

This text is in use at Western Oregon University. It can be freely accessed, shared under similar licensing, downloaded, and modified for non-commercial purposes such as university coursework. It is available in a variety of file types and with associated ancillary materials at the link below this paragraph. The professor at Western

Oregon University has shared a course plan [linked here](#). You will need to request access, but I imagine that is just to aid in tracking use for RPT documentation.

<https://openstax.org/details/books/calculus-volume-1>

A First Course in Linear Algebra

This text is in use at Portland State University. It can be accessed, shared, downloaded, and modified. It is available in a variety of file types and associated ancillary materials at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://lyryx.com/first-course-linear-algebra/>

Theory of Linear Algebra

This resource is in use at Iowa State University (MATH 317). The linked site describes licensing, etc., as follows:

“**SageMath** is a free [open-source](#) mathematics software system licensed under the GPL. It builds on top of many existing open-source packages: [NumPy](#), [SciPy](#), [matplotlib](#), [SymPy](#), [Maxima](#), [GAP](#), [FLINT](#), [R](#) and many more. Access their combined power through a common, Python-based language or directly via interfaces or wrappers.

Mission: *Creating a viable free open source alternative to Magma, Maple, Mathematica and Matlab.*”

This resource is linked below.

<http://www.sagemath.org/>

Introduction to Mathematical Analysis I – Second Edition by Beatriz Lafferriere, Gerardo Lafferriere, and Nguyen Mau Nam

This text is in use at Portland State University. It can be accessed, shared, downloaded, and modified for noncommercial use such as university instruction. It is available in a variety of file types and associated ancillary materials (including video lectures and problem solving strategies) at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review.

Advanced Stochastic Processes (Stochastic Calculus)

This text is in use at Iowa State University (MATH 645). It appears to be under full copyright, without having specified permissions even for wide access. I have emailed the creator, Gregory Lawler, to request clarification of his intended permissions for its use. I am leaving this entry here so I remember to follow up. In the meantime, if it looks useful to you let me (Kathy.Essmiller@okstate.edu) know and I will follow up even quicker. It may be he is more likely to grant permissions for specific case use rather than broad open licensing.

Microbiology

Introduction to Microbiology by Linda Bruslind. Open Oregon State

This text is in use at Oregon State University. It can be freely accessed, shared under similar licensing, downloaded, and modified for non-commercial purposes such as university coursework. It is available in a variety of file types at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

open.oregonstate.edu/microbiology

Music

Arban Expansion Pack: Classic Exercises Adapted for Today's Musician. 1st Edition.

Remixed by Matt Stock at the University of Oklahoma, this work expands on Arban's First Studies by "presenting these exercises in tonal patterns that we frequently encounter in music of the twentieth and twenty-first centuries." The expansion pack is licensed CC BY NC SA, meaning it can be shared, retained, remixed and published with a similar license for non-commercial purposes such as teaching.

Philosophy

Inferring and Explaining by Jeffery L. Johnson

This text is in use at Portland State University. It can be freely accessed, shared, downloaded, and modified. It is available in a variety of file types, including audio recordings, at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://pdxscholar.library.pdx.edu/pdxopen/23/>

Physics

University Physics Vol. I

This text is used along with [Vol. II](#) at Iowa State University for PHYS 241, ‘Principles and Symmetries in Classical Physics I’. It can be freely accessed, shared, downloaded, and modified. It is available in a variety of file types and with associated ancillary materials at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://openstax.org/details/books/university-physics-volume-1>

University Physics Vol. II

This text is used along with [Vol. I](#) at Iowa State University for PHYS 241, ‘Principles and Symmetries in Classical Physics I’ and along with [Vol. III](#) for PHYS 242, “Principles and Symmetries in Classical Physics II”. It can be freely accessed, shared, downloaded, and modified. It is available in a variety of file types and with associated ancillary materials at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://openstax.org/details/books/university-physics-volume-2>

University Physics Vol. III

This text is used along with [Vol. II](#) at Iowa State University for PHYS 242, “Principles and Symmetries in Classical Physics II” and PHYS 222, “Introduction to Classical Physics II”. It can be freely accessed, shared, downloaded, and modified. It is available in a variety of file types and with associated ancillary materials at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://open.umn.edu/opentextbooks/textbooks/university-physics-volume-3>

Psychology

[These videos](#) are in use at Southern Utah University. They are listed as OER, and are most definitely free to access and share. I am in communication with the creator to determine additional permissions available. The scholarly communications librarian at Southern Utah State shared the following:

A psychology professor at my institution has created what is affectionately referred to as a “Statistics Video Textbook.” It is for a psychology statistics course. It was originally created to foster a flipped classroom environment but given current circumstances could be useful for those transitioning to remote learning. The link to the site is <https://bryankoenig.wixsite.com/statsvideotextbook>. Dr. Koenig was planning on polishing the site, but decided it would be more useful now and polish later. He did the closed captioning on the videos himself and has a fun list of “requirements” for students to get the most out of the videos.

[Research Design and Methodology \(in Psychology\)](#)

This text is in use at Iowa State University (PSYCH 291, Introductory Research Experience; PSYCH 301, Research Design and Methodology). It can be freely accessed, shared under the same licensing, downloaded, and modified for non-commercial purposes such as university coursework. It is available in a variety of file types at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://open.umn.edu/opentextbooks/textbooks/research-methods-in-psychology-3rd-american-edition>

Sociology

OpenStax Introduction to Sociology 2e

This text is in use at University of Oregon, Western Oregon, and Southern Oregon University. It can be freely accessed, shared, downloaded, and modified. It is available in a variety of file types, including associated ancillary materials, at the link below this paragraph. One of the professors has made an associated syllabus publicly available [at this link](#). Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://openstax.org/details/introduction-sociology-2e>

Social Problems: Continuity and Change

This text is in use at Southern Oregon University. It can be freely accessed, shared, downloaded, and modified. It is available in a variety of file types at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://open.lib.umn.edu/socialproblems>

Social Science Research

This text is in use at Iowa State University (SOC 2170, “Research

Methods”). It can be freely accessed, shared under similar licensing, downloaded, and modified for noncommercial purposes such as university instruction. It is available to read online or download as a PDF at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

https://scholarcommons.usf.edu/cgi/viewcontent.cgi?article=1002&context=oa_textbooks

Principles of Sociological Inquiry

This text is in use at Iowa State University (SOC 2170, “Research Methods”). It can be freely accessed, shared under similar licensing, downloaded, and modified for noncommercial purposes such as university instruction. It is available to read online or download as a PDF at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://open.umn.edu/opentextbooks/textbooks/principles-of-sociological-inquiry-qualitative-and-quantitative-methods>

Statistics

Introduction to Probability, Statistics, and Random Processes

This text is in use at University of Massachusetts Amherst (E&C ENG 214 Introduction to Probability and Statistics, E&C ENG 597MS Math Tools for Data Science. It can be freely accessed and shared using a link to the site itself. The syllabus for each course is included on the site. Contact the author [here](#) to obtain copies of instructor materials.

<https://www.probabilitycourse.com/>

OpenIntro Statistics and in-house ancillary materials

This text is in use at Southern Oregon University and Iowa State University (RESEV 552, “Basic Educational Statistics). It can be freely accessed, shared under similar licensing, downloaded, and modified . It is available in a variety of file types, including associated ancillary materials at the link below this paragraph. An older edition of the resource is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews. A substantial amount of ancillary materials are available at the site linked [here](#). The home page appears unpopulated, but in the middle you will see the very small heading ‘subpages’. Click into those subpages to find quizzes, etc.

https://www.openintro.org/stat/textbook.php?stat_book=os

[https://bryankoenig.wixsite.com/ statsvideotextbook](https://bryankoenig.wixsite.com/statsvideotextbook)

[These videos](#) are in use at Southern Utah University. They are listed as OER, and are most definitely free to access and share. I am in communication with the creator to determine additional permissions available. The scholarly communications librarian at Southern Utah State shared the following:

A psychology professor at my institution has created what is affectionately referred to as a “Statistics Video Textbook.” It is for a psychology statistics course. It was originally created to foster a flipped classroom environment but given current circumstances could be useful for those transitioning to remote learning. The link to the site is <https://bryankoenig.wixsite.com/statsvideotextbook>. Dr. Koenig was planning on polishing the site, but decided it would be more useful now and polish later. He did the closed captioning on the videos himself and has a fun list of “requirements” for students to get the most out of the videos.

<https://bryankoenig.wixsite.com/statsvideotextbook>

Introduction to Statistics and Data Science

<https://nustat.github.io/intro-stat-ds/>

This resource is in use at Northwestern University. It has been created and curated by Arend Kuyper, Assistant Professor of Instruction and Director of the Minor in Data Science. It has been intentionally published as an open textbook.

Science/Virtual Labs

Crowd Sourced list of Virtual Labs

This is a list of Virtual Labs being used by institutions across the U.S. Licensing will vary. It can be found at the link below this paragraph, as well.

<https://docs.google.com/spreadsheets/d/18iVSIeOqKjj58xcR8dYJS5rYvzZ4X1UGLWhl3brRzCM/edit#gid=0>

CORE 101 Open Pedagogy Project

This resource is in use at Roger Williams University as part of a science course for non-science majors. This site includes units designed as part of the course, as well as information about how to implement a similar course. It is licensed to be freely accessed and distributed. Additional permissions may be available specific to each unit. The resource is also linked below this paragraph.

<https://sites.google.com/g.rwu.edu/core-101-open-pedagogy-project/home>

Ecology

Quantitative Problem Solving in Natural Resources

This text is in use at Iowa State University (NREM 240). It can be freely accessed, shared under similar licensing, downloaded, and modified. It is available at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has undergone peer review. Click [here](#) to read those reviews.

<https://lib.dr.iastate.edu/opentextbooks/1/>

Religion

Introduction to World Religions (The Pluralism Project)

This resource describes itself as “an introduction to the world’s religious traditions through the lens of America”. It is in use at Iowa State University (RELIG 205, Introduction to World Religions). It can be freely accessed, but offers no further permissions, suggesting that any use of this resource should be via link to the site. It is available at the link below this paragraph.

