

YOUR OPER

PART 1: PLANNING YOUR OER

September 11, 2024
4:15–5:15pm, Zoom



YOUR OER Series

1

Planning *Your* OER

Wednesday, 9/11/24, 4:15-5:15, Zoom



2

Building *Your* OER

Wednesday, 9/18/24, 4:15-5:15, TLC/HyFlex

3

Publishing & Sharing *Your* OER

Wednesday, 9/11/24, 4:15-5:15, Zoom



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TODAY

- Introduction
- Defining & Using OER
- Reasons for Modifying & Building OER
- Identifying Your Project
- Making a Plan



INTRODUCTION



The big picture

Tinker Hatfield, *The Big Picture*. Hand-drawn digital art, 2002. [CC BY SA 4.0](https://creativecommons.org/licenses/by-sa/4.0/)



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DEFINING & USING OER

OER

Open Educational Resources

ZTC

Zero Textbook Cost

LTC

Low Textbook Cost

“teaching and learning materials that are freely available online for everyone to use”

DEFINING & USING OER

UNESCO's definition:

“ Open Educational Resources (OER) are learning, teaching and research materials in any format and medium that reside in the **public domain** or are under **copyright** that have been released under an **open license**, that permit **no-cost access, re-use, re-purpose, adaptation** and **redistribution by others.** ”

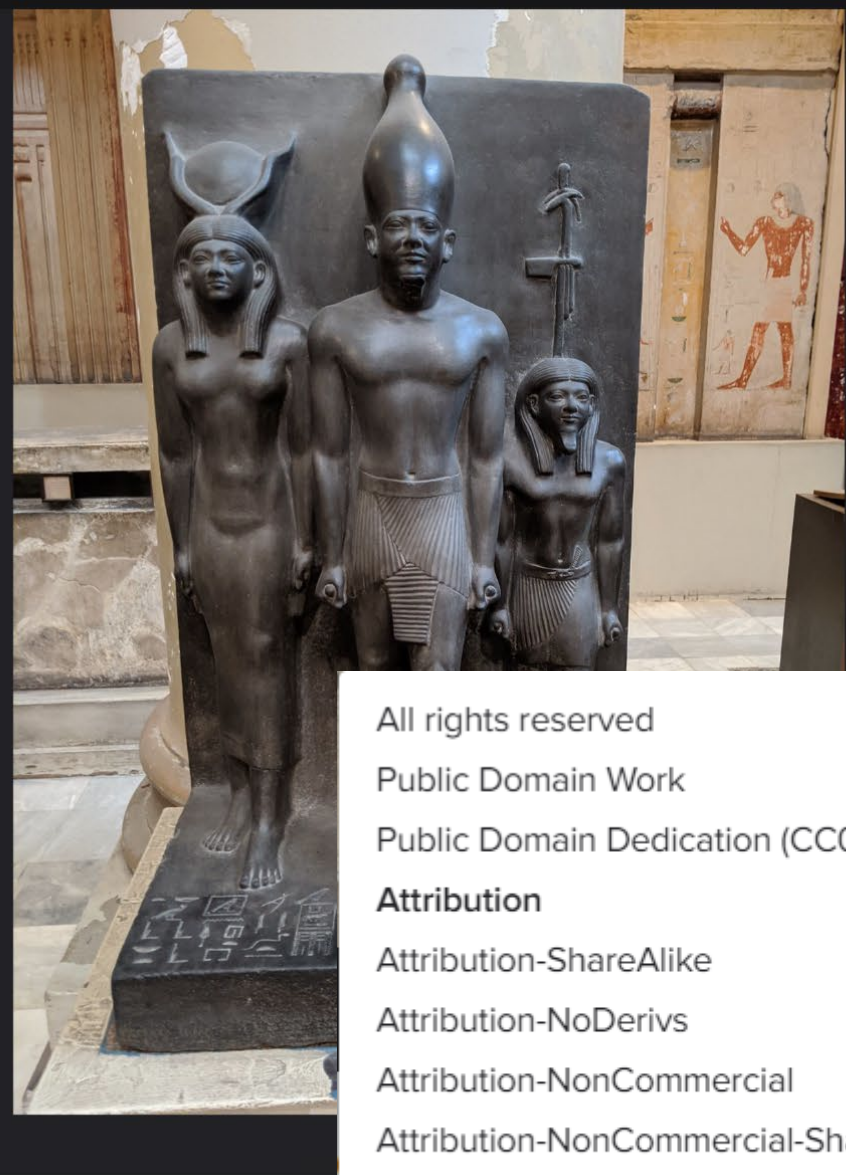


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Cerise Myers

Menkaure between Hathor and the personification of the nome of Thebes

Menkaure between Hathor and the personification of the nome of Thebes. Schist, 4th Dynasty. Egyptian Museum, Cairo. (Photo: Dr. Cerise Myers, CC BY)

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FINDING OER

Introduction to OER Search

Xochitl Tirado & Cerise Myers

[Intro to
OER
Search
slides](#)



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3 Places to Start

- [ASCCC-OERI](#) (→ Resources → Curated OER Collections)
- [OpenStax](#)
- [LibreTexts](#)

WHY MODIFY & BUILD OVER?

