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Open Publishing Student Research Projects: A Conversation and Reflection

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Abstract

This reflective article describes an initiative that created a publicly accessible e-book comprised of digital media (podcast, video, web essay) research assignments produced by Bachelor of Education students at a Canadian university. A teacher-education instructor and a learning specialist designed and undertook the project collaboratively. The article is written as a conversation that moves between our two perspectives on the project. We share the project as an innovative model that encourages students, particularly suited for those in professional programs or graduate studies, to produce assignments that contribute to the scholarly body of knowledge on a given subject.

Introduction

The pain and exhaustion of the COVID-19 pandemic, as it dragged into 2022, now seems like a distant memory for many people. However, a few years later, it was widely recognized that it significantly enhanced the prevalence of online learning and the use of technology in education. This article recalls the winter of 2022, when, in Ontario, another lockdown was instituted, and students of all ages once again opened their laptops to pursue their education online. Here, we use a conversation style to reflect upon our collaboration amidst that context. As a faculty instructor and a learning specialist at the same university, we came together in the desire to do something different, interesting, and meaningful with the students in a Bachelor of Education *Classroom Practice* course. We wanted a final assignment to help students develop new skills that they could get excited about, enabling them to share their knowledge with each other and the world. Following a literature review, our article alternates between our two perspectives and experiences with the assignment, ultimately highlighting the project medium of an open student-authored textbook, incorporating diverse media platforms that we believe remain relevant for in-person or online learning that are well beyond the pandemic context.

Open Pedagogy to Enhance Student Motivation

Jhiangiani and Derosa (2017) describe open pedagogy "as an access-oriented commitment to learner-driven education AND as a process of designing architectures and using tools for learning that enable students to shape the public knowledge commons of which they are a part." One such tool is what Wiley and Hilton (2018) describe as 'renewable assignments'— tasks in which students openly publish their assignments, so that they become valuable to a disciplinary community, members of which can then apply and adapt the work further in their practices or scholarships. By enabling students to create new knowledge that becomes publicly accessible, the goal is to empower them as "public contributors of ideas" within their field, while also building transferable skills related to digital literacy and technology (Katz & Van Allen, 2020). Friend (2024) asserts that student-created open textbooks enable students to build their sense of authority, agency, and credibility by embarking on purposeful scholarship through the much-needed opportunity "to practice disciplinary membership on their terms and with guidance from instructors" (p. 36). In their collaboration (also in teacher education) to develop an open student-created collection of unit plans, Katz and Van Allen (2020) emphasize the importance of students being able to make informed decisions of whether they want their assignment to be included in an open collection, recognizing that there is a certain level of risk involved, and that students will have varying privacy preferences. The online nature of open e-books creates opportunities for further innovation to expand beyond typical text-based chapters to include mixed media and even interactive technology within the e-book. They could include podcasts, for instance, which have been recognized as a medium by which students can become constructors of knowledge, while also facilitating the development of ICT skills, and, when used as a group project, social skills through collaboration on a creative project (McGarr, 2009). Similar outcomes have been identified in the research on student video creation, showing that projects involving video creation led to deep learning and enjoyment, as well as increased motivation and engagement (Hawley & Allen, 2018).

Keller's ARCS model (2000) indicates that there are four conditions to be met for a person to be fully motivated: attention (A), relevance (R), confidence (C), and satisfaction (S). To gain the student's attention, the lesson or task should stimulate a deeper level of curiosity and break from the tedium of routine expectations. To be relevant, the student must understand the purpose and value of the assignment. Students must be sufficiently supported through clear communication and instruction so that they are confident in their ability to succeed and meet, or exceed, expectations. Students must feel satisfied that their efforts and achievements are appropriately recognized and rewarded. Teacher candidates are students who are training to become teachers; thus, they are learning about, while also experiencing, the teaching and learning process. The concepts taught in the Classroom Practice course described here, therefore, had relevance for both their future careers and their current educational experiences. One concept covered in the course was agentic engagement, which Reeve and Shin (2020) describe as students actively contributing to their learning by drawing on their personal motivation and self-efficacy, which respond to the instructor's desired learning outcomes, as well as the students' objectives and interests. Encompassing the four conditions of motivation in the ARCS model, it further emphasizes the role that student agency can play in shaping the learning process and the motivational benefits that can arise when they are given meaningful opportunities to influence instructional design (Reeve et al., 2022).