<https://pluralism.org/religions>

Research and Evaluation

Basic Educational Statistics (Intro to Statistics)

This text is in use at Iowa State University (RESEV 552). In general it can be freely accessed, shared under similar licensing, downloaded, and modified. Exceptions to this level of permission are noted where applicable (such as in reference to student work). It is available in a variety of file types and with the option to access teacher resources at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

<https://www.openintro.org/>

Human Development and Family Studies

Social Science Research (Research Methods in Human Development and Family Studies)

This text is in use at Iowa State University (HDFS 369). It can be freely accessed, shared under similar licensing, downloaded, and modified. It is available in a variety of file types and languages at the link below this paragraph. Additionally, it is available in the [Open Textbook Library](#), where it has also undergone peer review. Click [here](#) to read those reviews.

https://scholarcommons.usf.edu/oa_textbooks/3/

Technology Systems Management

All About Circuits

This resource is in use at Iowa State University (TSM 363, “Electrical Power systems and Electronics for Agriculture and Industry). It has been released under the [Design Science License](#) and is available at the link below this paragraph.

<https://www.allaboutcircuits.com/textbook/>

PART II

OPEN PEDAGOGY

I. What is Open Pedagogy?

KATHY ESSMILLER

Let's Begin

Hello! We are so glad you are exploring ideas associated with Open Pedagogy. The purpose of this chapter is to provide opportunity for faculty and instructors to discover some of the essential characteristics of Open Pedagogy. Let's start out by seeing how you would describe Open Pedagogy. In the box below, click into the white rectangle which reads "Type your answer here" and share your thoughts. Each entry allows for 20 characters, but you can answer as many times as you like.



One or more interactive elements has been excluded from this version of the text. You can view them online

here: <https://open.library.okstate.edu/exploringopen/?p=40>

It's interesting to see how your thoughts are the same as or different from others exploring the same topic. How did seeing what others had shared shape your thoughts? As you progress through this chapter, you will be invited to imagine redesigning elements of an existing course to incorporate practices reflective of the values and purposes of open pedagogy. You are welcome to work straight

through, or sip and dip. The strategies shared are just one approach; feel free to adapt the aspects which suit you and scroll right on by those which do not. Hopefully you find something which inspires you! An objective is shared below, for those who welcome a more structured experience.

Learning Objectives

Micro-course Objective: Instructors will demonstrate understanding of Open Pedagogy by redesigning elements of existing courses to incorporate practices reflective of the values and purposes of Open Pedagogy.

Discovering Open Pedagogy

You very likely already do many things in your classroom which qualify as open pedagogy. Before we settle on a definition, however, let's consider a couple of questions. What are your hopes for higher education? What is your vision for your classroom? What do you absolutely wish your students would do ([DeRosa & Jhangiani, 2018](#))?

Click into the Flipgrid below using the password GoPokes! and share your reflection. Feel free to be informal and chatty, we are exploring together. The FlipGrid is set to public, which means that anyone with the Flip Code can join and view videos on the grid. You can join with a Microsoft or Google account. If you prefer not to use a personal account, you may log in with the OpenOkstate Google Account.

Don't want to use your personal account? Sign in as OpenOKState. The OpenOKState email is OpenOKState@gmail.com, and the password is GoPokes! The password to enter the FlipGrid space is also GoPokes! You may also access the FlipGrid at <https://flipgrid.com/20d0bb4b> or by following the QR code below the Flipgrid embed.



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://open.library.okstate.edu/exploringopen/?p=40>

-or-



If you prefer, you may use this QR code to access the Flipgrid discussion.

Once you have shared your reflection, give yourself time to listen to what your colleagues have to say. Feel free to respond if you hear something that you agree with, something that surprises you, or even something you would like to push back on a bit.

Defining Open Pedagogy

As you have engaged with each other in this conversation, you have probably discovered you share similar hopes and dreams for higher education. Most of us in the classroom want our students to engage with the content in a meaningful way, are pleased when students

collaborate constructively, and ultimately hope to see our students step into further conversation and exploration.

Open Pedagogy is a system of practices which can be used to facilitate the type of learning experiences described above. Classroom practices become the focus as teachers and learners move “beyond a content-centered approach” (Cronin, 2017) and share the knowledge creation experience. Rather than teachers or classroom resources broadcasting information to students for their consumption who then complete quizzes or papers to demonstrate understanding, students network and interact with the content, the teacher, and each other to create artifacts of value beyond the classroom.

For instance, some of our very own professors here at Oklahoma State University replaced their commercial textbook with [one they created themselves](#) by adapting work from other schools. They incorporated their own perspective and included as [examples](#) work their students had completed in class. You have your own ideas about what this might look like in your course. If you would find it helpful to see what others have done check out work by the OpenEd Group linked [here](#), projects shared with the Open Pedagogy Notebook linked [here](#), or [skim this fairly short article](#) exploring ‘The Values of Open Pedagogy’.

Once you have checked out a few of the examples, select one and past the link into the [Wakelet](#) below. If you have time, write a sentence or two to share your impression of the project with your colleagues. Include your name with your contribution or not, whichever you like!



One or more interactive elements has been excluded

from this version of the text. You can view them online here:

<https://open.library.okstate.edu/exploringopen/?p=40>

Are the dots connecting? You just did it. We worked together as a class to explore open pedagogy and create an artifact others can use to learn about and experiment with open pedagogy themselves. Rather than hand you a book about open pedagogy, ask you to complete a worksheet guiding your reading, and then giving you a test to see if you understand it, we worked together to construct and share our understanding. That, in a nutshell, is Open Pedagogy.

References

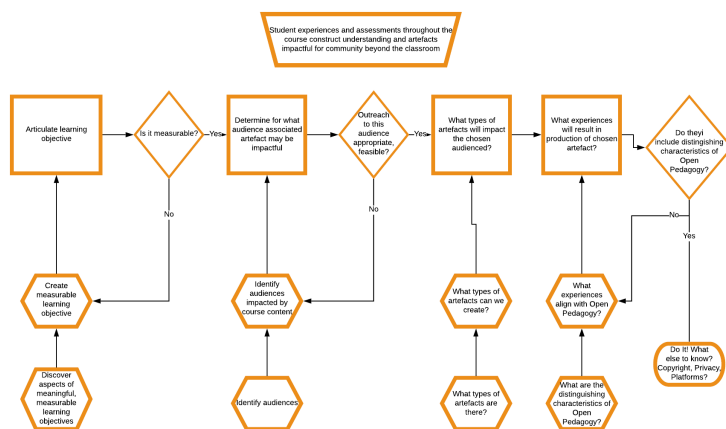
[DeRosa, R., Jhangiani, R., Robbins, T., Squires, D., Ward, J., Andrzejewski, A., ... & Mays, E. \(2018\). A Guide to Making Open Textbooks with Students.](#)

All original material in this chapter by Kathy Essmiller is licensed CC-BY, as indicated in the chapter licensing data. Links retain their original copyright, and unless specifically licensed otherwise, comments and work shared by those interacting with the material retain full copyright. Contact me at kathy.essmiller@okstate.edu if you need information to contact one of the creators for permission to use their work. Thank you! ~KE

2. Designing an Open Pedagogy Project

KATHY ESSMILLER

This chapter will be helpful for those who like the idea of engaging students in learning experiences which have impact beyond the classroom and are curious about how to facilitate them. The image below gives a quick overview of steps it might be helpful to think through when designing experiences incorporating open pedagogy.



Steps to consider in design of open pedagogy projects.

The quickest way to understand the flow chart is to work across the top row, left to right. The diamonds represent decision points; if your answer is no, considering the preparation steps below the rectangle in the top row might provide clarification. The following sections dig a bit deeper.

Articulate Learning Objective

Whether intentionally or not, you most likely already incorporate this step into your teaching. One way to consider the learning objective is in terms of what the learning experience will guide learners to be able to know, understand, and do. Including the means through which you will be able to identify to what degree students have achieved the learning objective will help you develop the Open Pedagogy learning experience.

For instance, I might begin this learning experience with the learning objective below.

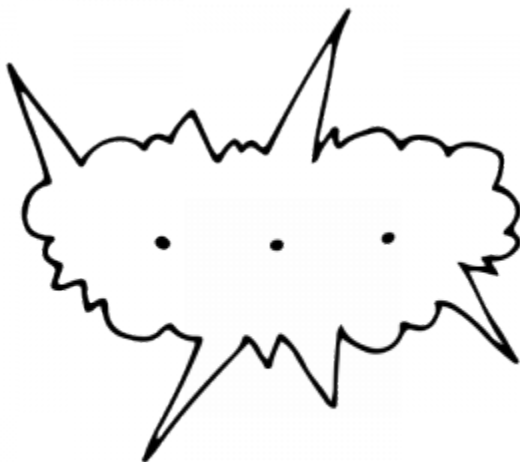
Faculty and instructors will demonstrate their understanding of how to articulate a measurable learning objective by correctly answering 90% of the questions on the quiz.

The objective states the goal, which is articulation of a measurable learning objective. It also indicates a quiz as the means through which faculty and instructors will demonstrate their achievement of the goal. As I review the learning objective, I might decide that although a quiz does provide easily quantifiable information, it might not provide the opportunity for students to engage with the community beyond the classroom. How could achievement of this objective be demonstrated in a way which could be impactful for community beyond the classroom?

Q #openpedagogy

If you like, engage this question on [Twitter](#), using the hashtags #openeducation or #openpedagogy to share it with others exploring this topic. You might find yourself following the hashtag to find additional ideas, and others will be thankful for the opportunity to see your work.

Some suggestions might include development of an infographic or comic strip teaching others how to write a learning objective, creation of a how-to video which incorporates a learning objective, (“Today I will show you how to make a perfect cup of coffee. By the end of this video, you should be sipping from your own perfectly brewed cup of coffee”) . . . let your mind wander. Your own subject matter will foster stronger ideas.



Created by Maria Zamchy
from Noun Project

Go ahead and let that mental space sit empty if you still can't quite come up with a way to create a learning objective which is both measurable and will support student engagement with community beyond the classroom. You are an expert in your subject matter,

you know how to teach it, and even more importantly you know the students who take your course. Keep reading, you will imagine the perfect way to accomplish it!

Decision Point

Let's answer 'yes' to the question of whether or not the learning objective is measurable, and move on. Do have in mind something you would like for your students to be able to know, understand, or do. We can come back to fill in the rest of the blanks.