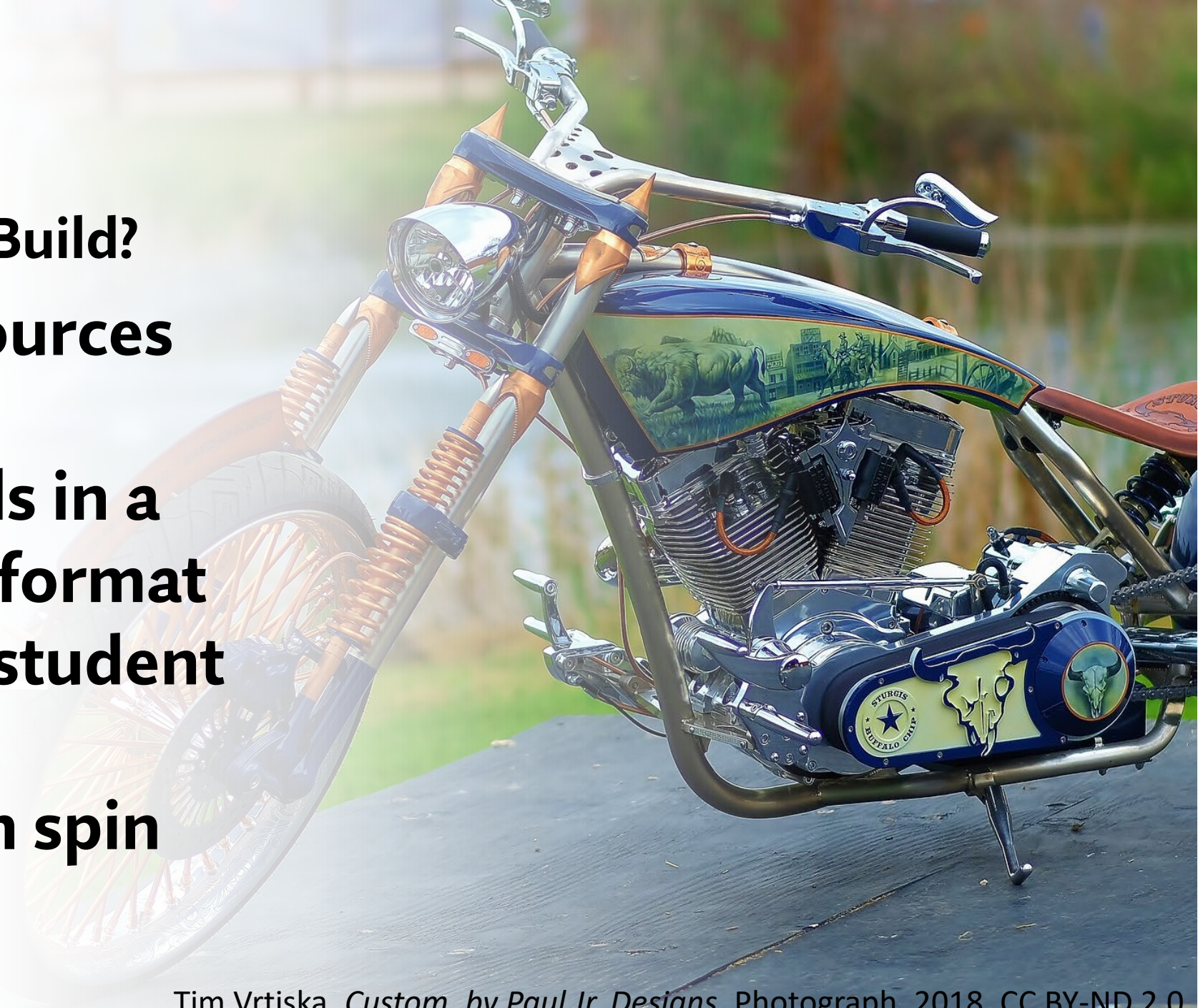


Tim Vrtiska, [Custom, by Paul Jr. Designs](#). Photograph, 2018. [CC BY-ND 2.0](#)



WHY Modify & Build?

1. Sufficient resources don't exist
2. Want materials in a specific place/format
3. Want greater student relevance
4. Give your own spin