Gibson (1979) defined affordances as opportunities or actions that are created by an environment, with both objective and subjective properties. Norman (2002; 2013) applied the concept in considering the design of technology, distinguishing between the perceived affordances that the user identifies and the physical affordances that the technology generates for all users. Constraints, by contrast, are the restrictions imposed on the ways the user can interact with the technology (Norman, 2002). This project aims to utilize the affordances of technology to enable student agency and voice on a large scale, while managing the constraints created by the technology, as well as time, within a nine-week course. The following reflection describes our experiences in designing an assignment that aimed to enhance student motivation and create opportunities for agentic engagement through an innovative, open-access assignment within a teacher education course.

Reflection

Catherine

As I began a new position, I was eager to get creative and share my enthusiasm for teaching and learning about education with first-year teacher candidates again. This was complicated, as so many things were, by the COVID-19 pandemic. Most courses in the Bachelor of Education program—and all of mine, which had approximately 200 students per section—were entirely online during the 2021–2022 academic year. My *Classroom Practice* course, a program requirement for all first-year teacher candidates, began in January 2022 amidst the fourth lockdown in Ontario. There was a palpable feeling of despair, as nobody had the strength to push through another semester of online learning, alongside kids homeschooling and without access to friends, family, and other support systems. Additionally, many of my students and their immediate families became ill with COVID-19 themselves during the Omicron wave.

On the first day of the course, I explained my intentions. Our course objectives remained "to expose teacher candidates to a wide variety of strategies and concepts that they can utilize to realize their teaching philosophy through classroom practice" (Vanner, 2022b, p. 1). However, I also shared my personal objectives for the values I wanted to bring, reflecting on the period of extreme uncertainty we were living through and learning from. They were a) exploration: I was there to initiate a journey in which we could investigate different classroom-practice strategies together; b) flexibility: we would adapt as much as needed to facilitate learning, while protecting our collective well-being; c) community: we were going to support and learn from each other; and d) complexity: we were tackling difficult subjects, without easy or straightforward answers. At the centre of it all, I put a final characteristic that I hoped to achieve through the course: joy. This may have been a big ask, especially under the circumstances, but I wanted us to actively try to find joy in our community, in our reflections, and in our learning.

I outline my goals to explain why I felt it was even more important *not to ask* students to write yet another essay for their final course assignment, striving for variety that would pique students' interest and sustain their attention (Keller, 2000). The following describes my partnership with Dave to design a group assignment that utilized a range of digital media to showcase student research, the results of which were published in an open-access e-book (Vanner, 2022a). A significant theme of the course was the connection between students' motivation for learning and pedagogical strategies centred on students' voices, which enabled them to exercise agency and create something of value beyond a grade. 'Product focus' is an aspect of student engagement achieved when students are assigned work in which the result is

meaningful to them (Bowen, 2003); the product or assignment here was designed to enhance meaning by expanding the accessibility of their work to each other and other educators, while also providing something that would boost their professional resumés. It further sought to stimulate their agentic engagement (Reeve & Shin, 2020) by creating space for students to consciously contribute to the learning process through a combination of structure and guidance with significant student choice.

While I have no background or experience in educational technology, I was aware that student-centred learning could be enhanced by using digital tools (Aguti et al., 2014; Ifenthaler, 2010; Vaz de Carvalho & Bauters, 2021). I wanted to use this medium to create an assignment that would serve as a vehicle by which students could share the knowledge and insights they gained through the course, combined with their lived experiences, not only with me but also with broader teaching communities. I envisioned student-created podcasts that could be openly shared with anyone; the problem was that I had no idea how to do that. Enter Dave, who swooped in to make everything possible.

Dave

As a learning specialist in the Office of Open Learning (OOL), part of my role is supporting online pedagogy by creating and using openly licensed materials. The OOL has been supporting faculty and staff in the creation of openly licensed materials for over 10 years, and this is the formal role with which I approached this project. When Catherine approached me about the project, it aligned well with some of the work we were already doing. We have been collaborating on projects with faculty-created and student-created content in the Pressbooks platform for several years, and it seemed an obvious choice for what she wanted to achieve.