Determine an Audience

The actual wording of this step is “Determine for what audience the associated artifact may be impactful”. If you haven't yet determined the measurable half of your learning objective, the next couple of questions might help get you there. Consider communities that could benefit from experiences associated with your subject area. If you are still drawing a blank, zoom out even farther and identify potential audiences, in general, whether they would benefit from interaction with your subject area or not. Explore and contribute to the Padlet below. What pockets of the community might constitute an audience? Feel free to mention links you see, even for others, between content area and audience. For instance, one audience in the community for whom knowing how to construct measurable learning objectives could be helpful is activities directors in assisted living facilities. Okay, now you try!



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://open.library.okstate.edu/exploringopen/?p=51>

Made with **padlet**

If you prefer you may access the padlet at <https://padlet.com/kathyessmiller/gxrezuxcoope> or by following the QR code below.



Use this QR code to access the padlet.

How might our Padlet be considered an artifact impactful for community beyond the classroom? Can you think of an audience our work together could benefit? How could we share it with them?

So far I have the first part of my learning objective, faculty and instructors will demonstrate their understanding of how to articulate a measurable learning objective. I am still imagining how I want to measure it with something my

students to create that will impact the community beyond the classroom. I have selected activities directors at assisted living facilities as an audience I think this content might benefit. At this decision point, I stop to consider whether or not outreach to this audience is appropriate and feasible. I do think outreach to that audience is appropriate, and while it may not be feasible for me to try to reach all of the activities directors in my community, it is definitely feasible for me to make contact with at least one.

Decision Point

Where are you in your process? Have you determined an audience for your students' work? If it's helpful, browse back through the Padlet above, perhaps helping your colleagues assess the appropriateness and feasibility of the suggested audiences.

What Types of Artifacts

Once you have identified a potential audience, consider what types of artifacts they will find most impactful. Activities directors would probably not be greatly impacted if I shared a thousand word essay with them, but they might appreciate my creating a template which provided explanation as needed, or a 'how-to' on a digital platform such as Genial.ly. I could even meet with one or two of them face to face to collaborate on an activity plan for the residents, perhaps then blogging about our experience together.

Let's ease into this step. First, let's turn to the community to discover what types of artifacts others in Open Pedagogy have used. The link below will take you to the Open Pedagogy Twitter hashtag, or use your favorite social media platform or browser to search #OpenPedagogy. Scroll through and see if you find any ideas.

<https://twitter.com/hashtag/OpenPedagogy>

Although many Open Pedagogy projects are rooted in the digital networking capability of online platforms, non-digital work can also be impactful beyond the classroom. Consider products such as zines, face to face presentations, sidewalk chalk . . . what else comes to mind? Click through the scrumblr link below to share and to see what your colleagues have come up with. It is a digital product, but might bring to mind some non-digital solutions.

<http://w.scrumblr.ca/Non-Digital%20Possibilities>

What Experiences Will Result

This question helps you evaluate whether the choices you have made so far will achieve the hopes and dreams we discussed at the beginning of our time together. What do you consider some of the distinguishing characteristics of Open Pedagogy? What types of experiences align with Open Pedagogy? Are those the types of

experiences your instructional design will facilitate? We have experimented with several platforms, but let's return to FlipGrid for this reflection. Share your thoughts, and comment on your colleagues' reflections to help them process through theirs. The grid is set to allow five minute recordings, but you can make as many recordings as you like as you come to your ideas.

As in the previous chapter, click into the Flipgrid below using the password GoPokes! and share your reflection. Feel free to be informal and chatty, we are exploring together. The FlipGrid is set to public, which means that anyone with the Flip Code can join and view videos on the grid. You can join with a Microsoft or Google account. If you prefer not to use a personal account, you may log in with the OpenOkstate Google Account.

Don't want to use your personal account? Sign in as OpenOKState. The OpenOKState email is OpenOKState@gmail.com, and the password is GoPokes! The password to enter the FlipGrid space is also GoPokes! You may also access the FlipGrid at <https://flipgrid.com/20d0bb4b> or by following the QR code below the Flipgrid embed.



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://open.library.okstate.edu/exploringopen/?p=51>



If you prefer, you may use this QR code to access the Flipgrid discussion.

Once you have shared your reflection, give yourself time to listen to what your colleagues have to say. Feel free to respond if you hear something that you agree with, something that surprises you, or even something you would like to push back on a bit.

Decision Point

What do you think? Do the experiences your project facilitates include what we have come to understand as distinguishing characteristics of Open Pedagogy? If so, do it! Share a link to your work in progress [in this public Google Doc](#), if you like, so we can step into community to celebrate and strengthen each other's work.

All original material in this chapter by Kathy Essmiller is licensed CC-BY, as indicated in the chapter licensing data. Links retain their original copyright, and unless specifically licensed otherwise, comments and work shared by those interacting with the material retain full copyright. Contact me at kathy.essmiller@okstate.edu if you need information to contact one of the creators for permission to use their work. Thank you! ~KE

#OpenPedagogy on Twitter



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://open.library.okstate.edu/exploringopen/?p=51>

PART III

PROJECT MANAGEMENT FOR TEXTBOOK CREATION

The purpose of the following chapters is to provide a guide for faculty and instructors adopting, adapting, and creating OER in partnership with OSU Libraries. Each chapter represents one of the five stages in the OpenOKState publishing workflow: pre-production, design, development, publication, and post-publication. The related OpenOKState Workflow checklist is linked as a [Google Doc here](#), available as a PDF for download at [OpenOKState publishing workflow](#), and may be viewed in Appendix {?}.

“[Project Management for Textbook Creation](#)” was created as a part of *Exploring Open*, and was adapted and synthesized for customized localization from the resources listed below.

Attribution

The [Open Textbook Network Publishing Curriculum](#) by the [Open Textbook Network](#), licensed [CC-BY](#).

[The Rebus Guide to Publishing Open Textbooks \(So Far\)](#) by Apurva Ashok and Zoe Wake Hyde licensed under a [Creative Commons Attribution 4.0 International License](#), except where otherwise noted.

“[Portland State University Open Access Textbooks Author Guidelines](#)” by the Portland State University Library, licensed under a [Creative Commons Attribution 4.0 International License](#).

[Self-Publishing Guide](#) by Lauri M. Aesoph, licensed under a

[Creative Commons Attribution 4.0 International License](#) except where otherwise noted.

[Authoring Open textbooks](#) compiled by Melisa Falldin and Karen Lauritsen, licensed under a [Creative Commons Attribution 4.0 International License](#) except where otherwise noted.

[Accessibility Toolkit-2nd Edition](#) by Amanda Coolidge, Sue Doner, Tara Robertson, and Josie Gray, licensed under a [Creative Commons Attribution 4.0 International License](#) except where otherwise noted.

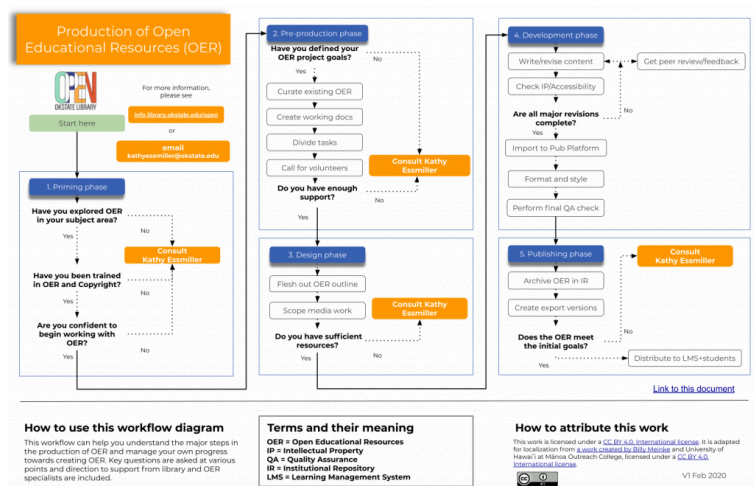
[Adaptation Guide](#) by Lauri M. Aesoph, licensed under a [Creative Commons Attribution 4.0 International License](#) except where otherwise noted.

Original content in “[Project Management for Textbook Creation](#)” is licensed [CC-BY](#). Linked and modified content retains its original license.

Laying the Foundation: Preproduction

During the preproduction stage of your OER adaptation or creation project OSU Libraries can work with you and your team to lay the foundation for the customized design, development and publication of your resource. At the conclusion of the preproduction phase, you will have defined your project, drafted and completed a Memorandum of Understanding, populated your author guide, and reviewed and curated a list of possible outside resources.

Define Project



Workflow illustrating major steps in the production of OER. Click [here](#) to download or view online.

The first step is determining whether you want to adopt, adapt, or create OER. Each of these options can take many forms, all of which begin with careful review and curation of existing resources. [insert read more]

You may find a resource you wish to adopt in its entirety, as is. If so, you then will determine whether you want your students to access the resource from the platform on which you found it, or if you would like to work with OSU Libraries to provide access through Canvas or OpenOKState.

You may find a resource you wish to adopt with minor customization. Perhaps you would like to modify the content somewhat, change the order of the chapters, or include images you think will increase its relevance to your students. You may also wish to combine portions of several resources, mashing together several different parts to make one whole.

You may discover you wish to substantially modify an existing resource, publish your course outside of Canvas, or create entirely new material. Although you can always change your mind about the degree to which you are creating new material, it is well to have clearly defined goals at the start of your project. Consider and determine early on whether you want to adopt, adapt, or create.

Memorandum of Understanding (MOU)

It's hard to slow down for this one, but it is important to complete at the outset of your project. The MOU drafting process helps clarify goals, establish timelines, and articulate many easy to ignore details associated with OER modification and creation. In addition, a completed MOU clearly communicates copyright ownership over the created material, as well as the licensing under which it is intended for publication.

The OpenOKState MOU process is mutually negotiated between

the corresponding authors and the OER Librarian. We will work together to modify the OpenOKState MOU Template to document and communicate the details of your project. Once these details are finalized, we will sign and file the completed MOU. As the project proceeds, it may be necessary to make changes to the timeline or the scope of the project; the MOU can be redrafted and modified to reflect these changes.

Author Guide

The preproduction stage will also include partial completion of the author guide. Portions completed at this point in the workflow will be those related to existing contributing authors, identification of the desire to recruit additional contributing authors, and determination if desired of an authors' code of conduct. Although portions of the author guide relating to file types and submission deadlines may be populated at this point, sections regarding structure or content will be addressed during the design phase. Completion of any portion of the author guide is not required before moving forward through the OpenOKState workflow; we just want you to have it handy to help you think.