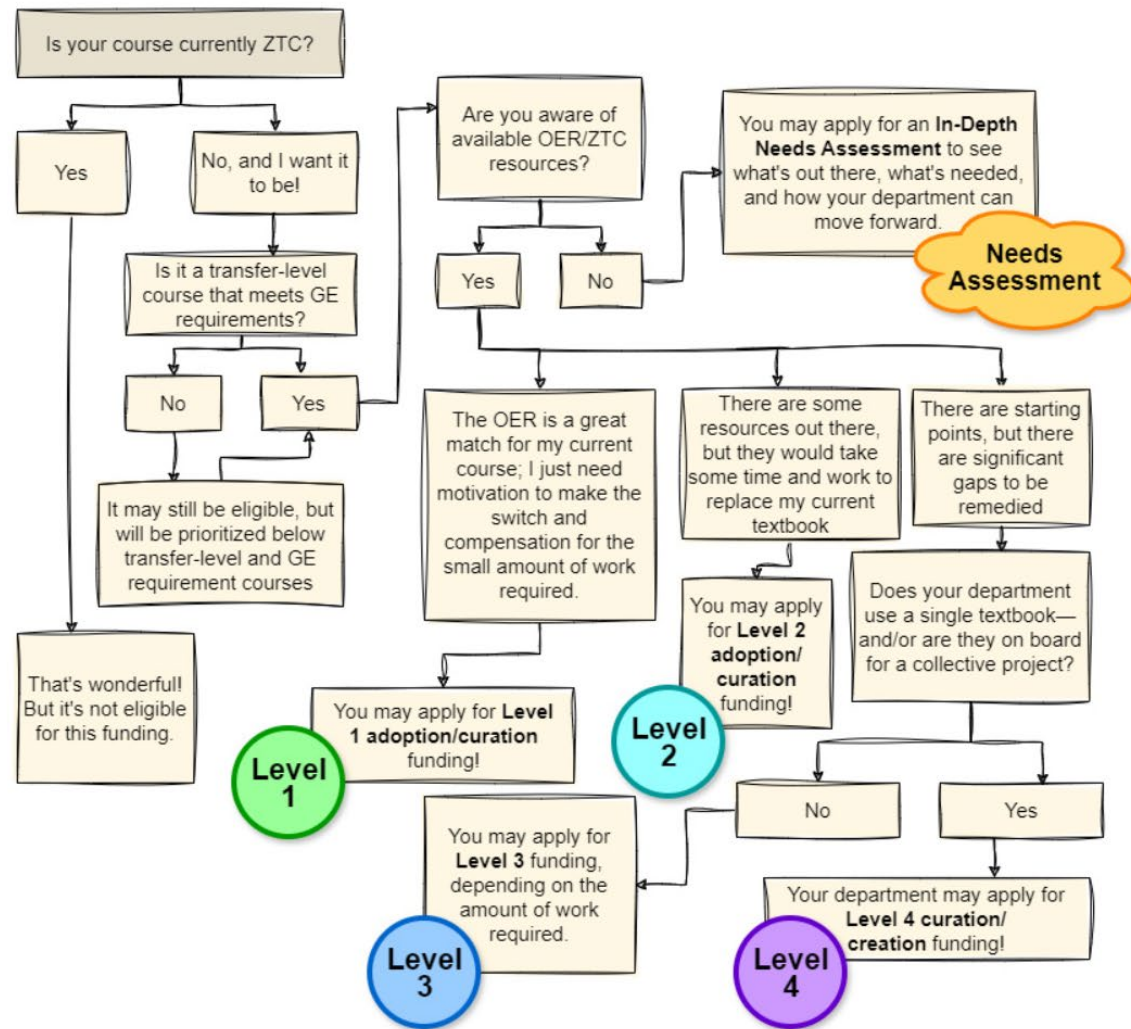
YOUR reasons

define YOUR project



+ OER Adoption/Development Projects

WHICH project should I choose?



[Funding at imperial.edu/oer](https://imperial.edu/oer)

Apply for the next cohort of online PD

Apply for Special Projects Funding

Please note: because the application requires a file upload for Level 3 &

YOUR reasons define YOUR project

- **WHY** do it?
- **WHO** is it for?
- **WHAT** is it?
- **WHERE** will it live?
- **HOW** will it get there?



MAKE A PLAN

PLANNING

Mike Cohen

([CreditScoreGeek.com](https://creditscoregeek.com)),

[Planning](#). 2018. [CC BY 2.0](#).



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Make a PLAN

- **Deadlines**
- **Work to be done**
- **Who does what**
- **Formatting and platform(s)**



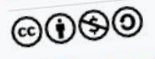
PLAN



BEHIND THE CURTAIN...

Introduction to Art History I (Myers)

[PDF](#) [Downloads](#) [Submit Adoption Report](#) [Peer Review](#) [Donate](#)



Cerise Myers, Ellen C. Caldwell, Alice J. Taylor, Margaret Phelps & Lisa Socio
ASCCC Open Educational Resources Initiative (OERI)

This textbook, designed specifically for C-ID ARTH 110 and produced by a team of art historians working within the CCC system, curates scholarly resources into a coherent textbook with chapter introductions, a comprehensive glossary, and explanatory editors' notes. Throughout, it acknowledges and explores the historiography of art history and brings in global connections to provide a broader, more diverse, and more inclusive survey of art history from the Paleolithic through Gothic periods. (2022)

[Full textbook \[PDF download\]](#) | [Chapters 1-7 \[PDF\]](#) | [Chapters 8-12 \[PDF\]](#) | [Chapters 13-17 \[PDF\]](#)



Front Matter



1: Textbook Introduction



2: Introduction to Art History and Art Historical Analysis



3: The Visual Elements and Principles of Composition



5: Art of the Stone Age



The Ancient Near East



7: Ancient Egypt



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3. Action Plan

Task	Team member(s)	Deadline
Importing resource from Pressbooks to Libretext	Myers	31-May
Paperwork and Project Facilitator meeting complete	Team	11-Jun
Initial read-through and meeting	Team	5-Jul
Introductions and flow for Chapters 1-6	Taylor, Phelps	16-Aug
Supplemental material 1 & 2	Caldwell, Soccio	16-Aug
Editing and formatting of Chapters 1-6 & Supplements 1 & 2	Myers	12-Oct
Introductions and flow for Chapters 7-14	Taylor, Phelps	12-Oct
Supplemental material 3	Caldwell, Soccio	13-Dec
Editing and formatting of Chapters 7-14 & Supplement 3	Myers	13-Dec
Introductions and flow for Chapters 15-17	Taylor, Phelps	13-Dec
Supplemental material 4	Caldwell, Soccio	10-Jan
Editing and formatting of Chapters 15-17 & Supplement 4	Myers	14-Feb
Final citations/permissions check and submission to reviewers	Team	14-Mar
Review due	ASCCC-OERI	10-May
Final product due	Team	

THE CURTAIN...