Our project is ‘access-oriented,’ as the work is designed to be easily retrieved by other readers, publicly on the Internet, but also available for use by other learners in other classrooms free of charge. It is ‘learner-driven,’ in that students are creating the content of the e-book as a part of their contribution to Catherine’s class. This open pedagogy puts both the voice and responsibility for the project in the hands of the students, and, as such, offers different opportunities than a project that will be assigned by the faculty member and sent to the recycling bin, physically or digitally, at the end of the term. Part of my goal was to explore how we can transition from ‘disposable assignments’ that are only ever seen by an instructor to ‘renewable assignments’ that are shared with the wider community (Jhangiani & Deri, 2017; Wiley, 2013) in a sizable course. Large-enrollment classes, like Catherine’s, can face various challenges, including a lack of student interaction and a reliance on lectures for communicating information (Cheng et al., 2020). Catherine’s project was the perfect opportunity to explore some of the possibilities that I have seen in the field and to test out some theories, both how students can be supported logistically to work in groups at scale, but also how we can avoid the constraints that are often associated with open projects, where, while the platforms are ‘free,’ they are not free of extra work for the professor involved in the project (Hendricks et al., 2017).

The Plan

Catherine

After learning more about the process of creating podcasts as assignments and noting the recommendations to give students a variety of options (Stachoviak, 2021), I planned to provide them with a few different media options that they could use to describe their research related to a subject covered from the course, and its practical applications in Ontario K–8 classrooms, calling them digital-media assignments. The choices enabled agentic engagement (Reeve & Shin, 2020), by allowing students to reflect on and select the medium that best responded to their interests, skills, and learning goals. It was important that they could be shared openly, but also that they could choose to keep them private, visible only to the person marking them. I also wanted to offer a third option: to make it accessible to the other students in the class, but not the rest of the world. Given that students have varying privacy preferences, and because there is a degree of risk involved in increased online visibility (Katz & Van Allen, 2020), it was important to emphasize their ability to choose whichever option they were most comfortable with, without punitive consequences for declining the open option.

Teacher education is a space in which teacher candidates develop their initial teacher identities (Sumara & Luce-Kapler, 1996; Chong, 2011) through their experiences and relationships. Group projects that could be shared publicly, or with the rest of the class, prompted students to strengthen their teacher identity by sharing their perspectives with each other, and for those who took the public option, a broader educational community, enhancing what Friend (2024) referred to as their 'disciplinary membership.' The assignment enabled students to form more significant connections with one another by sharing their ideas and being vulnerable, thereby establishing them as educational scholars and moving beyond the status of teachers-in-training. It was also designed to deepen student motivation and engagement, interrelated concepts that enhance the value of learning as an end in itself, and additionally, lead to greater academic achievement (Saeed & Zyngier, 2012). Considering Keller's ARCS (2000) framework of motivation, this assignment directly targeted attention by giving students the choice of topic and medium; relevance, by creating something that could be useful for them in the future; confidence, by working in groups and choosing the degree to which the final product would be accessible; and satisfaction, by creating a final product that would contribute to a scholarly and professional conversation.

I needed to provide students with some technical advice and support, but having never created a podcast or anything like this, I was not able to provide that myself. I also had a hazy idea that copyright, licensing, and privacy issues would need to be navigated, but I had no experience in those areas. When I connected with Dave to ask for his advice on how to proceed, I was overwhelmed by the generosity of his support. He offered to provide tech support throughout the entire process and met with my students as a group to talk through the concept. He then made himself and his team of students available to troubleshoot any issues that arose in the weeks approaching the assignment deadline. He suggested Pressbook as a platform to host the assignments, and proposed pulling them together as an e-book. The plan was for Dave's team of students to create Pressbook chapter templates in Microsoft Word for a podcast, video, web essay, or H5P submission that the students could use to input the information into the HTML5 Package (H5P) is an insert that enables interactive content, such as quizzes (Moodle, 2024). Podcasts and videos can be no more than 15 minutes. Once submitted, I would send them to his

team to upload them onto Pressbook, while I marked them. We returned the final e-book to the students, with their digital-media assignments transformed into Pressbook chapters.

