Interview Questions & Responses

For the interview process, we made a Google Doc for each faculty member and then one for each group of students with designated spaces to respond. We emailed everyone with their links and fielded questions as people worked through their responses.

Faculty questions:

1. Through this work how has your understanding of Open Educational Practices evolved? What have you learned about what it means for educational materials to be Open? What does a "world view of open" mean for you personally, as an educator, and/or as a scholar?
2. For me praxis = _____ (finish that statement). Describe your experience guiding students to develop open educational materials. How has this process being rooted in the values of CDP and Open supported and/or challenged your own perspective of teaching and learning? Can you share the theoretical or methodological pieces from your own discipline that inform and shape your processes, practices, pedagogy or approaches in relation to your specific project?
3. "Openness can be conceived of as an attitude or worldview which includes making oneself vulnerable, narrating one's own practice and sharing one's incomplete scholarship openly" (Bali and Koseouglu, 2016 as cited in Bali, Cronin, Jhangiani, 2020). We've asked about "a world view of openness" and it's impacts on your teaching but could you share about your experience of working in different ways with these projects that center open and how that has impacted your perceptions, thoughts, and processes in terms of telling our story and producing scholarship.

Student questions:

1. Through working on the ____ project, how has your understanding of Open Educational Practices evolved? After going through a process of choosing to publish content openly or not, how would you describe what a "world view of open" means for you as a student? Describe how engaging with a project that centers Open Educational Projects compares to your other experiences in education (formal or informal).
2. Application of open education showcasing students as co-constructors of knowledge and problematizing open for certain contexts
   a. *Throughout the semester you worked on a project that involved complex learning alongside your professor and peers. How did the process of sharing responsibility to develop materials feel for you? What do you understand or*

*have a sense of about the discipline? Would you describe yourself as a
co-creator of knowledge? Why or why not?*

b. *As you were considering how you would engage in this open work, what
kinds of considerations and challenges came up for you? Are there ways in
which publishing or creating work in the open was problematic for you or
others?*

Question for all collaborators

1. *As a learning community, we all have made commitments and been intentional
about how we engage with each other and this work. We have used the values of
Open and CDP to ground our work in trust, equity, the politicizing of education,
vulnerability, and valuing all voices. Describe what it means to participate or have
participated in this community through your work on the _____ project. What
lessons do you take with you into other spaces?*

Faculty responses describing and defining open educational practices

Question: Through this work how has your understanding of Open Educational Practices
evolved? What have you learned about what it means for educational materials to be
Open? What does a "world view of open" mean for you personally, as an educator, and/or
as a scholar?

**Kristen McCleary | Associate Professor, History; co-director of the JMU in Argentina
Program**
I think the biggest take-away from Open Educational Practices has been how much is to
be gained by breaking away from hierarchies of power, such as the "sage on the stage,"
approach to college-level education. I also realize how embedded that ideology is in our
students and part of the challenge of teaching in a collaborative way that contributes to
Open Educational Practices is to convince the students that they can be co-creators in
the classroom, that this is worthy of their time. The students have to be introduced to a
different way of learning that is not the 'banking system' of education where the 'sage on
the stage' deposits knowledge into them, as discussed by Paolo Freire and Bell Hooks.

My class, "*Emotional Histories*: Reshaping World History Through First Person Narratives,"
has evolved greatly over the years. At its heart was an oral interview assignment.

Students prepared for, conducted, transcribed, contextualized and reflected upon an interview about social change.

By collecting the interviews on a public website, students create an alternative textbook to contemporary 'history.' This exercise helps them to deconstruct the textbooks of their past by seeing all of the small changes and events that were left out of their past history texts. It, thus, asks them to reimagine or re-envision the ways in which the educational system has prioritized the memorization of facts over other more nuanced historical analysis."