CLIP TAIN

Team Member	Chapter	Topic	Task	Hours Budgeted	Quarter	Due Date	Status	Name	Assigned Hrs	Budgeted H
Cerise	N/A	N/A	Importing and formatting resource from Pressbooks to Libretxts	10						
Alice	I	Introduction	Introduction collaboration, brainstorming, and writing	5	1	8/16/2021	Done	Alice		
Ellen	I	Introduction	Introduction collaboration, brainstorming, and writing	5	1	8/16/2021	Done	Cerise		
Cerise	I	Introduction	Introduction collaboration, brainstorming, and writing	5	1	8/16/2021	Done	Ellen		49
Lisa	I	Introduction	Introduction collaboration, brainstorming, and writing	5	1	8/16/2021	Done	Lisa		81
Meg	I	Introduction	Introduction collaboration, brainstorming, and writing	5	1	8/16/2021	Done	Meg		95
Ellen	I	Introduction	Introduction collaboration, brainstorming, and writing	5	1	8/16/2021	Done	Total		21
Cerise	I	Introduction	Introduction final draft	5	1	8/16/2021	Done	Total		21
Alice	5	Stone Age	Introduction finalized in Libretxts	5	1	8/16/2021	Done			267
Ellen	5	Stone Age	Chapter 4 Collaboration, brainstorming, expansion, and writing	2	1	8/16/2021	Done			
Cerise	5	Stone Age	Chapter 4 Collaboration, brainstorming, expansion, and writing	2	1	8/16/2021	Done			
Lisa	5	Stone Age	Chapter 4 Collaboration, brainstorming, expansion, and writing	2	1	8/16/2021	Done			
Ellen	5	Stone Age	Chapter 4 Collaboration, brainstorming, expansion, and writing	6	1	8/16/2021	Done			
Ellen	6	Ancient Near East	Chapter 4 Collaboration, brainstorming, expansion, and writing	3	1	8/16/2021	Done			
Ellen	7	Egypt	Chapter 5 introduction and additions draft written	2	1	8/16/2021	Done			
Alice	8	Ancient Aegean	Chapter 6 introduction and additions draft written	6	2	9/24/2021	Done			
Alice	12	Late Antiquity	Chapter 7 introduction and additions draft written	6	2	9/24/2021	Done			
Alice	6	Ancient Near East	Chapter introduction and additions draft written	6	2	9/24/2021	Done			
Alice	7	Egypt	Chapter 5 introduction and additions first edit	6	2	9/24/2021	Done			
Ellen	8	Ancient Aegean	Chapter 6 introduction and additions first edit	2	2	10/1/2021	Done			
Cerise	12	Late Antiquity	Chapter 7 introduction and additions first edit	2	2	10/1/2021	Done			
Cerise	2	Intro to Art History & Art Historical Analysis	Chapter introduction and additions first edit	2	2	10/1/2021	Done			
Ellen	3	Visual Elements & Principles of Composition	Chapter 1 introduction and additions draft written	2	2	10/1/2021	Done			
Alice	4	Art of the Americas	Chapter 2 introduction and additions draft written	3	2	10/1/2021	Done			
Ellen	4	Art of the Americas	Chapter introduction and additions draft written	3	3	10/1/2021	Done			
Alice	2	Intro to Art History & Art Historical Analysis	Chapter introduction and additions first edit	3	3	10/1/2021	Done			
Cerise	3	Visual Elements & Principles of Composition	Chapter 1 introduction and additions first edit	6	4	10/1/2021	Done			
Cerise	2	Intro to Art History & Art Historical Analysis	Chapter 2 introduction and additions first edit	2	4	10/1/2021	Done			
Cerise	3	Formal Elements & Principles of Composition	Chapter 2 final edit and upload to Libretxts	2	3	10/1/2021	Done			
Cerise	4	Art of the Americas	Chapter 3 final edit and upload to Libretxts	2	3	10/1/2021	Done			
Cerise	5	Art of the Stone Age	Chapter final edit and upload to Libretxts	2	3	10/12/2021	Done			
Cerise	6	Art of the Ancient Near East	Chapter 5 final edit and upload to Libretxts	2	3	10/12/2021	Done			
Cerise	7	Ancient Egypt	Chapter 6 final edit and upload to Libretxts	3	4	10/12/2021	Done			
Cerise	8	Ancient Aegean	Chapter 7 final edit and upload to Libretxts	3	2	10/12/2021	Done			
Meg	12	Late Antiquity	Chapter 8 final edit and upload to Libretxts	3	2	10/12/2021	Done			
Meg	1	Textbook Introduction	Chapter final edit and upload to Libretxts	3	2	10/12/2021	Done			
Meg	2	Intro to Art History & Art Historical Analysis	Chapter 2 second edit	3	2	10/12/2021	Done			
Meg	3	Visual Elements & Principles of Composition	Chapter 1 second edit	3	2	10/12/2021	Done			
Meg	4	Art of the Americas	Chapter 3 second edit	1	3	10/14/2021	Done			
Meg	6	Ancient Near East	Chapter second edit	1	3	10/14/2021	Done			
Meg	7	Egypt	Chapter 5 second edit	1	3	10/14/2021	Done			
Meg	8	Ancient Aegean	Chapter 6 second edit	1	3	10/14/2021	Done			
Meg	12	Late Antiquity	Chapter 7 second edit	1	4	10/14/2021	Done			
Meg	5	Art of the Stone Age	Chapter 12 second edit	1	2	10/14/2021	Done			
Lisa	1	Double check sections	Chapter second edit	1	2	10/14/2021	Done			

Drafting & Editing Process Document

1	Textbook introduction
2	Introduction to Art History and Art Historical Analysis
3	The Visual Elements & Principles of Composition
4	Ancient Americas (Native Arts of the Americas Before 1300 / Introduction and
5	Art of the Stone Age
6	Ancient Near East
7	Ancient Egypt
8	Ancient Aegean
9	Ancient Greece
10	The Etruscans
11	Ancient Rome
12	Late Antiquity and the "Barbarian" West
13	Early Medieval: the Reorganization of the Roman World & the Rise of Islam
14	Middle Medieval: Contested Empires, Christian and Islamic
15	Late Medieval: Reorganization of the East
16	Gothic / Conclusion ("Looking back to look ahead")