Dave

Time constraints were the first consideration in the design of the project. There were over 200 students in a classroom that was not, in any way, designed to teach them how to use technology effectively in a classroom, leaving us little time to train that many students to the level of technological proficiency required to work safely online. Given the topic and timeline, the plan for this project was to separate the technological aspects of the work from the content as much as possible. Our team created two tools that we hoped would enable students to navigate the course content without adding the complexity of logins, passwords, HTML fixes, and photo accessibility and licensing requirements. We created a template in Microsoft Word (Appendix 1) that would allow students to design their page using a familiar platform, along with some example pages in Pressbooks, giving them the ability to visualize what their pages could look like. The hope was to enable the students to focus on the work itself, while still getting a glimpse of the potential of online publishing. Pressbooks created the affordance of free, open publishing, but also a constraint because its complexity required some level of programming experience to be able to use it directly within the short timeframe of the course. To balance the affordance and these restrictions, the Word templates allowed students to easily insert their content, which my team then placed into the Pressbook platform.

It was the first time that I had used templates to run this kind of project. They were to serve both as a document that could be submitted to Catherine for grading and as an interface between the students and the e-book. We decided to use them primarily in the hope that the template could provide some of the just-in-time help that we thought the students might need. We included instructions, guidelines, and suggestions within the template that we hoped would serve as guides for student work. We also hoped that the language in the templates would help provide some of the *why* of doing an online textbook, supporting the students in understanding the culture change required for them to use new learning approaches in the classroom (Mossop, 2014). The examples were intended to give the students, who were filling out the templates, both the opportunity to choose which type of e-book page they wished to create, as well as a sense of how those pages would look when they were completed.

The Product

Catherine

We produced two e-books entitled, *Classroom Practice in 2022*. One of these is publicly available, while the other is accessible only to students in the class. They also had the option to submit it privately, so that it would only be accessed by my teaching assistant and me. (See Table 1 for student choices related to the medium and Table 2 regarding privacy preferences.) Each chapter describes the students' research on topics that we addressed in class, including mental health in schools, social-emotional learning, teacher-student relationships, social-justice education, trauma-informed pedagogy, equity, diversity and inclusion, bullying, and more. The chapters use a combination of video, audio, and text-based approaches. The student personalities and their passion for the work come through most strongly, in my opinion, in the podcast chapters, as they engage in dialogue with each other and bring in their own educational

experiences as teachers and students. The video chapters mostly accompany audio text with visual representations, which provide helpful reference points that illustrate the concepts that the students are describing. The web essays allow readers to move through them at their own pace and refer to previous points more easily than the video and podcast chapters. The chapters all have a recommended citation below the author names, encouraging their use as a reference in future work. After publishing the public e-book and sharing it on social media and through our university's *Daily News* publication, I received feedback expressing admiration for what the students produced, with some professors indicating that they would list it as a recommended resource on their future syllabus and reference it in their own work.

Table 1: Student project privacy choices.

Privacy Preferences	# of Student Groups
Public	17
Semi-private (accessible to other students)	15
Private	8

Table 2: Medium of public projects.

Medium (public book only)	# of Student Groups
Video	3
Podcast	5
Web Essay	7
H5P	0

Reflecting on the values of the course that I hoped the assignment would embody, I believe it effectively captured exploration, both in student-driven research into a topic of their choice and in developing a new digital medium to communicate the results of that research, both to me and more publicly. They were flexible, in that students could select their topic, the medium they preferred to use, and the accessibility of the final product. It embodied community by enabling knowledge sharing with the other students in the class, as students could access and refer to each other's assignments. The topics addressed by the students were all undeniably complex; yet they were able to identify practical applications and implications of the work for practicing teachers. They utilized a wide range of formats, including podcasts, videos, and text-based submissions, which enabled a conversation between them and the online resources they relied on, including direct links that conventional written assignments did not afford. The assignments certainly brought *me* joy, as I delighted in listening to the students describe their work and present it publicly. However, I remain curious about the student experience. I received some anecdotal feedback from students, who identified how the assignment reflected the course content, in terms of classroom-practice techniques, for example, by providing opportunities for relationship-building among students, using and developing diverse skill sets, and extending the purpose of the assignment beyond a grade. Beyond that, though, I want to know more about the

students' experiences of the assignment, and plan to evaluate these more formally, the next time I use it.