Possible Resources

You have a list of these, or you wouldn't be here. As with any significant creative endeavor, systematic organization from the beginning helps eliminate frustration as the project progresses. With OER projects, intentional attention to licensing and

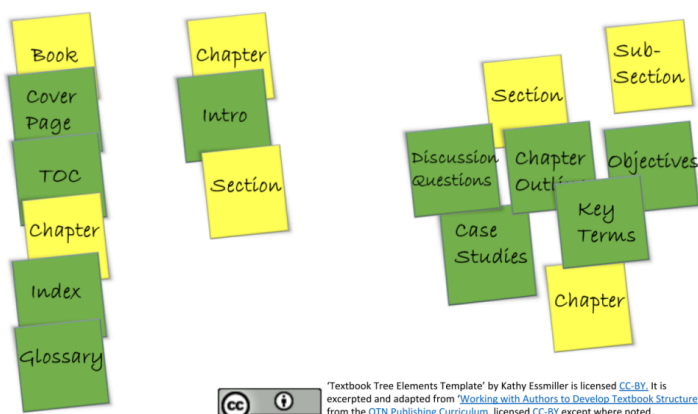
permissions associated with found resources is of particular importance. Just as you tell your students to maintain a well-structured reference list so they aren't underwater at the last minute trying to figure out what year a particular article was published, we encourage you to attend to permissions affiliated with each resource so you aren't underwater at the last minute having found you want to re-mix a resource otherwise licensed.

We are happy to provide suggestions about how to track and curate your found resources (we are, after all, librarians). I suspect you already have a system which has worked for you in other projects; just make sure you note the level of permission along with each resource. If possible, include a link back to the original resource. If you aren't certain of the licensing, we can help you. In fact, given a link to the resource as you found it, we can figure out the permissions pretty quickly. If the licensing and permission aren't obvious to you, send the link to us and we will figure it out. We aren't lawyers. But we will see what we can figure out.

Getting Started: Design

Once a foundation is in place, you can begin to design your resource. During the design phase of your project, you and your team will determine the structure of your textbook, define content scope and sequence, and prepare an outline which will serve as the skeleton, or structure, of your resource. Throughout the design phase you will continue to populate the author guide to reflect decisions made and inform future choices.

Textbook Structure



Model textbook tree representing the 'publishing workflow' part of Exploring Open.

Textbook structure refers to the overall format of your resource. Working through creation of a textbook tree will help you and your

team develop a unified approach to content development. The image above represents a textbook tree created to determine the textbook structure for ‘Project Management for Textbook Creation’ as if it were a stand-alone book. Since the intended audience for this resource is already busy faculty and instructors, we wanted achieve both clarity and brevity. As a result, we determined the book would be divided into chapters reflecting each stage of the publishing process. Each chapter would have a short intro outlining the steps in that process, and the steps would each be described in the context of their own section. The cover page and TOC would function as openers, the index and glossary as closers, with the chapters conveying the main content.

A resource whose intended audience is undergraduate or graduate students may also benefit from additional structure within each chapter. Consider each chapter as including an opener, the main content, and a closer. You may find a chapter outline helpful, along with objectives and key terms stated either at the beginning or associated with corresponding sections or subsections. You may wish to introduce case studies and incorporate discussion questions. Intentional design of a textbook structure consistent throughout the resource will help guide content creation, provide for a unified voice, and provide a smoother learning experience for your students. Click [here](#) to experiment with design of your own Textbook Tree by dragging and dropping the squares to imagine your resource. If you would like a copy for your own, permanent use, click [here](#) and either download the slide or select <File>, <Make a copy>, and title it for your own use. If you are working with OSU Libraries, a copy will be available in the Welcome Packet customized to your project.

Content Structure

While the textbook structure refers to the design of the textbook itself, content structure refers to the scope and sequence of the learning experience the textbook is intended to facilitate. During this step, you will make intentional decisions regarding the breadth and depth of the content presented, as well as the order in which its presentation will be most meaningful.

As a subject matter expert and experienced educator, you have a sense of how much content is appropriate for the course your resource will support. Document exactly what content you intend to cover. There may be some aspects of your content for which a brief overview is appropriate. For other portions, you may wish to design for more in-depth engagement. Making these decisions will help determine the scope of your resource.

Once you have set the scope of the material you wish to explore, use your expertise in the field to decide in what sequence you wish to use your resource to present the material. Customize the order to reflect your teaching preferences, as well as the intended audience you described in your author guide. You can change both the scope and sequence of the material throughout the project, but following through with this step of the process will help facilitate a productive textbook creation experience.

Outline

You now have designed your textbook structure and your content structure. The next step in the design process will pull all of these decisions together, resulting in an outline which can then be used to guide content creation.

Working from both your textbook tree and scope and sequence and documents, create an outline of your content which matches the levels in your tree structure. For instance, the textbook tree representing 'Project Management for Textbook Creation' as if it

were a free-standing book [figure ?] structures the content as chapter ⇒Intro⇒section. The completed author guide indicates my decision to have each chapter represent one stage of the project management workflow, with sections within the chapter describing steps to be taken at that stage of the workflow. An example outline is below.

I. Chapter 1 Preproduction

A. Intro

B. Section

1. Define Project

2. MOU

3. Curate Resources

II. Chapter 2 Design

A. Intro

B. Section

1. Textbook Structure

2. Content Structure

3. Outline

Use your completed outline to continue populating your author guide. Note which team members will be creating what content, and agree on the style guide to be used throughout. You can at this point suggest initial draft deadlines, but deadlines for further drafts, edits, revisions, and submission of a final version will be determined in the next stage of the process. Click [here](#) to see my example author guide for this resource documenting decisions made through the prepublication and design processes.

Write On: Development

First, you established a strong foundation for your project. Then, you designed your resource by determining your textbook structure and selecting your content structure. Finally, it is time to write. During the development stage of your project you will write a draft for each of your planned chapters, revise your chapters, edit your chapters, and proofread your chapters. While later steps may take place concurrently, you will find your creation experience most productive if you approach them each as distinct and separate. Drafting the chapters takes, well, however long it takes. Plan to allow at least eight weeks to progress through the revise, edit, and proofread steps. Keep your author guide handy to remind yourself of decisions you have already made regarding audience, tone, and style guide.



Created by Luis Prado
from Noun Project

Writing on.

Draft Chapters

The first step in the development stage of your project is to create a first draft of your chapter. Remember, you are not starting from scratch. During the textbook structure step of the design phase you thought through and determined how you wanted to present each chapter. You have already considered how you want to open and close each chapter, as well as textbook elements you want to use throughout to present content, create continuity and facilitate

meaningful learner engagement. It may be tempting to throw those aside as you write, but honor the care and thought you invested in designing your work by following those choices as closely as you can. It is your project, you can change whatever you want, but your work will be productive as you allow it to build upon decisions you have already made.

As you populated your author guide, you made decisions regarding how many words you wanted each chapter to have. Textbook structure helped you envision how you would frame each chapter. Your content structure established a scope and sequence, and your outline gives you a clear overall view. Stick with it, and get something written. Revision, editing, and proofreading are built into the next steps. Just write something. Same as you tell your students.

Revise Chapters

Once you have completed your chapter draft, take four or five hours to go back and revise your work. Think of this step of the process as content, or subject-matter editing. Make decisions about what you want to include or exclude. Focus on what you want to convey in the specific chapter under revision. If necessary, refer back to the scope portion of your content structure outline to ensure you are addressing everything you wanted to cover in this specific chapter. You may find you have written content which would be more effectively presented elsewhere in the sequence.

You are not polishing your work in this step, merely revising for focus and content. Four or five hours per chapter. More than that and you have slipped into the next step. Whoops.

Edit Chapters

Begin your chapter edit only once you have completed a draft and revised it for focus and content. The chapter edit step includes structural editing, substantive editing, and copy editing. Allow at least five weeks for this step, adding in one week per chapter.

Structural editing provides the opportunity to look at the textbook as a whole and evaluate how well the parts combine to create the desired resource. During the structural edit, look at the overall text to see if it covers all of the content you intended for it to cover. Consider the individual chapters in relation to one another. Are they weighted equally? Do they transition logically? Are the tone and pace consistent throughout, or does the text bog down in places? As you have throughout earlier steps and stages of the textbook creation process, keep your author guide handy and refer to it as you work through your structural edit. You may find you want to make changes in your scope and sequence, or that the textbook structure you originally selected is less effective than you had hoped. Jot down those possibilities at this point, reflect them in your author guide, and note necessary revisions as you work through the structural edit. An effective structural edit may take as much as one week per chapter. Remember, during structural editing you are noting necessary revisions, but you are not yet implementing them. Be strong, and resist the temptation to blur steps together.

Substantial editing is when you will implement revisions noted as necessary during the structural edit. Take time now to resolve questions, solve problems, and implement improvements in content delivery. Begin by implementing structural revisions at the chapter level, such as issues with unevenly weighted chapters or necessary changes in sequence. Then implement revisions at the paragraph level, followed by line by line writing revisions as necessary. Plan at least three weeks to accomplish substantial editing of the entire text.

Solid structural editing and patient substantial editing will ensure your text is cohesive, logical, has a unified voice, covers the content you want in a way which facilitates a meaningful learning

experience for your desired audience. Your resource will then be ready for two to four weeks of thorough copy-editing.

The two to four weeks of thorough copy-editing will address the nuts and bolts of the chapter, noting and completing needed revisions to syntax, layout, and licensing. A first close read should address issues of sentence structure, syntax, grammar, vocabulary, and edits that will continue to achieve unified tone and style. A second close read should address layout and design details, such as headings, figure numbers, and citation style. A third close read will confirm and revise licensing and permissions on images, media, quotations, and other included references. Copy-edit can also be achieved in one very in-depth close read, but considerations of the work in terms of the categories as described above (syntax, layout, licenses) will help you bound your work and help maintain a sense of productivity.

Proofread Chapters

The final two weeks of the development stage of your resource creation will be spent proofreading your work. At this point, each chapter has been through in-depth review and revision. Proofreading will catch mistakes which may have been introduced in the review and revision process and address typographical errors others may have overlooked. Enlist a fresh set of eyes at this point, if possible, and avoid substantial rewrites. Trust the decisions you made earlier in the process, and take time to celebrate your progress!