+ New

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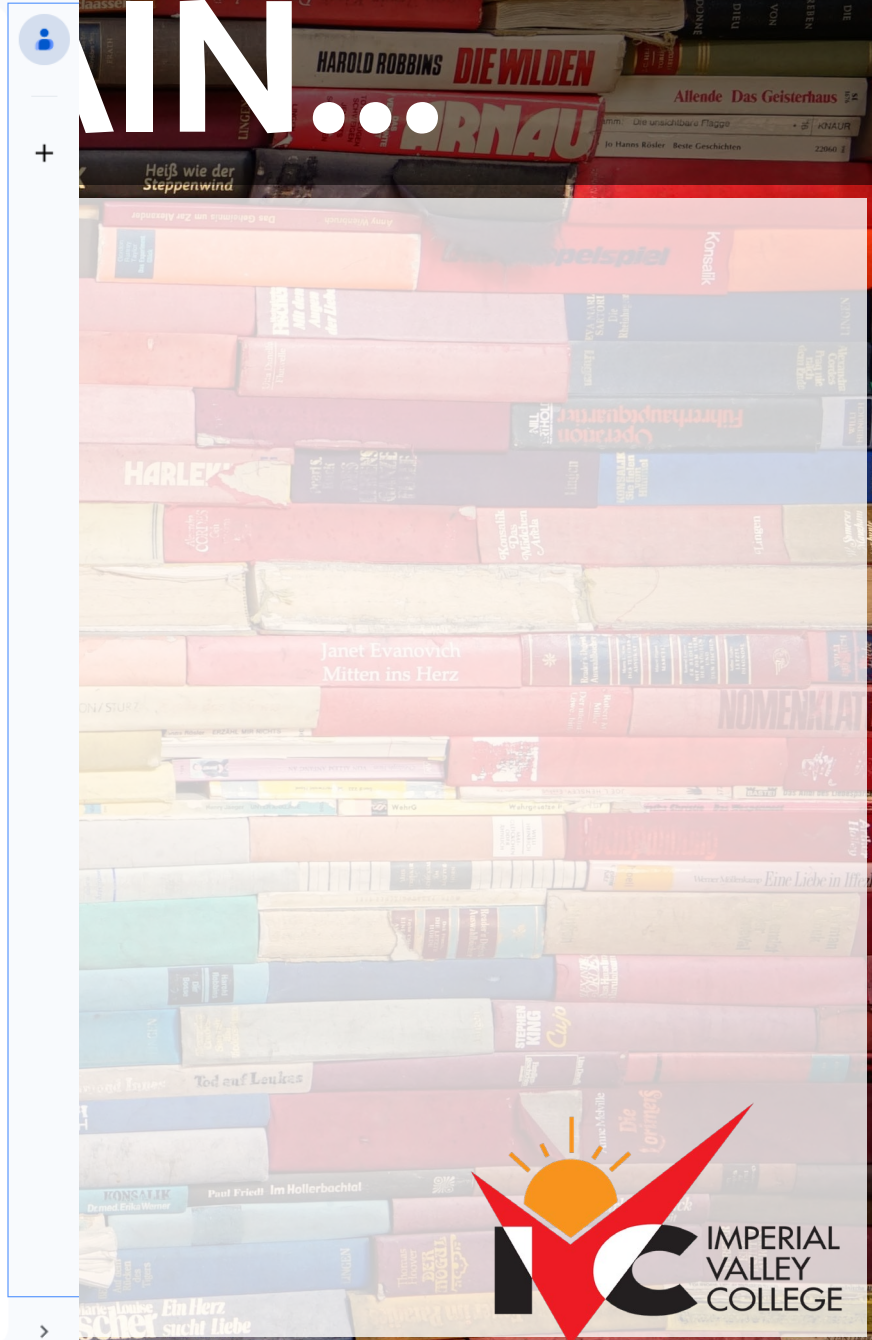
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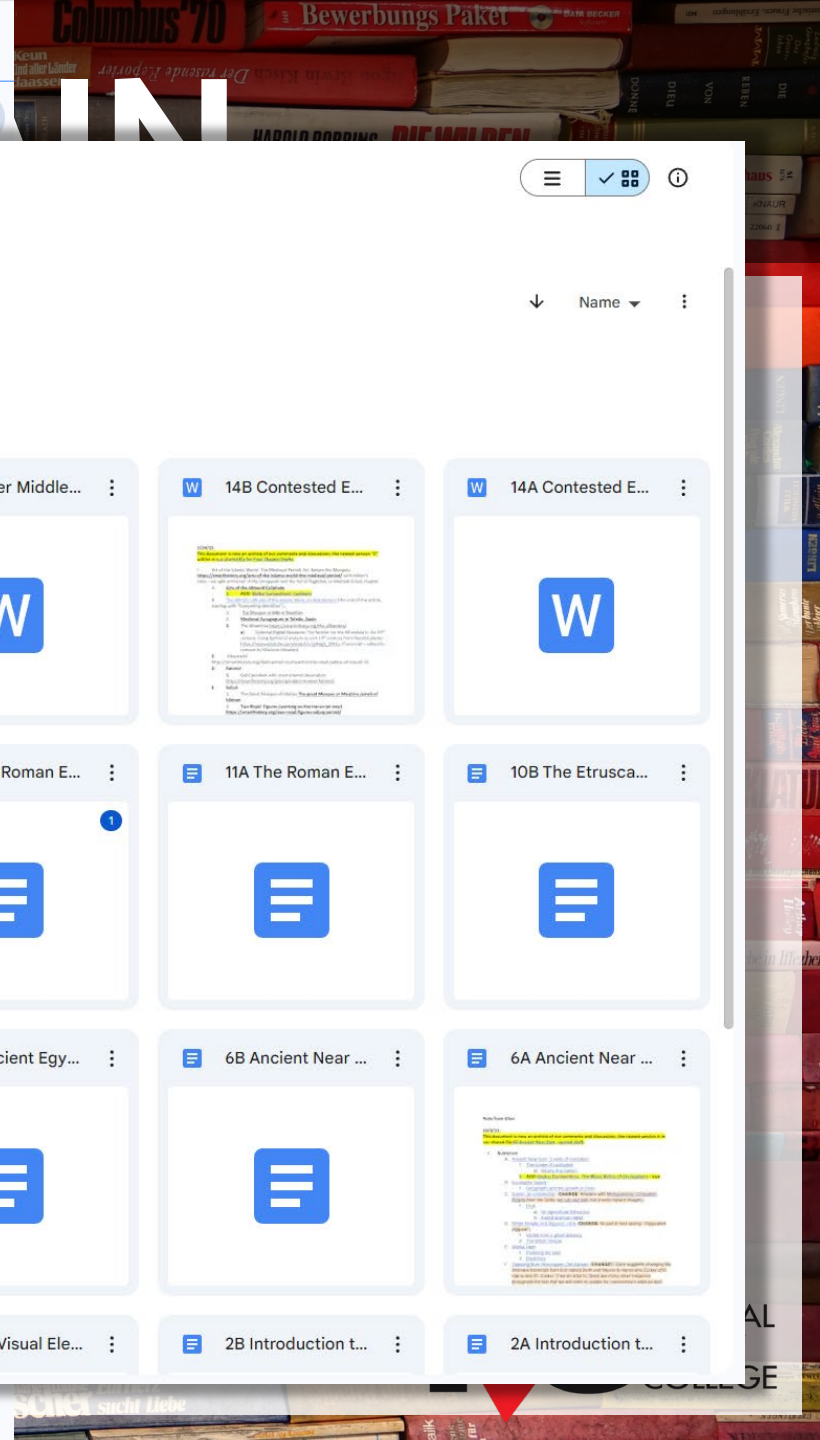
Folders