Dave

We aimed to create an environment where students could focus on the course work and produce e-book pages that reflected their own perspectives on the content presented in class. We produced the first draft of a model for doing this project that could be replicated. Dealing with large classes and students working in groups can present any number of challenges. We found that the fillable templates for student submission of work allowed students to focus on the work that they were trying to understand, while still providing the flexibility to enable them to create web representations of their work. The templates provided a means to include concepts like 'alt-text' and web-writing models, without needing limited classroom time. Another helpful tool was using a group charter, or contract, to help manage expectations within groups (Appendix 2). Helping students clearly define the responsibilities of each group member not only makes it easier for them to stay on target, but it also facilitates the assessment process and, we believe, reduces the number of points of contact with the instructor.

The Lessons Learned

Catherine

I hope that future classes I work with on this will be more confident, as they will have the work created by this cohort as an example to build upon. The following proposed changes respond to some of the challenges that I encountered.

1) Remove the H5P option. There are numerous exciting possibilities for engagement afforded by using H5P, but very few students chose to pursue them, which was confusing to most. Many students did not understand the opportunities it presented (nor did I, to be honest), and fewer choices could help simplify what verged on an overwhelming amount of choice for some students, who were balancing this project with their end-of-term assignments for many other courses. While H5P could still be suggested to deeply engaged or tech-savvy students on a case-by-case basis, presenting three options (podcast, video, and web essay) that are easily understood by all students would help to streamline communications and expectations.
2) Training on Pressbooks. I am eternally grateful to Dave's brilliant students, Madelyn Poulin and Mikayla Paesano, for doing the heavy lifting of transferring the content from the templates to the Pressbook chapters. That said, knowing how to use Pressbooks myself would have enabled me to make quick fixes to the draft Pressbook more efficiently. There was much going back and forth between Madelyn, Mikayla, the students, and me to finalize small details. I have a penchant for details and would have liked to play around with the content or formatting choices myself, without having to send requests every time I wanted to see a change. I would have benefited from training on Pressbooks to make minor edits directly to the draft. If this had been incorporated directly into the course, the students would have been able to do so as well, which would enable them to create e-books with their own students in the future.

3) Personal Connection. The assignments that came alive the most were those where students reflected on their own experiences with the subject matter, either as students or teachers. Some took it a step further by conducting interviews or surveys with practicing educators. While the assignment required students to identify the practical implications, the assignments that involved personal reflections were more engaging and helped to move the practical implications from the hypothetical to the realistic. In the future, I will require students to embed an element of personal connection to the material, either from the students themselves, or the educators who they consult, building on the models presented in some of the assignments from this year.

Dave

Both an affordance and a constraint of these projects was that existing practices did not bind them. I agree with Catherine's suggestion that the H5P element be removed. It was only intended for students who wanted an extra option. I think it created another point of confusion that took away from our attempts to keep it focused on the content. Choice is a double-edged sword. It can provide the opportunity for students to practice making decisions about their work, while exercising agency and authority through purposeful scholarship (Friend, 2024). However, it also, particularly when using a model, gives students the sense that they need to understand each option to accomplish the task, creating an overwhelming situation for some. The variation did not seem to provide any additional advantage. In the future, we would present one sample page design as an example for students, following our guiding principle that we want them to focus on the meaning of their work, rather than the technology itself. In future versions of this project, I recommend against a semi-public version of the e-book (accessible only to students in the class), as I saw little evidence that any of the students viewed that version, and it does not seem to be worth the extra time, effort and responsibility to create a separate e-book. While it is important to enable students to complete the assignment without being part of the open project, the options to either make it open or only accessible to the instructor are sufficient.

Outstanding Questions

Catherine

Moving ahead, my main question is how the students experienced the assignment, and whether they identified the same value in it as I did. The ARCS model (Keller, 2000) and agentic engagement (Reeve & Shin, 2020; Reeve et al., 2022) emphasize whether *students find* inherent value or relevance in their task. Did the podcast/video/web essay options and the ability to publish the work online enhance the assignment's value to the students, compared to a more traditional research essay that would only be seen and marked by me and a teaching assistant? I received some anecdotal feedback from students who valued the experience, were excited to see the e-book when it was released, and appreciated hearing it discussed in their school community. We think the assignments successfully embodied concepts of embedding innovation, community, and active learning, which other research has demonstrated, enhance student satisfaction (e.g., Woo et al., 2022). Still, when the class was over and the e-books were published, the students were on their practicum placements, so I do not know how most students felt about the project. Since its goals are all student-centred, this is really the most important perspective. In the future, I plan to use the same assignment with an action-research element to study the student

experience with the project more deeply and provide recommendations going forward that center on their perspectives.