A particularly compelling interview theme has to do with changing gender roles in the twentieth century. Students see how women had limited choice of ways to shape their lives. Many women married and raised children. Working outside of the house was often limited at best to jobs like secretaries, teachers, and nurses, with very few of them attending college. Students comment that hearing women's voices tell their own stories made a great impact upon their understanding of social change. Contemporarily, students have conducted interviews that result in their analysis that women tend to change jobs much more to accommodate family life than do men. These are all topics that are seldom included in history classes. Open Educational Practice often results in student empowerment: their stories are now part of the historical record.

Mary Beth Cancienne | Professor of English Education; Director of Curriculum & Instruction for the Virginia New Teacher Support Program
When I began to work with curriculum collaborators (i.e., digital library projects colleagues, social justice and education colleagues, and graduate students), I had not heard of open educational practices. However, now that I have worked with this team on The Teaching Hard Histories for Racial Healing: The Lynching in Virginia Curriculum Project, and special thanks to the digital library projects colleagues who led the OER Commons curricular efforts, I now have an in-depth understanding of what it means for educational materials to be Open.

As an educator, "world view of open" means this grassroots endeavor gives students and the world writ large access to curriculum materials and resources without having to pay for them. As a result, all learners worldwide have access to educational curriculum and resources, which lessens the monetary value of receiving a high-quality education, and thus supports equality and educational opportunity globally.

Ashley Jaffee | Assistant Director, Social Studies; Teacher Prep Program:
Prior to engaging in this project, I had very little understanding of Open Educational Practices. My familiarity with Open was largely as a consumer. For example, I had accessed some resources on Open to support a book talk I was facilitating. My evolution of understanding regarding Open Educational Practices, therefore, was quite substantial

during this project. I have learned why Open is important, discussed this importance with my students, learned about copyright, and engaged in the process of creating, editing, and uploading items to Open.

For me, I have learned that when educational materials are Open, they are accessible. Accessible in that they provide a space and place for educators to go to and engage with a community of Open authors, resources, materials, and institutions that may not have been easily available, if not due to Open. This accessibility provides a "window" into artifacts in museums, journals or videos created by authors and filmmakers, primarily source material, or lesson plans. These materials, now provided on Open, are no longer behind a paywall, but are now accessible to all who search, engage, reflect, and use the materials. This idea of a "window" into various places and spaces that might not have been accessible without Open, is how I would define a "world view of open" - one that offers consumers a place to access educational resources and materials that may not have been previously accessible as well as a place where consumers are now able to view (as well as engage with) new ideas, texts, strategies, etc. Also, once your "world view" is opened, due to Open, then you become not only a consumer, but also a producer or creator of educational materials. This producer or consumer of Open materials can happen in a variety of ways - e.g., using items in your own classroom or professional learning experience, reflecting on what you learned from the materials, and/or creating materials to also publish on Open. Open, therefore, becomes a community - where people go to learn, engage, reflect, and create.

Student responses describing their experiences with open educational practices

Question: Through working on the _____ project, how has your understanding of Open Educational Practices evolved? After going through a process of choosing to publish content openly or not, how would you describe what a "world view of open" means for you as a student? Describe how engaging with a project that centers Open Educational Projects compares to your other experiences in education (formal or informal).

Joaquin Dela Cruz
After Dr. McCleary's class, I think that my understanding of Open Educational Practices has evolved in that I did not know about them before. I am now exposed to various sources and materials that I would otherwise have not interacted within other classes. These types of open sources have allowed me to hear from authors with different backgrounds, and I find their voices invaluable to my work regarding social justice.

Mya Wilcox

Since working on the oral history project in Dr. McCleary's class, I have found Open Educational Practices to be a valuable and unique addition to my educational experience. I found that my prior research about a historical moment was enhanced by studying individual experiences that my classmates collected and shared, and I could see this process playing out successfully in other academic disciplines as well. I think "a world view of open" has meaningful applications for myself and my fellow students because it means we have the potential to engage with created content that represents a variety of worldviews and life experiences. Whereas some of my previous high school and college courses utilized a single textbook containing one perspective on historical events, the projects and resources I used for my oral history interview and essay contained many different understandings and remembrances of social change.