- 5. Alice Suggestion...
- 4. Meg and Ellen - ...
- 2. Working Chapter ...
- 1. Meeting Notes

Files

- Updated Action Plan
- Textbook additions
- Sample Textbook F...
- Quick Style Guide ...
- Proposal with upda...
- Notes for captions
- Glossary
- Drafting & Editing P...
- Chapter Template
- ART 100 OER Textb...
- Alice's proposal to ...
- Alice's monuments ...





+ New

My Drive > RFP III OER Textbook Pro... > 2. Working Chapter Dra...

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Type People Modified

Folders

1. Final Chapter ...

Files

Medieval Chapte...	Late Antique to r...	Late Antique Out...	16A Gothic and ...	15C Later Middle...	15A Later Middle...	14B Contested E...	14A Contested E...
13C Early Mediev...	13B Early Medieval	13A Early Medieval	12B Late Antique...	12A Late Antique...	11B The Roman E...	11A The Roman E...	10B The Etrusca...
10A The Etrusca...	9AB Ancient Gre...	8B - Ancient Aeg...	8A - Ancient Aeg...	7B - Ancient Egy...	7A - Ancient Egy...	6B Ancient Near ...	6A Ancient Near ...
5B. Chapter 4-Ar...	5A. Chapter 5-Ar...	4B Art of the An...	4A Art of the An...	3B The Visual Ele...	3A The Visual Ele...	2B Introduction t...	2A Introduction t...

From Cerise's email, 9/22, archived here for easy retrievability

- **First draft written**

- These deadlines are most important
- If it looks like you're going to miss one, try to give the team a heads-up, since we're working with tight windows (and can also help each other!)

- **First edit**

- As soon as a first draft goes up, the team is welcome to jump in with edits/comments/additions (please use "suggestion" mode)
- The first edit deadline is just one week after the written draft deadline, so at least the assigned first editor should have edits in by then (and I, Cerise, will plan to as well)

- **Second edit**

- Once the first edits deadline passes, the chapter author will put a note at the top of the original (Chapter #A, e.g. 5A, Ancient Near East) that it is now an archive of the conversation
- In the duplicated file, now Chapter #B (e.g. 5B, Ancient Near East), the author will accept or reject the changes and make any additions
- This is a chance for the second editor (I think always Meg) to give a read-through for student-centered and -intelligible language (she can also weigh in starting with the first edit!) (editors should continue to use "suggestion mode")
- If the rest of the team (the non-first-edit-ors) missed the first edit window, they can chime in here, too
- The author may continue to accept/reject changes throughout this stage

- **Final edit and captions check**

- After the second edit deadline, Cerise will put an archive notification at the top of version B and will duplicate it as version C
- This is the final version that will be uploaded to LibreTexts, following the confirmation and double-checking of the captions (and any final refinements)

- Updates to TOC from LibreTexts [including link to LibreTexts chapter]; remember to check the [Textbook Updates document](#)
- Introduction [Title]
 - A. Opening "story," with its own catchy heading [H1]
 - B. Historiography (Writing History) [H1]
 1. Keep it SHORT! Most pressing things—aim for >500 words
 - a) Possible inclusion: periods covered
 - b) Possible inclusion: terminology (including anything problematic)
 - C. Chapter Overview [H1]
 1. Brief introduction; may include relevant historical context [H2]
 2. Objects overview [H2] that leads into bulleted list of learning objectives with the segue, "By the time you finish reading this chapter on _____, you should be able to:"
 3. By the time you finish... [learning objectives][H3]
 - D. Want to know more? (Optional resources with accessible, free links) [H2] "Here are some additional resources you can explore to further your understanding of the art discussed in this chapter." [normal]
- New vocabulary words introduced [for our records, not a chapter inclusion]

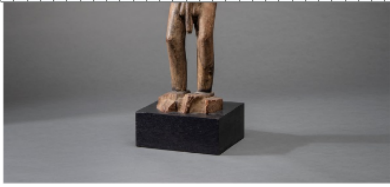
Caption Template:

Artwork: Title (or description), date. Medium, dimensions [if known]. Current location/museum.
(Photo: image source/author [linked], license)

Please note! If you wish to include new images, confirm that they are openly licensed and include full information about where you accessed them/permissions given.