Almost There: Publication

You now have a well-designed, accurate resource customized to present what you want to teach when you want to teach it in a way which reflects both your teaching style and the localized needs of your students. Your work is ready to enter the publication stage. This stage includes accessibility testing, metadata creation, generation of desired export versions, and distribution.

[INSERT IMAGE HERE]

Accessibility Testing

OpenOKState is partnering with Oklahoma AbleTech to develop a framework guiding accessibility throughout the creation process. Our current accessibility audit is guided by the [Accessibility Toolkit \(2nd edition\)](#) published by BC Campus. **Our goal is to publish resources which are as broadly accessible as possible. To accomplish this, we work to publish our resources in ways which can be optimized for those using screen-reader technology, we avoid using color alone to convey information, we have chosen a platform which supports user adjustment of font sizes, and we export our resources in a variety of file types. For projects in which the OSU Libraries has partnered in resource creation stages prior to publication, accessibility testing should take one week.**

Metadata Creation

Effective metadata will enhance the discoverability of your resource. We will ask you to identify primary and additional subjects which best represents your resource. We will also request a tagline and short and long descriptions of your resource. The tagline is a very short description of your book in brief sentence form, similar to a Twitter post. The short description should be about one paragraph and will be used for catalogs and reviewers. The long description should be a full description of your book. Our metadata librarians will add keywords and other library things, as well as a DOI when appropriate and feasible.

Export Versions

The OpenOKState Pressbooks publishing platform supports resource export across a wide array of file types. We will by default export and make available the full version of your resource in each of these file types. We can also create and export additional files tailored for incorporation into your specific LMS course design. For instance, we can provide links and export documents by chapter if you would like to associate bounded portions of your resource with specific modules. We can also clone your resource for adaptation to different sections of the same course to facilitate each instructor's course customization and change visibility settings as needed to customize content.

Distribution

The OSU Libraries OER and scholarly resources teams partner to

facilitate broad distribution of resources created and curated by OSU stakeholders. This distribution includes submission of the resource to SHAREOK, OERCommons, informal distribution to the OER community, and other institutions and communities you may identify. Your signed MOU also guarantees your ownership of the copyright, giving you the right to share the resource in places such as ResearchGate, FigShare, or anywhere else you desire your work be shared.

Mission Accomplished: Post-Publication

OSU Libraries will continue to support and sustain your work after it has been published in an official release. Post-publication activities may also include accessibility revisions and additional distribution. Continued use of your resource may surface changes you wish to make in future iterations, and we are happy to continue to work with you to accomplish those changes as we partner with you to maintain and sustain your teaching and learning resource.

Official Release

Once you are ready, OSU Libraries will hold an official release of your publication. You and your work will be honored as part of the OSU Authors celebration held each spring, and we will highlight the finished project during OSU Libraries Open Access and Open Educational Resources events. With your permission, we will communicate publication of the work to your department, and include notification of its publication in OSU Library communications.

Accessibility Revisions

Although it is the goal of OpenOKState and OSU Libraries to release resources which are fully accessible, we realize that there is always

room for improvement. We will continue to optimize the accessibility of your resource through continually developing processes of review and revision. We will remain in contact with you as we accomplish needed revisions, and where possible will partner with you to implement them outside the course of the teaching semester. The Pressbooks platform also implements periodic accessibility updates which may change the ‘behavior’ or appearance of your resource. Let us know if you are seeing disruptive changes, and we will contact the Pressbooks team to find a solution to the problem.

Additional Distribution

There are a variety of platforms and communities which host and disseminate OER. OSU is a member institution of the Open Textbook Network, which publishes full length textbooks licensed CC-BY which are currently being used to teach higher-education courses. OSU Libraries is also part of a number of formal and informal networks through which resources are solicited and shared. We will share your teaching and learning resource in those spaces for which it is appropriate, and communicate with you regarding platforms and institutions beyond those at OSU which have adopted it for course use.

Maintain and Sustain

[TBD]

PART IV

CREATIVE COMMONS LICENSES

Although there are many facets associated with how OER are created and used, the questions we most frequently receive have to do with copyright and its impact on the sharing and customizing of resources. In the United States, once a creative thought or idea takes tangible form, it is by default under full copyright, with all rights reserved for use by the original creator. Creators who want to share their work for others' use and customization can put their works into the public domain, but that leaves creators with no rights reserved. While there are many options for how creators can communicate their desire to retain rights to their creation while simultaneously offering rights of use to others, the Creative Commons licenses have surfaced as easy to understand, apply, and discover.

Creative Commons licenses layer over copyright to provide creators a way to communicate that they want to share their work but would like some rights reserved. Creators “retain copyright over their work while allowing others to copy and distribute their work” ([Creative Commons, 2020](#), p. 42).

Four Creative Commons elements combine to form six licenses communicating varying levels of permission. These elements are Attribution, NonCommercial, ShareAlike, and NoDerivatives.

Each Creative Commons license requires credit be given to the original creators. Additional elements communicate permission for commercial use, downstream licensing, and the degree to which the work can be modified or integrated with other creations [[Creative Commons License Suite handout](#)].

The Creative Commons organization has made it easy not only to discover CC licensed work, but also to license and share work of your own. These licenses can be copied onto documents or

embedded into websites, and are legally robust as well as human and machine readable.

Syllabus and Suggested Schedule for dip and sip professional developmen: [Open OKState Learning Circle Spring 2022](#)

Syllabus and Suggested Schedule for student facing mini-course: [Introduction to Humanities, Spring 2021](#)

Syllabus and Suggested Schedule for mini bootcamp: [Open OKState Creative Commons Bootcamp](#)
[Crowdsourced Document: CC Licensed Materials](#)

Attribution

[“Creative Commons Licenses”](#) in [Exploring Open](#) by [Kathy Essmiller](#) is an adaptation of the [Creative Commons Certificate published as of 2020](#) (the “Original Work”), licensed by [Creative Commons](#) under a [Creative Commons Attribution 4.0 International License](#). This adaptation is made and published by [Oklahoma State University Libraries](#) (the “Adapter”) under a [Creative Commons Attribution 4.0 International License](#). The Adapter modified the Original Work in the following respects: curated content to facilitate engagement with the basics of Creative Commons licenses as a basis for further exploration, and localization of the resource for use by faculty, instructors, and students in the Oklahoma State University community. Using the Original Work or the Adapted Work does not mean the individual doing so has earned a CC Certificate, nor may any organization or individual offer a “CC Certificate.” Note that the trademarks of Creative Commons and the Adapter are the property of their owners and require permission to reuse. Anyone who wants to take the CC Certificate is welcome to register here: <https://certificates.creativecommons.org>.”

References

Creative Commons. (2020). Creative Commons for Educators and Librarians. American Library Association.

About Creative Commons

Creative Commons began in response to an outdated global copyright legal system. Creative Commons licenses are built on copyright and are designed to give more options to creators who want to share their work.

The default of “all rights reserved” copyright is that all rights to copy and adapt a work are reserved by the author or creator. Creative Commons (CC) licenses adopt a “some rights reserved” approach, enabling an author or creator to free up their works for reuse by the public under certain conditions. [[click here to learn more about copyright](#)]

The founders of Creative Commons recognized the mismatch between what technology enables and what copyright restricts and provided an alternative approach for creators who want to share their work. Today that approach is used by millions of creators around the globe.

Learning Objectives

By the end of this chapter, you will have

- explored some of the legal and cultural reasons informing the development of Creative Commons
- considered legal and cultural reasons for incorporating Creative Commons licenses into your own practice

Personal Reflection/Why it Matters to You

When did you first learn about Creative Commons? Think about how you would articulate what CC is to someone who has never heard of it. Share your thoughts in the [Hypothes.is](https://hypothes.is) annotation layer of this resource.

To fully understand the organization, it helps to start with a bit of history.

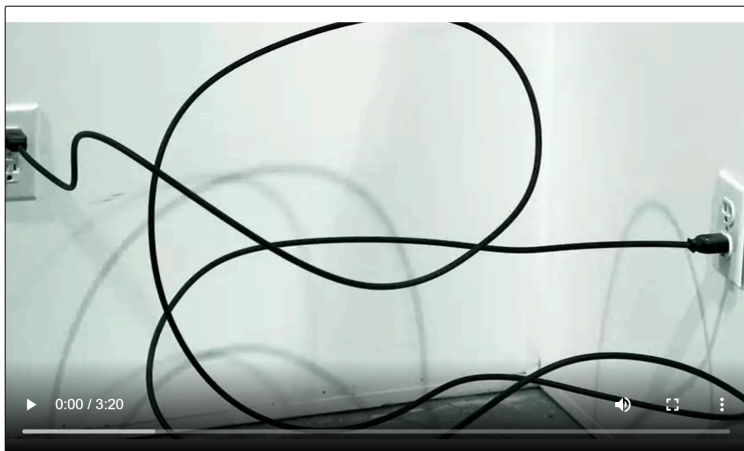
Creative Commons Begins

The story of Creative Commons begins with copyright. Copyright grants a set of exclusive rights to a creator, so that the creator has the ability to prevent others from copying and adapting their work for a limited time. In other words, copyright law strictly regulates who is allowed to copy and share with whom.

The internet has given us the opportunity to access, share, and collaborate on human creations (all governed by copyright) at an unprecedented scale. The sharing capabilities made possible by digital technology are in tension with the sharing restrictions embedded within copyright laws around the world. Creative Commons was created to help address the tension between creator's ability to share digital works globally and copyright regulation. [[Learn More](#)].

From the start, Creative Commons licenses were intended to be used by creators all over the world. The CC founders were initially motivated by a piece of U.S. copyright legislation, but similarly restrictive copyright laws all over the world restricted how our shared culture and collective knowledge could be used, even while digital technologies and the internet have opened new ways for people to participate in culture and knowledge production. Watch

this short video, [A Shared Culture](#), to get a sense for the vision behind Creative Commons.



by [Jesse Dylan](#). [CC BY-NC-SA](#)

In domains like textbook publishing, academic research, documentary film, and many more, restrictive copyright rules can inhibit creation, access, and remix. CC tools are among the resources helping to solve this problem. Today Creative Commons licenses are used by more than 1.4 billion works online across 9 million websites. You can learn more about Creative Commons at creativecommons.org/about.