Carter Payne

I did not know a lot about Open Educational Practices before taking Dr. McCleary's class. This is a topic that I otherwise would not have had any exposure to in other classes. I think that a "world view of open" means experiencing and learning from various types of sources that allow students to broaden their perspectives. This project allowed me to learn and hear from others' perspectives about events that were occurring, or had occurred, in the world. This allowed me to develop a better understanding of what was going on in the world and how it was impacting people.

Mya Gonzales

After working on the Oral History project, I understood the value of Open Educational Practices. Prior to this class, I was never given the opportunity to use my peer's work for research purposes. I realized how important it is for every perspective to be seen and shared openly with others. When reflecting on what a "world view of open" means to me, I feel that it means to give everyone access to resources in the public domain and encourage people to share their stories. Having a project centered around Open Educational Projects was very engaging because I actively learned about someone else's history through their interview rather than simply reading a summary about them. The process was extremely thought-provoking and did require more effort but was extremely rewarding.

Michael Russo

I have taken plenty of project-based classes that are collaborative and allow for creativity, but usually within a tighter framework with more structured criteria and expectations. Before Dr. McCleary's class, I understood Open Educational Practices as a flipped classroom structure where students do most of the instruction for themselves and their peers. Now, I see Open Ed as a way for a professor and students to each contribute work and ideas and for students to find inspiration from other students' work.

I consider a "world view of open" to be a way to understand and value others' work, ideas and efforts. By choosing to make my oral history project public for anyone to see, it gives people an opportunity to learn about eras of history or topics from different and more personal, emotional perspectives unlike what one might find in a textbook.

The Open Educational Projects we completed in Dr. McCleary's HIST 150H class were incredibly valuable to my overall learning experience. They provided academic benefits through an inherently collaborative and flexible structure while also fostering deeper communication and interactions with my peers and their ideas

Ryland Jones
I had never heard of Open Educational Practices or Open Educational Resources before this project. This project has opened my eyes to a new way to accept, teach, and share resources and information. When we were reviewing the OER Commons website as a class, I didn't know how my ideas and subject matter would fit into something that seemed so history based. After working through the process to create these IDM based English lesson plans, I realized that there was a way to include myself in this bigger part of sharing resources.

I don't think there was ever a moment where I didn't want to openly publish this work. This work is something that I'm incredibly proud of and have spent a lot of time working on–why wouldn't I want to stick my name on it? I think that if I chose to not put my name on this work, it would be like hiding myself from the educational world. My lesson plan dealt with providing a voice to those that cannot tell their stories, and I think that if I left my name off, it would feel like I was deliberately choosing not to share my voice and ideas with others. This information isn't something to hide from or run from. It's something that we need to discuss and use to educate the masses.

This project was different from anything I have ever done in my brief educational career. I've never worked with a history format, and it was definitely daunting at first. I think the longer the English side worked with it, though, the more comfortable we found ourselves. Ideas became more free flowing and fleshed out. Rebekah and I would sit on the phone for hours talking through different ways to include newspapers or obituaries into novels and poems. This project helped to show me how we should be communicating throughout different curriculums in order to really showcase information.

Faculty responses reclaiming our praxis through reflection

Question: For me praxis = _____ (finish that statement). Describe your experience guiding students to develop open educational materials. How has this process being rooted in the values of CDP and Open supported and/or challenged your own perspective of teaching and learning? Can you share the theoretical or methodological pieces from your own discipline that inform and shape your processes, practices, pedagogy or approaches in relation to your specific project?

Kristen McCleary

For me, praxis = teaching through the articulation of a concept that creates collaborative opportunities between student and professor. We workshop a concept through trial, revision, reflection, and action. Praxis is creation, collaboration, process, outcome, reflection, and ideally, action.