Notes boxes

- Editors' Note
- Optional Online Resource(s): Object/theme
 - No figure number; include URL of video, e.g. "The British Museum, "The oldest portrait in the British Museum (probably) | Curator's Corner S2 Ep 1" <https://youtu.be/bMZWsm687MY>"
- [CM note to self] Block




<<Insert image: Standing figure holding object above head, Dogon peoples, Mali, Bandiagara escarpment, 19th–early 20th century. Carved wood. Gift of Valerie Franklin. 2019.27. San Diego Museum of Art.>>

The figure has an elongated wooden torso, slightly-bent, similarly tubular legs, and a right arm that stretches bonelessly up to steady an object balanced atop his head. His **abstracted** features include a pointy beard and prominent male genitalia, but pronounced breasts add what [Guest Curator Dr. Denise Rogers](#) calls “a female element to the overall male characteristics in the figure.” She adds that Dogon sculpture often visually references **intersex** qualities associated with *Nommo*. *Nommo*, [according to the museum’s Curator of South Asian and Islamic Art, Dr. Ladan Akbarnia](#), are “eight sacred primordial ancestors of humankind.” In the Dogon foundation story, she explains, one of these eight is a blacksmith, who, by stealing fire from the supreme creator, Amma, and bringing it to earth, is the source of all life here. Akbarnia writes that in Dogon culture, “Blacksmiths are revered for their power to use and transform earth, fire, and water. Their expertise in these materials enables them to produce everyday as well as ritual objects, and to oversee ritual ceremonies.” These ritual objects they create are not separate from those ceremonies, nor are they simply **aesthetic** objects for display. As manifestations of sacred spirits, with the ability to act as what Rogers calls “a conduit between the heavenly and earthly realms,” they contain immense power and are treated accordingly.

As the museum label makes clear, [this figure’s specific identity and purpose is unconfirmed](#), although Akbarnia points out that the lines carved into its torso “recall geometric patterns in scars adorning male and female Dogon sculptures” and that “raised arms are believed to channel prayer.” It is unclear what the figure holds above his head; it resembles a drum or stool, but has not been definitively identified. Unlike the majority of objects in the museum’s collection, which predominantly features European and American art, the sculpture’s label lacks either an artist or a specific date. It was created across the globe in present-day Mali, where the Dogon “have maintained their heritage, religious traditions, and diverse languages over time,” as Akbarnia puts it. However, she continues, Dogon culture “also embodies the **syncretism** of coexistence with and conversion to other faiths, such as Christianity and Islam, the predominant religion of Mali.” (Learn more about the Islamic [Great Mosque of Djenné](#).)


The presentation of this Dogon sculpture also introduces complex discussions around museum display practices and context, particularly in regards to African art. Historically, museums have not always labeled art from Africa correctly, nor fully. Sometimes this has to do with the provenance of the item, and a lack of information or documentation about the art before it arrived at the museum. (This gets even more complicated if the object was originally looted, stolen, or coming to the museum illegally.) Other times, art has not always been researched as fully as possible before being displayed at a museum. And although this can happen with art from anywhere, there has been a problematic history of African art being labeled as an “unknown” or by an “unknown” artist, when the artist’s name or more information about the artwork could have been found. (Read Elizabeth Bigham’s [fascinating article](#) about how Malian

them without permission. I have a message in to the museum inquiring about using either it or this photo that they’ve published online. The caption here is theirs; I haven’t updated it.

 Alice Taylor
Oct 9, 2021


I wonder if an exhibition photograph might be more effective? I love your description of the whole gallery.

Comments above copied from original document

 Cerise Myers
Oct 11, 2021

When I updated this, it seems to have deleted your comment, Ellen! I liked it and have made the change.

Comments above copied from original document

 Ellen C. Caldwell
Oct 11, 2021

I think there is an additional paragraph that could be added here to complicate things a bit further...

This could include information and context about how African art is often not labeled fully (or documented fully before arriving at a museum, or researched fully -- the article about Seydou Keita’s photographs being labeled as “unknown” speaks to this and dives into this history). There are likely (or at least might be) living Dogon artists and people who could answer some of these questions about the sculpture’s identity, what the figure is holding, etc. Did the museum research this? And information about displaying in this “mysterious” and decontextualized way is often reserved for art outside of the “West.”

I really like the intro, but I feel like it needs to be complicated since it is about displaying African art in an American museum and in a “Western” context.



LIBRETEXT

2.0: Chapter Introduction

- PDF
- Downloads
- Submit Adoption Report
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Introduction: A Dogon Figure and the In-Between

In the summer of 2021, the San Diego Museum of Art opened a new exhibition that starred a single object. In the center of a small gallery with its walls painted a velvety midnight blue, the wooden sculpture, protected by a clear plexiglass case, seemed to glow under the dramatic overhead lighting. Visitors spoke in whispers, intensifying the chapel-like sense of the space. And if the presentation lent the artwork a sense of mystery, the wall label did little to dispel it: the sculpture was simply titled "Standing figure holding object above head," a wooden carving by the Dogon peoples of Mali, Africa.