Dave

One of the core questions that I have for any open-textbook project is 'How do we move forward?' The first time running any project of this kind brings the energy and enthusiasm that is associated with any new project. In the right circumstances, students can be excited and encouraged by the idea of creating something that could impact their field. A faculty member is getting energized by working on a new concept with students, while allowing themselves the room for small failures that people tend to make during a project pilot. More importantly, when a project like this is attempted for the first time, faculty members do not already have a student-created textbook. They are creating their first one. What does the second-year group do?

We have discussed an action-research project that studies the experiences of the students and faculty in the second and third years of the project. First, we need to consider the approach for the second time we do it. Do we create an entirely new e-book using the same approaches? Should we use different questions to generate more content for the existing e-book, or create a new one? Does the project transition to an editing mode, aiming to enhance the existing work? As those questions are answered, we will continue to track the students' engagement and, alongside that, the extent to which the project is helping Catherine achieve her course objectives.

Implications

Catherine & Dave

While we need to understand the student experience more deeply, in relation to the assignment, the digital-media production tasks and resulting e-books successfully met our goals, as an instructor and a learning specialist, in developing a creative and accessible assignment that embedded student choice, creativity, and exploration of complex issues within both the assignment design and the resulting product. Unlike open textbooks that are primarily text-based, this project offered the ability to broaden student choice and agency through selection among different digital media. While our experience occurred during the pandemic, the affordances created through digital technology projects provided a mechanism for engaging collaboration on group projects that would remain relevant in any online learning environment. Finally, like the collaboration between Katz and Van Allen (2020), our experience reinforces the potential of cross-university partnerships on teaching design projects. We will continue to study this approach, but share this reflection to inspire other educators to experiment with digital technology and open access models as mechanisms for driving student engagement and enhancing their roles as producers, rather than strictly consumers of knowledge.

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Author Bios

Catherine Vanner is an associate professor of educational foundations and the vice president of research and innovation research chair for the Faculty of Education at the University of Windsor in Ontario, Canada. Her research uses qualitative and participatory methods to study the relationship between gender, violence, and education in Canada and transnationally.

With 25 years of experience as a teacher, researcher, and author, **Dave Cormier** is interested in how technologies change what it means to learn and to have learned. He is currently the interim director of curriculum development and delivery in the Office of Open Learning at Thompson Rivers University in Kamloops, British Columbia, Canada.

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Appendix 1. Assignment Templates

1.1 Podcast Template

This is a Blank Template, you can move, add, remove or change components (purple writing) to fit your needs.

A podcast is an audio recording of your work. If you've chosen to do a podcast, then you are going to need to do all the same research, thinking and focusing that you would need to do for a more traditional assignment. Instead of then writing an essay, you create a script. You might plan it like a conversation, a news broadcast or anything else suggested in the assignment description in the syllabus.

This template will help you organize your work for publishing on the web. If you have elected not to have your work published, you still need to design it using this template. A podcast webpage should have a good title that describes your project. It should have a short description of what is happening in the podcast so people know if they want to listen. It should also include a bibliography as described in the syllabus. Please read the project description in the syllabus. (Please delete these two paragraphs when submitting your assignment) READ THE SYLLABUS

We have created a sample audio page to help with design ideas.

Chapter Title: Insert chapter title here

Student Names: Insert student names here

Header 2, center alignment: Insert header to paragraph here

Paragraph: Insert paragraph here/introduce audio podcast

Embed Audio Podcast: Insert embedded Audio file link from Yuja (Link sent to Professor)

Header 2, center alignment: Insert header to paragraph here

Paragraph: Insert paragraph here

Examples Textbox: (for bibliography)

Title: Insert title of textbox (this can be used as references)

Body:

{

Insert text you want in textbox (or citations if using as reference)

}

1.2 Video Template

This is a Blank Template, you can move, add, remove or change components (purple writing) to fit your needs.

If you've chosen to do a video, then you are going to need to do all the same research, thinking and focusing that you would need to do for a more traditional assignment. But then you plan it out so you can record it. You might plan it like a conversation, a news broadcast or anything else suggested in the assignment description in the syllabus.