As an historian, there are a variety of ways in which we seek to understand the past. Due to the standardization of education, the ways in which public education has 'sold out' to a system that wants to measure learning as if it were a baking recipe, is highly problematic. If I tell someone that I am a history professor, I always assure them that I will not be testing their knowledge of names, dates, and places. This class is the opposite of a textbook. It tells students that they and their communities are valid creators and makers of history.

I tell my students that we are embracing the emotions of lived experience in this class. We are deliberately textbook free. In fact, all of the readings I have chosen for this class are available to my students on pdf so that it is economically accessible to everyone. I tell students that by our work collecting interviews of people we know, we are going to reshape what we know about history. Students not only collect interviews but they have to also ask an interesting question about at least three of the interviews and then try to answer it by bringing in valid outside materials that help them to do so. The practice of an historian is then to identify questions (for both the interview preparation and the ways in which the interviews compare to other accounts of the past), to verify the strengths and weaknesses of source materials, and to write an analysis of this work, documented with proper citations.

Mary Beth Cancienne

For me, praxis is the relationship between theory and practice. One theoretical scholar, Freire (2018), defined praxis as the process of action and reflection to transform the curriculum. Like Freire, reconceptualist curriculum theorist, Pinar (2019), applied the notion of praxis to teachers by asking them to read theoretical curricular perspectives and then, based on the principles of the theory, asked teachers to construct curricular lesson plans, materials, and resources. This example is one way of engaging in praxis to reconceptualize and transform the curriculum for students.

The idea that curriculum must be reconceptualized for schools to succeed and for students to learn is not a new concept for me (Pinar, 2019). The idea that the learning process is inductive, that learning happens in a collaborative setting and that the teacher must learn with the students is not new. I have always worked this way in creating assignments with students (Cancienne, 2013), conducting educational arts-based research (Cancienne & Bagley, 2001; Cancienne & Bagley, 2002), and in my approach to choreography (Cancienne & Snowber, 2003; Cancienne, 2008).

What changed for me was the power of the assignment in two ways: First, the purpose of the assignment was to uncover the excluded or null curriculum (Eisner, 1994) and that the audience was going to be global. Taken together, these two aspects of digital critical pedagogy and open transformed my perspective of the potential of teaching in learning for 21 century critical digital pedagogical literacies. In this format, the work became more meaningful; students worked longer hours, had more conversations, and asked for more feedback from their peers than before. They and I took risks and created our best work. We were all changed by the process, the students, and the teacher. This project supports my teaching and learning perspective because I believe that the curriculum should be reconstructed. It is not a noun. It is a verb (Pinar, 2019), and curriculum and instruction must empower students (hooks, 1994).

My theoretical lens is grounded in educational curriculum theory and specifically, the reconceptualist movement led by Freire (2018), Pinar (2019), Greene (1995), and hooks (1994). A re-conceptualist cares deeply about social justice and the inequities in society. Reconceptualist educators want to educate students on the systems of power and, in turn, empower students to name and understand their experience, develop their voice, and take ownership for their learning. To foster agency to those without a voice, the teacher must uncover the excluded curriculum with their students. In this process of unlearning and relearning, curriculum becomes a complicated conversation (Pinar, 2019).

In the Teaching Hard Histories for Racial Healing project, one way to approach this work is an arts-based approach, as the arts are an expression of self, history, language, and culture. For example, spoken word poetry, songs, music videos, and visual art were artistic expressions used to convey racial terror in America in the English methods students' lesson plans.

Ashley Jaffee
For me, praxis = the intersection of theory and practice.
My experience guiding students to develop open educational materials was a slow, deliberate process. I entered the project quietly and as a listener. I wanted to know the "why" behind the project before I fully committed to it and more importantly, engaged my students in this process. After many months of listening and learning with the project team, I began to see not only the purpose and reasons behind the project, but also where I fit and where my students could fit.