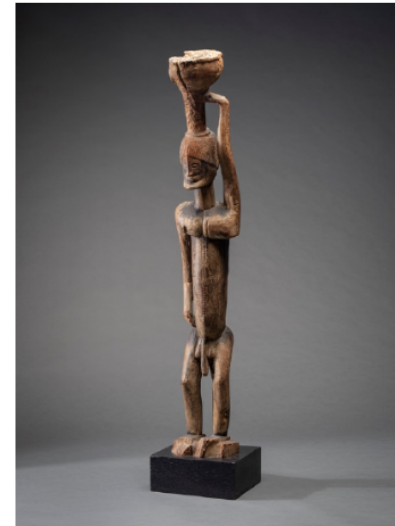


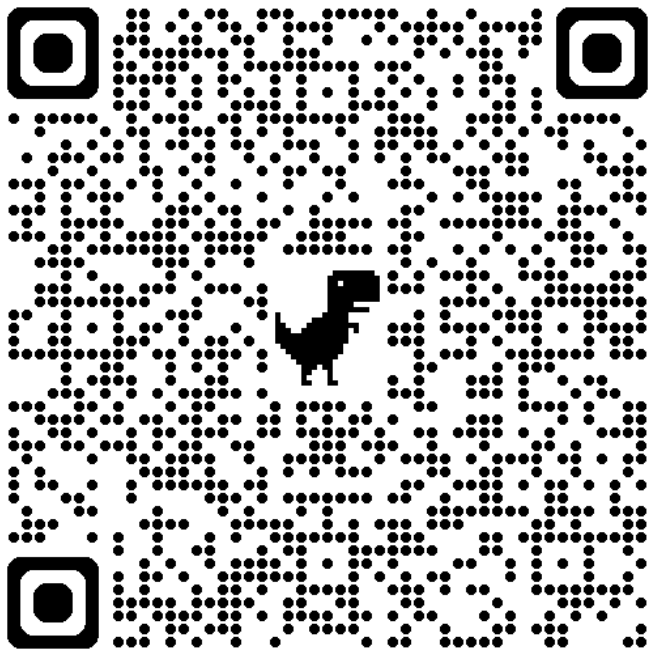
Figure 2.0.1: Standing Figure Holding Object Above Head, Wood, 19th century; The San Diego Museum of Art: Gift of Valerie Franklin. www.sdmart.org. (Photo: [San Diego Museum of Art](https://www.sdmart.org), used by permission)

The figure has an elongated wooden torso; slightly-bent, similarly tubular legs; and a right arm that stretches bonelessly up to steady an object balanced atop his head. His abstracted features include a pointy beard and prominent male genitalia, but pronounced breasts add what [Guest Curator Dr. Denise Rogers](#) calls "a female element to the overall male characteristics in the figure." She adds that Dogon sculpture often visually references intersex qualities associated with *Nommo*, who, according to the museum's [Curator of South Asian and Islamic Art, Dr. Ladan Akbarnia](#), are "eight sacred primordial ancestors of humankind." In the Dogon foundation story, she explains, one of these eight is a blacksmith, who, by stealing fire from the supreme creator, Amma, and bringing it to earth, is the source of all life here. Akbarnia writes that in Dogon culture, "Blacksmiths are revered for their power to use and transform earth, fire, and water. Their expertise in these materials enables them to produce everyday as well as ritual objects, and to oversee ritual ceremonies." These ritual objects they create are not separate from those ceremonies, nor are they simply aesthetic objects for display. As manifestations of sacred spirits, with the ability to act as what Rogers calls "a conduit between the

- Table of contents
- 1. Introduction: A Dogon Figure and the In-Between
- 2. Historiography (Writing History)
 - 2.1. Art Historical Periods and Naming
- 3. Chapter Overview
 - 3.1. By the time you finish reading this chapter introducing art history and art historical analysis, you should be able to:
 - 3.2. Want to know more?

LIBRETEXTS

Registration guide



Register for a LibreOne Instructor Account

1. Go to one.libretexts.org/register and enter your **email address and password**, then click “Create account” button

A screenshot of the LibreTexts registration page. At the top, the LibreTexts logo is displayed. Below it, the heading reads "Register for a LibreOne Account" with a subtext: "LibreOne allows you to access all LibreTexts applications with just one login." The form includes an "Email" field with the placeholder "you@organization.edu", a "Password" field with a "Too short" warning, and a "Create account" button. To the right, there are options to "Continue with Google" and "Continue with Microsoft". At the bottom, there are links for "Sign in", "Forgot your password?", and "Reset password".

2. Enter the six-digit **confirmation code** sent to your email

A screenshot of the confirmation code input page. It features a "Confirmation Code" field with the value "123456" entered. Below the field is a blue "Continue" button. A small note at the bottom says "Thanks for helping to keep our community safe!"

3. Answer questions about your preferred first and last name, then select “I’m an instructor” button

A screenshot of the user selection page. The heading is "What kind of user are you?" with a subtext: "(Don't worry, you can change this later.)". There are two blue buttons: "I'm a Student or other Reader" and "I'm an Instructor". A small note at the bottom says "If you're a Teaching/Research Assistant or otherwise working with an instructor, you can also use the instructor option."

4. Select your institution (Imperial Valley College) and time zone, which completes your registration. To verify your instructor status to access educator-only services, click “Continue to Instructor Verification” button, then “Start Verification Request” button.

A screenshot of the registration completion page. The heading is "Registration Complete!" with a subtext: "Thanks for sticking with us. Now, let's get you on your way." Below this, there is a message: "You can now use LibreOne to complete your instructor verification. This will allow LibreTexts to give you advanced access to services reserved for educators only." At the bottom, there is a blue button labeled "Continue to Instructor Verification".

If you're feeling
overwhelmed,
remember...

*You are not
alone*



imperial.edu/OER



Thank you! Questions?

cerise.myers@imperial.edu

760.355.6286