Creative Commons licenses do not replace copyright.
They are built on top of it.

Technology makes it possible for online content to be consumed

by millions of people at once, and it can be copied, shared, and remixed with speed and ease. But copyright law places limits on our ability to take advantage of these possibilities. Creative Commons was founded to help us realize the full potential of the internet.

Today CC licenses are prevalent across the web and are used by creators around the world for every type of content you can imagine. The open movement, which extends beyond just CC licenses, is a global force of people committed to the idea that the world is better when we share and work together. Creative Commons is the nonprofit organization that stewards the CC licenses and helps support the open movement.



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

<https://open.library.okstate.edu/exploringopen/?p=490#h5p-4>

CC legal tools are an alternative for creators who choose to share their works with the public under more permissive terms than the default “all rights reserved” approach under copyright. The legal tools are integrated into user-generated content platforms like YouTube, Flickr, and Jamendo, and they are used by nonprofit open projects like Wikipedia and OpenStax. They are used by formal institutions like the [Metropolitan Museum of Art](#) and [Europeana](#), and individual creators.

For a creative take on Creative Commons and copyright, listen [to this song](#) by Jonathan “Song-A-Day” Mann about his choice to use CC licenses for his music. In addition to giving creators more choices for how to share their work, CC legal tools serve important policy goals in fields like scholarly publishing and education. Watch the brief video, [Why Open Education Matters](#), to get a sense for the opportunities Creative Commons licenses create for education. Collectively, the legal tools help create a global commons of diverse

types of content—from [picture storybooks](#) to [comics](#)—that is freely available for anyone to use.

Wrapping Up

When you think about Creative Commons, do you think about the licenses? Activists seeking copyright reform? A useful tool for sharing? Symbols in circles? Something else?

Are you involved with Creative Commons as a creator, a reuser, and/or an advocate? Would you like to be? Write out or draw what you could create with resources licensed 'some rights reserved'.

The Creative Commons License Suite

Creative Commons licenses give everyone from individual creators to large companies and institutions a clear, standardized way to grant permission to others to use their creative work. From the reuser's perspective, the presence of a Creative Commons license answers the question, "What can I do with this?" and provides freedom to reuse, subject to clearly defined conditions.

All Creative Commons licenses ensure that creators retain their copyright and get credit for their work, while permitting others to copy and distribute it. Although the tools are designed to be as easy to use as possible, there are still some things to learn in order to fully understand their mechanics.

Learning Objectives

By the end of this chapter, you will have

- developed understanding of the three layers of a Creative Commons license
- explored how the four elements of Creative Commons licenses combine to communicate levels of permission for access and reuse

Personal Reflection / Why It Matters to You

Have you ever come across a CC licensed image that you really liked but were afraid to use because you weren't sure of the legal terms and conditions? Have you ever been frustrated because you didn't understand how to decide which of the CC legal tools to use for your own work? Share your thoughts in the [Hypothes.is](#) annotation layer of this resource.

What do we need to know about CC licenses in order to use them properly?

Some Rights Reserved

Copyright operates by default under an “all rights reserved” approach. Creative Commons licenses function within copyright law, but they utilize a “some rights reserved” approach. While there are several different CC license options, all of them grant the public permission to use the works under certain standardized conditions. The licenses grant those permissions for as long as the underlying copyright lasts or until you violate the license terms. This is what we mean when we say CC licenses work on top of copyright, not instead of copyright.

The licenses were designed to be a free, voluntary solution for creators who want to grant the public up-front permissions to use their works. Although they are legally enforceable tools, they were designed in a way that was intended to make them accessible to non-lawyers.

The licenses are built using a three layer design.



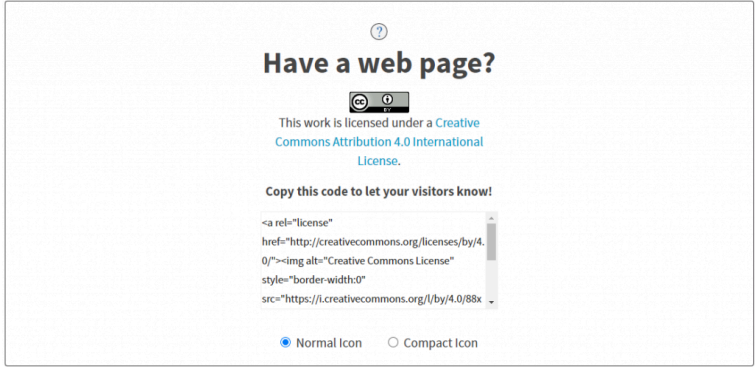
Three layers of licenses

The legal code is the base layer. This contains the “lawyer-readable” terms and conditions that are legally enforceable in court. Take a minute and scan through [the legal code of CC BY](#) to see how it is structured. Can you find where the attribution requirements are listed?

The commons deeds are the most well-known layer of the licenses. These are the web pages that lay out the key license terms in so-called “human-readable” terms. The deeds are not legally enforceable but instead summarize the legal code. Take some time to explore the deeds for [CC BY](#) and [CC BY-NC-ND](#) and identify how they differ. Can you find the links to the legal code from each deed?

The final layer of the license design recognizes that software plays a critical role in the creation, copying, discovery, and distribution of works. In order to make it easy for websites and web services to know when a work is available under a Creative Commons license,

we provide a “machine readable” version of the license—a summary of the key freedoms granted and obligations imposed written into a format that applications, search engines, and other kinds of technology can understand. We developed a standardized way to describe licenses that software can understand called [CC Rights Expression Language](#) (CC REL) to accomplish this. When this metadata is attached to CC licensed works, someone searching for a CC licensed work using a search engine (e.g., Google advanced search) can more easily discover CC licensed works.



Example of “machine readable” code from [Creative Commons Licence Chooser](#). CC BY 4.0

Check for Understanding



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

<https://open.library.okstate.edu/exploringopen/?p=499#h5p-8>

CC license basics

All Creative Commons licenses have many important features in common. At a minimum, every license helps creators (we call them “licensors” when they use CC tools) retain copyright while allowing others to copy and distribute their work unchanged for noncommercial purposes. Every CC license also ensures licensors get credit for their work. CC licenses work around the world and last as long as applicable copyright lasts (because they are built on copyright) and as long as the user complies with the license. These common features serve as the baseline, on top of which licensors can choose to grant additional permissions when deciding how they want their work to be used. The basic condition in all of the licenses is that the user provides credit to the licensor and certain other information, such as where the original work may be found.

A CC licensor makes a few simple decisions on the path to choosing a license—first, do I want to allow commercial use, and second, do I want to allow derivative works (also known as adaptations)? We’ll address how to do that in a later section.

If a licensor decides to allow derivative works, she may also choose to require that anyone who uses the work—we call them licensees—make their new work available under the same license terms. This is what is meant by “ShareAlike” and it is one of the mechanisms that helps the digital commons of CC licensed content grow over time. ShareAlike is inspired by the [GNU General Public License](#), used by many [free and open source software projects](#).

Four Creative Commons elements combine to form six licenses communicating varying levels of permission. The four elements are Attribution, NonCommercial, ShareAlike, and NoDerivatives.

Attribution



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://open.library.okstate.edu/exploringopen/?p=499>



This symbol means Attribution or “BY.” Attribution (CC BY) allows the work to be shared, modified, and retained for any purpose so long as attribution is given to the original creator.

NonCommercial



This symbol means NonCommercial or “NC”. Attribution-NonCommercial (BY-NC) allows the work to be shared, modified, and retained for any non-commercial purpose, with attribution given to the original creator

ShareAlike



This symbol means ShareAlike or “SA,” which means that adaptations based on this work must be licensed under the same license. Two of the CC licenses include this condition.

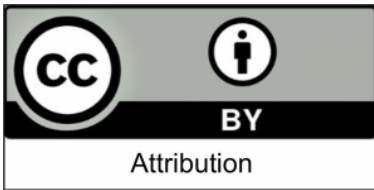
NoDerivatives



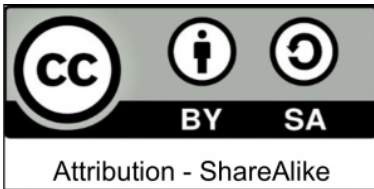
This symbol means NoDerivatives or “ND,” which means reusers cannot share adaptations of the work. Two of the CC licenses include this restriction.

Creative Commons License Suite

All six of the licenses include the BY condition. In other words, all of the licenses require that the creator be attributed in connection with their work. Beyond that commonality, the licenses vary whether (1) commercial use of the work is permitted; and (2) whether the work can be adapted, and if so, on what terms.

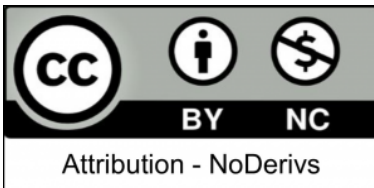


Attribution (CC-BY) allows the work to be shared, modified, and retained for any purpose so long as attribution is given to the original creator.



Attribution-ShareAlike (BY-SA) allows the work to be shared, modified, and retained for any purpose so long as modified works are also

licensed CC-BY-SA and attribution is given to the original creator.



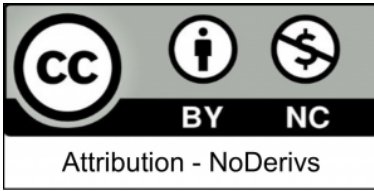
Attribution-NonCommercial (BY-NC) allows the work to be shared, modified, and retained for any non-commercial purpose, with attribution given

to the original creator.



Attribution-NonCommercial-ShareAlike (BY-NC-SA) allows the work to be shared, modified, and retained for any non-

commercial purpose so long as modified works are also licensed BY-NC-SA and attribution is given to the original creator.



Attribution-NonCommercial-NoDerivs (BY-NC-ND) allows the work to be shared without modification and retained so long as attribution is given to the

original creator.



Attribution-NonCommercial-NoDerivs (NC-ND) allows the work to be shared without modification and retained for non-

commercial purposes so long as attribution is given to the original creator.