For me, it was really important that I set the context for the work through theories and curriculum design frameworks centered on equity and social justice in social studies education. At the beginning of the semester, we read and engaged with authors who write about equity and social justice. For example, we read Gloria Ladson-Billings on culturally relevant pedagogy, Bettina Love on abolitionist teaching, and Hasan Kwame Jeffries on teaching hard histories. Considering these theories and frameworks, we

entered into the curriculum design process using the College, Career, & Civic Life (C3) framework and Inquiry Design Model (IDM) to construct social studies curriculum. These theories, pedagogies, and practices framed the development of the student's IDMs for the project. They developed an orientation toward critical pedagogy, which we then moved to considering this framing as it relates to Open and the digital world. I shared with my whole class that they had a chance to contribute to changing the narrative in social studies education in Virginia by developing curricula that largely does not exist and is in support of the new 2022 history and social science standards in Virginia, which works to include African American histories, experiences, and voices in the curriculum. Students seemed motivated to transform social studies curricula in Virginia, and Open facilitated this process for us.

Faculty and Libraries colleagues' responses of what we carry into other spaces

Question: As a learning community we all have made commitments and been intentional about how we engage with each other and this work. We have used the values of Open and CDP to ground our work in trust, equity, the politicizing of education, vulnerability, and valuing all voices. Describe what it means to participate or have participated in this community through your work on the _____ project. What lessons do you take with you into other spaces?

Kristen McCleary
I just carried out an interview with my mom for this project and I learned how vulnerable the interviewees are to tell their stories in a way that requires them to reflect upon the past, often after a large part of their own life has been lived. I felt a bit intrusive and as if the questions were or might be thought of as judgemental. In one question, about why my mother stopped her formal education at the age of 16, when she graduated from high school, she took responsibility for this as if it were a bad thing. I explained to her later that my opportunities and hers were not the same, largely due to the massive support for public education that helped me to go to college. I think then that the lessons that I take away from this project have to do with the importance of listening, building empathy, being vulnerable, and allowing oneself to circle back to a conversation once that interview is over. This assignment allows me to always wonder about the grey areas of knowledge and that sometimes I wish things were not presented to us so definitively. I am also aware of the racial and gender dynamics of whose stories are told and whose are not told. I see the ways in which education presents its own bias towards the Western world and how so many small countries are overlooked and understudied. I have learned that some people want to tell their stories and are happy to have this opportunity to do so. Others might want to tell their stories only under a pseudonym. I think this assignment helps us explore

questions about audience and open by exploring how people seek to differently expand and/or limit the audience for their stories.

Mary Beth Cancienne

Working with **a transdisciplinary team** on the Teaching Hard History for Racial Healing: The Lynching in Virginia Curriculum Project has deepened my commitment to social justice, enhanced my understanding of African American history, and connected me to open-authored publishing platforms. My experience with the digital library team to teach Open and the skills to be successful in 21-century digital literacies has transformed my assignments, my instruction, my students, and me. Collaborating with teams across campus to create innovative assignments for future high school English teachers is how I plan to work.

Lesson 1: Reconstructing the curriculum by including the excluded curriculum into the narrative is essential. Students want to know the truth to make sense of themselves and situate themselves as learners in an educational space that is honest with them and depicts a complicated history to them. The outcome is a complicated curriculum that tells the story of many voices. This approach teaches students to learn empathy, accept pain and joy as part of the learning process, and produce projects that include healing as part of the outcome.

Lesson 2: The students are fearless and ready for the challenge. English candidates want to work on meaningful projects that will make a difference for middle and high school students. Dominant narratives stifle them, and they do not want to teach them to students. They know that there are more perspectives to the stories and history, and they want to have access to the excluded curriculum to teach it.

For example, the graduate students were very interested in discovering the hidden history in their towns for the Teaching Hard History for Racial Healing project. For example, some of the English methods students chose to write a lesson plan on the racial terror case that took place in their community in Virginia. As a culminating project, the graduate students designed community-based projects to foster healing in their local communities. They were invested.