This template will help you organize your work for publishing on the web. If you have elected not to have your work published, you still need to design it using this template. A video webpage should have a good title that describes your project. It should have a short description of what is happening in the video so people know if they want to listen. It should also include a bibliography as described in the syllabus. Please read the project description in the syllabus.

You may use any recording process but if you aren't sure how to record and submit your video, we have recorded a short screencast with a safe, simple way to do it. Please consult the example of a video submission we have create if you are looking for design ideas.

Chapter Title: Insert chapter title here

Student Names: Insert student names here

Header 2, center alignment: Insert header to paragraph here

Paragraph: Insert paragraph here/introduce video

Embed Video: Insert embedded video link from Yuja (Link sent to Professor)

Header 2, center alignment: Insert header to paragraph here

Paragraph: Insert paragraph here

Examples Textbox: (for bibliography)

Title: Insert title of textbox (this can be used as references)

Body:

{

Insert text you want in textbox (or citations if using as reference)

}

1.3 Web Essay Template

This is a Blank Template, you can move, add, remove or change components (purple writing) to fit your needs.

A web essay is a bit different than an essay that you would normally write. It is more of a magazine style document than an academic paper. You need to separate your text using images and section headers to make it easier to read on a computer or a phone.

You are welcome to add more paragraphs, other links or more images/textboxes in your work. If you have selected to have your work shown publicly, the purple text here are the instructions for how the website will look. You can refer to the example created by the Office of Open Learning for more guidance. If you have chosen to have your work remain private, you still need to submit your work using this template. READ THE SYLLABUS.

Chapter Title: Insert chapter title here

Student Names: Insert student names here

Header 2, center alignment: Insert header to paragraph here

Paragraph: Insert paragraph here

Embed Image: Insert image

Caption: Insert caption of image, should include image citation

Alternative-Text: Insert description of the image, this is for accessibility

Header 2: Insert header to paragraph 2 here

Paragraph: Insert paragraph 2 here

Examples Textbox:

Title: Insert title of textbox

Body:

{

Insert text you want in textbox

}

Header 2: Insert header to paragraph 3 here

Paragraph: Insert paragraph 3 here

Examples Textbox: for bibliography

Title: Insert title of textbox (this can be used as references)

Body:

{

Insert text you want in textbox (or citations if using as reference)

}

Appendix 2. Group Contracts

2.1 Initial Group Contract

Names of Group Members:
Topic:
Tentative title:
Planned medium: *Video, audio, web essay, combination, or other (specify)*
Accessibility*: *Public (universally accessible), Semi-private (accessible to class members), Private (accessible only to group members)*
Division of labour: *Roles and responsibilities including as pertains to research, writing rough draft, speaking and/or performing in a recording, editing, external communications, bibliography etc. with expected deadlines where relevant*

Communications norms: *May include main method of communication (email, text, Blackboard etc.), frequency of communication regarding project, expected response time, meeting frequency and platform*
Process and quality expectations: *Practices/behaviours deemed important for demonstrating respect, quality standards for the final product*
Conflict Mediation Strategy: *Process for identifying and dealing with conflicting expectations and behaviours of group members in relation to any of the items listed above and/or unanticipated issues*
Signatures:
Date:

1.2 Final Group Contract

In preparation of your final group contract, refer back to your initial group contract and identify whether the process you enacted and your final product reflect your initial plan. Use this contract to document changes that occurred and the way that your group decided upon them.

Names of Group Members:
Topic:
Final Title:
Accessibility*: *Public (universally accessible), Semi-private (accessible to class members), Private (accessible only to group members)*
Circle or highlight the corresponding letter to identify whether, during your groupwork process, there were:
a) No significant changes from the process identified during the initial contract

b) Significant changes to the process identified during the initial contract that were agreed upon by all group members. If this option is selected, all group members should sign the same final contract form.

Please explain the changes, why they were undertaken, and how they were decided upon by the group:

c) Significant changes to or violations of initial contract that were *not* agreed upon by all group members. If this option is selected, group members may choose to submit separate forms sharing their perspectives.

Please explain the changes, why they were undertaken, and how they were decided upon:

Signatures:

Date:

*If any group member prefers one of the more private options (semi-private or private), the group

must default to respect the preferences of the student who wants the most private option. Students may also contact Catherine directly after submission at any point if they wish to reduce access or have their name removed.