Modification includes customization of the work itself, or remixing bits and pieces of several works to create something new. Technical [format-shifting](#) (for example, converting a CC licensed work from a digital format to a physical copy) is not an adaptation regardless of what applicable copyright law may otherwise provide. Fixing minor problems with spelling or punctuation is not an adaptation. Reproducing and putting works together into a [collection](#) is not an adaptation of the individual works. For example, combining stand-alone essays by several authors into an essay collection for use as an open textbook is a collection and not an adaptation. Most opencourseware is a collection of others' open educational resources (OER). Including an image in connection with text, as in a blog post, a powerpoint, or an article, does not create an adaptation unless the photo itself is adapted. Remix the script of [A](#)

[Shared Culture](#) below by highlighting words on the page to form a new quote or creative work.

Syncing a musical work with a moving image **is** an adaptation regardless of what applicable copyright law may otherwise provide.



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

<https://open.library.okstate.edu/exploringopen/?p=499#h5p-10>

Transcript of “[A Shared Culture](#)” by [Jesse Dylan](#). [CC BY-NC-SA](#)

Wrapping Up

Creative Commons legal tools were designed to provide a solution to complicated laws in a standardized way, making them as easy as possible for non-lawyers to use and apply.

Creative Commons licenses are appropriate for creators who have created something protectable by copyright, such as an image, an article, or a book, and want to provide people with one or more of the permissions governed by copyright law. For example, if you want to give others permissions to freely copy and redistribute your work, you can use a CC license to grant them those permissions.

Likewise, if you want to give others permissions to freely transform, alter, or otherwise create derivative works based on your work, you can use a CC license to grant them those permissions.

Using Creative Commons Licenses

Now that you know how the licenses work and how they are designed, you are ready to use CC licenses for your own work and reuse CC licensed works created by others. This unit covers what you need to know as a CC licensor and as a reuser. When your own CC licensed work incorporates CC licensed work made by others, you are both!

What should creators consider before applying a CC license to their work? There are several options for creators who choose to share using CC. There are also many things to think about before applying any CC license, including whether you have all the rights you need and if not, how you must indicate that to the public.

Learning Objectives

By the end of this chapter, you will have

- discovered how to create a CC license
- explored how to apply a CC license

Personal Reflection/Why it Matters to You

How would you go about choosing a particular CC license for your

work? Do you know how to go about actually attaching a license to your work once you have chosen one? What if you change your mind about the license? Share your thoughts in the [Hypothes.is](https://www.hypothes.is) annotation layer of this resource.

The act of applying a CC license is easy, but as you consider whether you want to apply a CC license to your creative work, there are some important things to think through.

Applying a Creative Commons License

It's important to understand that the licenses are irrevocable. Irrevocable means a legal agreement that cannot be canceled. That means once you apply a CC license to a work, the CC license applies to the work until the copyright on the work expires. This aspect of CC licensing is highly desirable from the perspective of reusers because they have confidence knowing the creator can't arbitrarily pull back the rights granted them under the CC license. Because the licenses are irrevocable, it is very important to carefully consider the options before deciding to use a CC license on a work.

You must own or control copyright in the work. You should control copyright in the work to which you apply the license. For example, you don't own or control any copyright in a work that [is in the public domain](#), and you don't own or control the copyright to an [Enrique Iglesias](#) song. Further, if you created the material in the scope of your employment, you may not be the holder of the rights and may need to get permission from your employer before applying a CC license. Before licensing, [be mindful about whether you have copyright](#) to the work to which you're applying a CC license.

Which Creative Commons License Should

You Use?

There are six Creative Commons licenses which provide a range of options for creators who want to share their work with the public while still retaining copyright. The best way to decide which license is appropriate for you is to think about why you want to share and how you hope others will use your work.

For example, you might consider whether you think people might make interesting new works out of your creation. Do you want to give people the ability to translate your writing into different languages, or otherwise customize it for their own needs? If you find those possibilities intriguing, then you should choose a license that allows your work to be adapted. The [CC license chooser](#) can help you decide which license might be best for you.

How do I apply a CC license to my work?

Once you've decided you want to use a CC license and know which license you want to use, applying it is simple. Technically, all you have to do is indicate which CC license you are applying to your work. However, we strongly recommend including a link (or writing out the CC licence URL, if you are working offline) to the relevant CC license deed (e.g., <https://creativecommons.org/licenses/by/4.0>). You can do this in the [copyright notice](#) for your work, on the footer of your website, or any other place that makes sense in light of the particular format and medium of your work. The important thing is to make it clear what the CC license covers and locate the notice in a place that makes that clear to the public. See [Marking your work with a CC license](#) for more information.

If you are on a platform like Medium or Flickr, you should use the built-in CC licence tools on the platform to mark your work with the CC license you choose. If you have a personal blog or a website,

we recommend using the [CC license chooser](#) to generate code that identifies your chosen license. That code can be copied and inserted into your work online.

Take some time to play around with the [CC license chooser](#) now. After you select the boxes that indicate your preferences, the chooser generates the appropriate license based on your selections. Remember, the license chooser is not a registration page, it simply provides you with standardized HTML code, icons and license statements.

If you want to mark the work in a different way or need to use a different format like closing titles in a video, you can visit <https://creativecommons.org/about/downloads/> and access downloadable versions of all of the CC icons.

CC License Marking

Whatever method you use to mark your content, there are several important steps for proper CC license marking. You will want to mark your own work so that others can easily discover, reuse it and give you credit and attribution. You will want to mark work by others upon which your work was based, and you will want to mark work by others which you have included in your work.

The best practice for marking your work is to follow the TASL approach for your own portions of the content, and for the portions of the content created by others:

T = Title

A = Author (tell reusers who to give credit to)

S = Source (give reusers a link to the resource)

L = License (link to the CC licence deed)

When providing attribution, the goal is to mark the work with full TASL information. When you don't have some of the TASL information about a work, do the best you can and include as much detail as possible in the marking statement.

Note, that starting with Version 4.0 the licenses no longer require a reuser to include the title as part of the attribution statement. However, if the title is provided, then CC encourages you to include it when attributing the author. For more examples of how to mark your own work in different contexts, spend some time looking through [CC's extensive marking page](#).

See below for an example of marking an original image with TASL information. The following image is a good example of CC marking because TASL with all appropriate links is provided in the attribution statement.



[Creative Commons 10th Birthday Celebration](#) San Francisco by [tvöl](#). [CC BY 2.0](#)

When your work is a modification or adaptation of another work, indicate this and provide attribution to the creator of the original work. You should also include a link to the piece from which you created your modification and indicate what license applies to that work. See below for an example using TASL to indicate the creation is based on someone else's work.



This work, “90fied”, is a derivative of “[Creative Commons 10th Birthday Celebration San Francisco](#)” by [tvool](#), licensed [CC BY](#). “90fied” by [your name here] is licensed [CC BY](#).

When your work incorporates work by others, indicate this and provide attribution to the creator of the original work. See below for an example of Saylor Academy using TASL to indicate the work incorporates work by others.

[Back to 'Course Introduction'](#)

Log in or Sign up to track your course progress, gain access to final exams, and get a free certificate of completion!

Course Terms of Use

All Saylor Academy courses are licensed under a [Creative Commons Attribution 3.0 Unported License](#). For licensing purposes, a "course" is defined as the structure, syllabus, learning outcomes, unit descriptions, and the framing text that accompanies resources curated from third parties. That excludes the third party resources themselves, including the following resources used in this course, which contain the individual licenses listed below:

Introductory Statistics

- Provided without attribution as requested by the work's original creator or licensor.
- Licensed under CC BY-NC-SA 3.0

Khan Academy Resources:

- Attributed to Khan Academy
- Licensed under CC BY-NC-SA 3.0
- Original versions can be found here: <https://www.khanacademy.org/>

AI Greene/SOPHIA Resources:

- Attributed to AI Greene and SOPHIA
- Licensed under CC BY-NC-SA 3.0
- Original versions can be found here: <http://www.sophia.org/users/ai-greene>

Boundless Resources:

- Attributed to Boundless
- Licensed under CC BY-SA 4.0
- Original versions can be found here: <https://www.boundless.com/>

Susan Dean and Barbara Rowley's Collaborative Statistics

- Attributed to Susan Dean, and Barbara Rowley, and OpenStax College
- Licensed under CC BY 3.0
- Original versions can be found here: <http://onlinestatistics/GettingStarted/250463.LinCgyWH@13Pwheve>

End of Unit Assessments

- Attributed to OpenStax College
- Licensed CC BY 4.0
- Original versions can be found here: <https://onlinestatistics/MSBUQ/mw/18.54Y/mw/4-8/13/ReviewExercisesCh3-13>

All other resources are copyrighted, and may not be reproduced without the explicit permission from the copyright holder.

In every case, the goals are the same: you want to make it easy for others to know who created what parts of the work. (1) Identify the terms under which any given work, or part of a work, can be used. (2) Provide information about works you used to create your new work or incorporated into your work.

There is no single answer for which CC license is the best. It is important to remember why you are sharing and what you hope others might do with your work, before making your CC license choice.

Check for Understanding



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

<https://open.library.okstate.edu/exploringopen/?p=504#h5p-9>

What if . . .

But what if you simply want to sell a CC licensed work?

If you are the creator, then selling your work is always okay. In fact, selling physical copies (e.g., a textbook) and providing the digital copies for free is a very common method for making money while using CC licenses. Here is a prominent example from [CC's Team Open feature: Max Temkin](#), founder of Cards Against Humanity:



[Stack of Cards Against Humanity packs](#) by jareed. [CC BY 2.0](#).

What if you change your mind about the CC license?

Inevitably, there are creators who apply a CC license to a work and then later decide they want to offer it on different terms. Even though the original license cannot be revoked, the creator is free to also offer the work under a different license. Similarly, the creator

is free to remove the copy of the work they placed online. In those cases, anyone who finds the work under the original license is legally permitted to use it under those terms until the copyright expires. As a practical matter, reusers may want to comply with the creator's new wishes as a matter of respect.

What if someone does something with my CC licensed work I don't like?

As long as users abide by license terms and conditions, authors / licensors cannot control how their material is used. That said, all CC licenses provide [several mechanisms](#) that allow licensors to choose not to be associated with their material, or to uses of their material with which they disagree.