Lesson 3: I learn from my students, and they learn from me. We explored the excluded curriculum together, used our imaginations, and created something new based on what has been left out of the standard curriculum. Because the reconceptualist curriculum exists on the edge, the students become the experts, take risks, and create. The lessons are not about teaching an established curriculum, but are about reconstructing a curriculum. They are asked to reconceptualize the curriculum, which is a shift from what most professors asked them to do in education. Most education professors will only teach and assess on the standard curriculum. Most of my English methods students search for more and find meaning and joy in uncovering, discovering, and reconstructing.

Future: The lesson is that I will continue to have an open assignment for my students in my high school English methods course. English methods graduate students will explore

open, learn to use it, discuss the strengths and weaknesses, and produce English education and interdisciplinary lesson plans with an open world view.

Ashley Jaffee

Participating in this community has been a learning experience. I have learned so much from the team about Open, CDP, and the history of lynching in Virginia (and in the U.S.). I have learned from my students about what it means to engage in this work and consider ways of approaching difficult and hard histories in the middle and high school classroom. For example, we discussed and reflected at length about the importance of not re-traumatizing students in what we teach and how we teach it, but humanizing our content and pedagogy with a lens toward "racial healing" (as is in the title of the project). This is not easy and takes patience, pause, and deep reflection (this is internal and external work). We did this, and in a remote teaching/learning environment no less. I am proud of the work we did and produced together, and I will continue to reflect on the curriculum we created. In my opinion, our work is not "finished," but fluid and will shift and change, depending on who engages with the work (on Open and within our project team) and as we continue to reflect on how to approach the narratives we aim to tell, why we tell them, and for whom?

Kevin Hegg | Director of Digital Projects

My participation in the "Teaching Hard Histories" project has unfolded along two different paths. First, I have provided deep technology support for the "Racial Terror: Lynching in Virginia" website, which is a repository for primary sources documenting lynching in Virginia and a focal point for researchers studying lynching in Virginia. Of course, technology is only a tool; content and its distribution matters. Secondly, I have engaged the materials and essays on the "Racial Terror" website as both a scholar and a member of the local community. On September 16, 2019, I attended an event sponsored by a local non-profit committed to promoting culture and history within the community. At the event, members of Virginia's Dr. Martin Luther King, Jr. Memorial Commission facilitated a discussion centered on Virginia's long and painful history of lynching. A member of the audience asked how she could teach lynching in her high school classroom. This was the impetus for my involvement in the "Teaching Hard Histories" collaboration at JMU. My work on the "Teaching Hard Histories'' project has reaffirmed my commitment to understanding and using technology as an instrument for social justice work in the local community.

Liz Thompson | Open Education Librarian

When the team facilitators asked me to co-lead a session with the "Teaching Hard Histories" group about open licenses and publishing platforms, I felt excited! While I work with higher ed instructors frequently about adopting OER for use in their courses, I don't often get to work with pre-service teachers and current students about open education and OER. Students have a very different perspective about open education than

instructors, and pre-service teachers in particular have a nuanced perspective that merges the student and instructor roles. During the session, the "Teaching Hard Histories" team, and especially the students, asked clarifying questions to distinguish between open licenses and what platform would be best for publishing their lesson plans.

While I only spent less than an hour with the "Teaching Hard Histories" team (April 22, 2021), I enjoyed the thoughtful discussion about open ed and open licenses. As a project, the "Teaching Hard Histories" team members gave thoughtful consideration to the open license options, potential for a shared lesson plan template, and the platform for publishing. I observed how they worked toward consensus and agreement, which can be complex and contentious. I also observed the "Teaching Hard Histories" facilitators leading with a focus on the values of trust, equity, and growth, which was evident in the session conversation as the students discussed the pros and cons of their licensing options.

Kirsten Mlodynia | Innovation Commons Specialist
In my work to support the Teaching Hard Histories work I've been blessed to work with a group of people with a wide variety of skill sets and expertise. It has been a gift to be able to see the rewards of working collaboratively and how effectively complex and nuanced projects can be successfully completed. The team held trust in each other to be vulnerable, honest, and candid as we engaged in the difficult topics associated with the Hard Histories curriculum. It was empowering to be able to lean on each other and also be afforded the space to learn and grow together.