- First, all CC licenses [prohibit using the attribution requirement to suggest that the licensor endorses or supports a particular use](#).
- Second, licensors may waive the attribution requirement, choosing not to be identified as the licensor, if they wish.
- Third, if the licensor does not like how the material has been modified or used, CC licenses require that the licensee [remove the attribution information upon request](#). (In 3.0 and earlier, this is only a requirement for adaptations and collections; in 4.0, this also applies to the unmodified work.)
- Finally, anyone modifying licensed material must [indicate that the original has been modified](#). This ensures that changes made to the original material—whether or not the licensor approves of them—are not attributed back to the licensor.
- Further, it is important to remember:
 - The Commons is full of good people who want to do the right thing, so we don't often see much “abuse” of openly licensed works. Using CC licenses gives good, responsible people the freedom to use and build on your work.
 - Copyright and/or open copyright licenses doesn't keep “bad” people from doing “bad” things with your work if they don't care about copyright.

Wrapping Up

Attribution is arguably the single most important aspect of Creative Commons licensing. Think about why you want credit for your own work, even when it may not be legally required. What value does attribution provide to authors, and to the public who comes across the work online?

When applying a CC license to a work: 1) Use the CC license chooser to determine which CC license best meets your needs. Apply the license code if possible, or copy / paste the text and links provided. 2) If you are using an online platform, use the built-in CC license tools to mark your work with a CC license. 3) Mark your work and give proper attribution to others' works using the TASL approach.

Locating and Reusing CC Licensed Works

There are more than a billion CC licensed works on the web. How do you find what might be useful to you? And once you do, what do you need to do when you reuse it?

There are several different ways to go about discovering CC licensed works. Search engines can help you search across the web, or you can target particular platforms or sites. When you find a work to reuse, one of the most important things to do is provide proper attribution. The commons of CC licensed and public domain works is a plentiful resource available to all of us. When you draw from it, remember to give credit to the creator and follow the other relevant license terms.

Learning Objectives

By the end of this chapter, you will have

- discovered resources useful for locating CC licensed works
- developed understanding of how to use, combine and properly attribute CC licensed works

Personal Reflection/Why it Matters to You

Think about some of the CC licensed works you have seen or interacted with. How did you find them? Did you know how to attribute the author if you shared the work? Have you ever wondered how to use a CC licensed work created by someone else in something you are creating? Share your thoughts in the [Hypothes.is](#) annotation layer of this resource.

Locating CC Licensed Works

When you are seeking CC licensed works to reuse, there are several strategies to consider. One good starting point is [CC Search](#), which is a tool that lets you create and save lists of works you like and includes a tool that enables you to give attribution with a single click.

Many platforms that enable CC licensing of works shared on their sites also have their own search filters to find CC content, like [OER Commons](#).

If there is a particular type of content you are looking for, you may be able to narrow down particular sources to explore. [Wikipedia offers a fairly comprehensive listing of many major sources of CC material across various domains](#).

You can also search for works under a particular CC license. Scroll to the bottom of [this page](#) of the Creative Commons website to see examples of use organized by CC license. You will find a Creative Commons overview of each license that includes examples of projects and people using those licenses.

Locate at least four CC licensed resources. Share them, including attribution, [to this doc](#). Stretch goal: find at least four CC licensed resources whose licenses are compatible for modification. Share your list [on the doc](#), and include a short reflection describing how you know they are compatible.

Reusing CC Content

When you find a CC work you want to reuse, the single most important thing to know is how to provide attribution. All CC licenses require that attribution be given to the creator.

The elements of attribution are simple, though generally speaking, the more information you can provide, the better. People like to understand where CC licensed works come from, and creators like to know their names will remain attached to their works. If an author has provided extensive information in their attribution notice, retain it where possible.

As mentioned previously, the best practice for attribution is applying the “TASL” approach.



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

<https://open.library.okstate.edu/exploringopen/?p=506#h5p-6>

The attribution requirements in the CC licenses are purposefully flexible to account for the many ways content is used. A filmmaker will have different options for giving credit than a scientist publishing an academic paper. Expand your understanding by exploring this page about [Best Practices for Attribution](#) on the CC wiki. Among the options listed, think about how you would prefer to be attributed for your own work.

Creative Commons is also exploring ways to automate attribution. Take a look at [this page of results](#) from the CC search tool. Click on a couple of different photos to see how attribution is given, and experiment with the “copy credit as text” and “copy credit as HTML” functions.

Open Washington has also created an attribution builder. It is available at <http://www.openwa.org/open-attrib-builder/>.

Attribution is arguably the single most important aspect of Creative Commons licensing. Think about why you want credit for your own work, even when it may not be legally required. What value does attribution provide to authors, and to the public who comes across the work online? Remember, you can always reach out to the creator if you want to request extra permission beyond what the license allows.

Remixing CC Licensed Works

When creating an adaptation of a CC licensed work, the simplest scenario is when you take a single CC licensed work and adapt it. The more complicated scenario is when you are adapting two or more CC licensed works into a new work. This ‘remix’ is most easily accomplished when the CC licenses of the original work are compatible with each other.

One type of license compatibility relates to which licenses are compatible when adapting (more commonly referred to as

“remixing” in this context) more than one pre-existing work. The remix chart below may be a helpful guide in these circumstances.

To use the chart, find a license that applies to one of the works on the left column and the license that applies to the other work on the top right row. If there is a check mark in the box where that row and column intersect, then the works under those two licenses can be remixed. If there is an “X” in the box, then the works may not be remixed unless an exception or limitation applies.

	PUBLIC DOMAIN	PUBLIC DOMAIN	CC BY	CC BY SA	CC BY NC	CC BY ND	CC BY SA ND	CC BY NC ND
PUBLIC DOMAIN	✓	✓	✓	✓	✓	✗	✓	✗
PUBLIC DOMAIN	✓	✓	✓	✓	✓	✗	✓	✗
CC BY	✓	✓	✓	✓	✓	✗	✓	✗
CC BY SA	✓	✓	✓	✓	✗	✗	✗	✗
CC BY NC	✓	✓	✓	✗	✓	✗	✓	✗
CC BY ND	✗	✗	✗	✗	✗	✗	✗	✗
CC BY SA ND	✓	✓	✓	✗	✓	✗	✓	✗
CC BY NC ND	✗	✗	✗	✗	✗	✗	✗	✗

[CC License Compatibility Chart](#)

When using the chart, you can determine which license to use for your adaptation by choosing the more restrictive of the two licenses on the works you are combining. While that technically isn’t your only option for your adapter’s license, it is best practice because it eases reuse for downstream users.

Check for Understanding



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

<https://open.library.okstate.edu/exploringopen/?p=506#h5p-5>



“OSU in the Morning” by sringsmuth is licensed [CC BY-NC-ND 2.0](#)

Final remarks

It can be intimidating to approach use and remix in a way that is consistent with copyright. In this lesson you have gained some tools for how to approach the task. The threshold question is whether an

adaptation under copyright is created. Once that is answered, you have the information you need to determine what works from the commons you can incorporate into your work.

Just For Fun

Spin the wheel below, locate that type of CC licensed resource, and share your find on [this doc](#). Remember to [include attribution](#)!



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://open.library.okstate.edu/exploringopen/?p=506>

Ready to Learn More?

The previous chapters were intended to serve as a micro-text introducing the very basics of Creative Commons licenses. You may find you have more questions about copyright, intellectual property, public domain, and CC0 — especially if you followed along in the Hypothes.is annotation layer! Fortunately, there are many ways to deepen your understanding of Creative Commons Licenses, the story of how they came to be, and continued stories of how they are used.

Perhaps the most robust opportunity is available through the Creative Commons Organization, itself. Creative Commons has a certificate program through which participants can join a cohort of educators and librarians to work through in-depth facilitated exploration of the Creative Commons Licenses. Learn more about the Creative Commons Certificate [at this website](#).

Creative Commons has released their certificate materials for those who want to work through them independently. Many of the links in the previous chapters have taken readers to the [online coursebook at this site](#). The American Library Association in partnership with Creative Commons has published a print copy available for purchase at the [ALA bookstore here](#) or for free [PDF download here](#).

Creative Commons Certificate Facilitator Jonathan Poritz has remixed the certificate materials as an audio book. The files are available for [download at this site](#). Additional resources and remixes of the certificate materials are noted by Creative Commons on [their website](#).

Many institutions with outstanding OER programs have published resources about Creative Commons licenses, as well. Billy Meinke with the University of Hawaii has included [several chapters](#) (which include discussion of public domain) in the [UH OER Training](#) textbook. BC Campus includes [discussion of Creative Commons](#)

[licenses](#) in their [Faculty OER Toolkit](#), and the Rebus Community has included a [succinct explanation](#) in [Modifying an Open Textbook: What You Need to Know](#).

I hope you found this very basic introduction to Creative Commons Licenses useful, and that you were able to share some of the resources you found on the [collaborative doc](#) linked throughout the section. In many ways, Creative Commons licenses help us work together to celebrate our world. Thank you for joining in! ~Kathy

PART V

FAQS

Too many clicks.

The textbook requires too many clicks. Students are not going to click through all of those sub-sections. Can we fix that?

Yes. If you have found a resource you like we can customize its navigation. Subsections can be combined so that accessing them by scrolling through rather than through additional clicks.

Too much on one page.

The textbook has too much material on one page. It's difficult for my students to return to exactly the section whose content they want to review. Can we fix that?

Yes. If you have found a resource you like we can customize its navigation. Large sections can be separated into subsections which can then be made available as a collapsible menu such as in this technical resource textbook or through successive clicks as seen in this ???.

Chapter order

I want to teach the chapters in a different order, but don't want my students to have to jump around through the book. Can we fix that?

Yes. We can easily customize the book's chapter order for your course.

File upload for Canvas

I'd like my students to be able to print only what they will need for each week or module. Can we make that easy for them?

Yes. We can provide a PDF export of each chapter from your resource to simplify and optimize its upload to Canvas. Black and white printing is available at no additional cost to OSU faculty, instructors, and students in the Edmon Low Library.

Appendix A: Links to Textbooks and Resources

The lists below include resources in use in a variety of higher ed institutions.

- [Resources in use at universities in Iowa](#)
- The link below is resources in use at universities in Oregon.

<https://openoregon.org/resources/>

Appendix B: Openly Licensed Images



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://open.library.okstate.edu/exploringopen/?p=610>

Appendix C: Openly Licensed Audio



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://open.library.okstate.edu/exploringopen/?p=613>

Appendix D: Resources for OER Creation



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://open.library.okstate.edu/exploringopen/?p=616>

Appendix E: Virtual Labs and Experiments



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://open.library.okstate.edu/exploringopen/?p=619>

Appendix F CC License Activities

Story Engine Scenario Creation