Faculty responses to doing work in new ways

Kristen McCleary
It has been a long process for me to let go of the 'banking system' of education model. I have had to let go of the control that a textbook promises for shaping a class. I have found connections in unexpected places by looking at history from the margins. Part of the process of editing the interviews is 'tagging' them or creating subcategories. I remember that in 2020 a few interviews mentioned the British system of education (from India, Egypt, and Canada) and this made me see the impact of colonialism and language in a new way. It also made regional connections in a way that I would rarely find in a textbook. Ultimately, open education allows for the unexpected connections to occur in ways that are unlikely to happen in other contexts. Students also often interview family members about how their lives have been shaped by history. These engaging stories connect all of us to my discipline in unexpected, exciting, and emotional ways.

Mary Beth Cancienne

My English methods students are not just writing lesson plans for the instructor. They are writing lesson plans for teachers across America and around the world. As beginning teachers, they now have OER Commons that allows them to change, update, and add to their lessons as they decide what works best for their high school students. The open world view that curriculum can be used, revised, and remixed may produce globally differentiated lessons, materials, and resources.

Ashley Jaffee

The Open process wasn't easy or natural for me. Part of it is me constantly questioning, "is this ready to be shared with the world?" I worry. I worry it isn't ready, for the precise reasons I mentioned above. I want to create curriculum that is centered on equity, social justice, and challenges the status quo. I want to center historically marginalized and oppressed voices and do so in humanizing and beautiful ways. Does our work do this? I don't know. I think we are trying, and I think that is where we are headed, but we have to be okay with it being "open" while still involved in the process. It isn't/won't be perfect and perhaps that is the point. We are engaging in a community of consumers and producers in the Open space, and things will likely shift and change, that is the purpose of Open afterall, right? This is my understanding, today, which has evolved over the course of this project and will likely continue to change once we move our curriculum into the Open space.

Student responses to being co-creators of knowledge

Question: Throughout the semester you worked on a project that involved complex learning alongside your professor and peers. How did the process of sharing responsibility to develop materials feel for you? What do you understand or have a sense of about the discipline? Would you describe yourself as a co-creator of knowledge? Why or why not?

Joaquin Dela Cruz

 The process of creating these open materials was largely comfortable for me because I created them alongside my peers. If it were by myself, I would not have had the foundation that Dr. McCleary already had, and my classmates' ideas on how to make them better would not have been considered.
I am not exactly comfortable saying that I am a "co-creator" because the resources I used for my projects already existed, and I gathered them to share with the world.

Mya Wilcox

        Within the process of developing my oral history interview and corresponding analytical essay, I really enjoyed using materials that my peers (and students in past versions of the course) developed in order to create new academic work. I also felt a

sense of personal responsibility for the quality of my research when I realized that other students would potentially be using my work to discover new insights as they developed their own projects.

For this assignment in particular, sharing content openly allowed for other students and myself to recognize insights that may not have been easily discoverable from other forms of research—much of the knowledge shared came from anecdotes and/or personal experience with a historical moment. In a sense, I would describe myself and my peers as co-creators of knowledge—by sharing our content with one another, we were able to draw conclusions and develop new insights based on how we each synthesized our previous contributions.

Carter Payne

I liked that we were able to share our research with each other, as well as incorporate information that previous students had found in their projects. This made it easier to share information with each other and help create better and more informed projects. I would not necessarily use the word co-creator because the information I used in my projects was already available and had been compiled by other people. I worked more as an organizer and put the research together in my project.

Mya Gonzales

I enjoyed the process of sharing responsibility to develop materials. To know that my work could be used to assist another student in their research was a very unique feeling and an opportunity I did not expect to have in a GenEd class. I understand this discipline to be about contributing your own story to a body of research and enabling your work to be seen. In this instance, I would describe myself as a co-creator of knowledge because I did the work to create a cohesive interview with supplemented secondary research and helped a story be shared.

Michael Russo

The oral history project first seemed daunting and a lot to tackle with many pieces to compile. However, it was very rewarding and humbling to be able to share someone else's story and perspective on history with my classmates, professor and anyone else who might visit the website.

I felt responsible for telling and sharing my interviewee's story appropriately, accurately and with integrity. A critical factor during the process was simply being a good listener and allowing my interviewee to take as much time as they needed to tell their story.

Even though I completed the oral history interview and the other requirements of the assignment, I wouldn't consider myself a co-creator of knowledge for this Open Educational Project. I view my role as someone who elevated and shared my interviewee's knowledge with others more than a contributor to their knowledge.

Ryland Jones

      I think we all felt comfortable sharing these materials with one another. Alia Stone was incredibly helpful in helping the English students figure out how our ideas worked with the IDM or what kind of materials we could bring in to pair with our texts. Rebekah Bloxom and I worked closely together on this material. This project had a learning curve, but by knowing that I had people like Alia or Rebekah to talk things out with, it made it easier to manage. I think I would consider myself a co-creator of knowledge. I didn't create any information from either discipline that people couldn't have already found on their own–I just put some of it together.

Student responses to challenges with open pedagogical practices

Question: As you were considering how you would engage in this open work, what kinds of considerations and challenges came up for you? Are there ways in which publishing or creating work in the open was problematic for you or others?

Joaquin Dela Cruz

Nothing about the process itself was challenging. However, I did think about the implications of my projects when viewed in the future. One of my projects was about racism, COVID-19, and their intersections within the theatre industry. I feared that I missed key facts or figures that showed my ignorance when I looked back in hindsight. Ultimately, I ignored these feelings because I deemed the subject matter more important than hypothetical scenarios.

Mya Wilcox

I did not have any problem publishing my interview openly, given the agreeableness of my interviewee, the topic of our interview, and the fact that we published the interview using pseudonyms. However, for interviews that revolved around particularly polarizing or emotionally charged historical moments, I could see how publishing content openly could be a challenge, especially as it relates to public perception of the interviewer or interviewee (regardless of anonymity.) Because of this, it was slightly more difficult for me to find quality sources for my analytical essay, which touched on a different historical moment than my interview.

Carter Payne

I did not have any challenges when I was creating my project, but I did consider how this information would affect people. My project focused on teaching during the COVID-19 pandemic, and how virtual learning was different from in-person learning. While I was researching my topic and conducting my interview, I could tell that the pandemic was

going to have a big impact on learning and that it would continue to impact teachers and students for years.

Mya Gonzales

For my project in particular, I definitely was considerate about the timeframe. Everyone's story is contextualized by the time period they grow up in and social events that unfold around them, so being cognizant of that helped me better understand the interviewee. I interviewed someone whose first language was not English, so my biggest struggle was finding the balance of capturing who they were authentically while also editing their interview for clarity. When creating work in the open, my only concern was privacy. However, using anonymous names fully eliminated that fear for me because my interviewee was not a public figure, but I can see the difficulty in interviewing someone who is a well-known person but wants their story to not be traced back to them

Michael Russo

To my recollection, publishing the work was not problematic at any point over the course of the project. The subject matter (i.e. music therapy, working with people with disabilities, allergies) was not anything extremely sensitive that the interviewee wanted to keep private, and she was still able to retain some anonymity throughout the process by withholding key personal, identifiable information.

Ryland Jones

I was definitely nervous that I wasn't going to be able to produce anything worthwhile. Having my work published was a really strange feeling–I felt like it wasn't detailed enough and that no one would understand what I was trying to say. I know that that isn't the case, but it was still nerve racking. The format itself was a struggle in the beginning as it seemed more rigid than the normal lesson plans I make. As we went on, the process became a lot easier, and manipulating English techniques to fit the format became a breeze.

I can't speak for my peers, but I never really had any problems with publishing or creating this work. I think it's work that needs to be shared. This information has been buried for too long to have my internal problems stop it from being shared with as many people as possible.