

# French OER? *Absolument!*

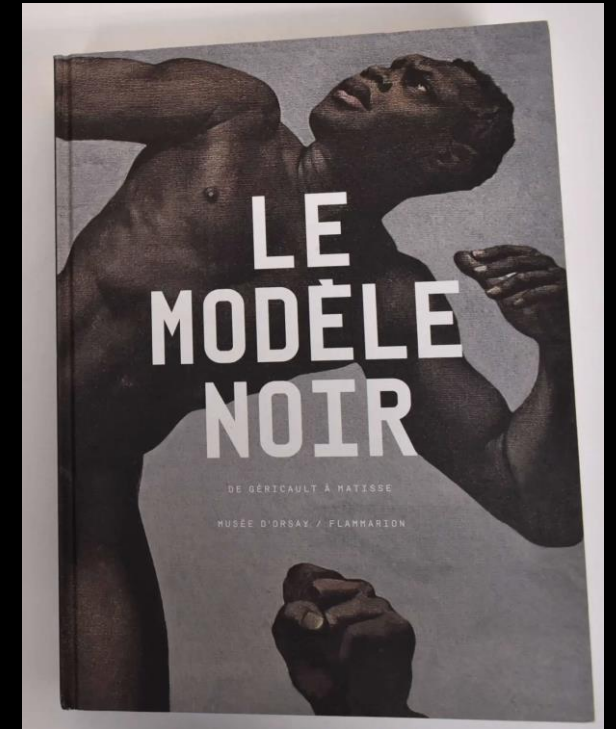
Jessica Lacher-Feldman and Kristen Totleben  
UR/RIT Conference, June 17, 2024

# Outline

- Collaboration context
- Course redesign for "Musing the Museums: Migration & Everyday Life in France"
- Open pedagogy exhibit project – exhibit as a tool for learning
- OER instruction
- French Literature in Translation course translation project, OER
- Next Steps

# Collaboration context

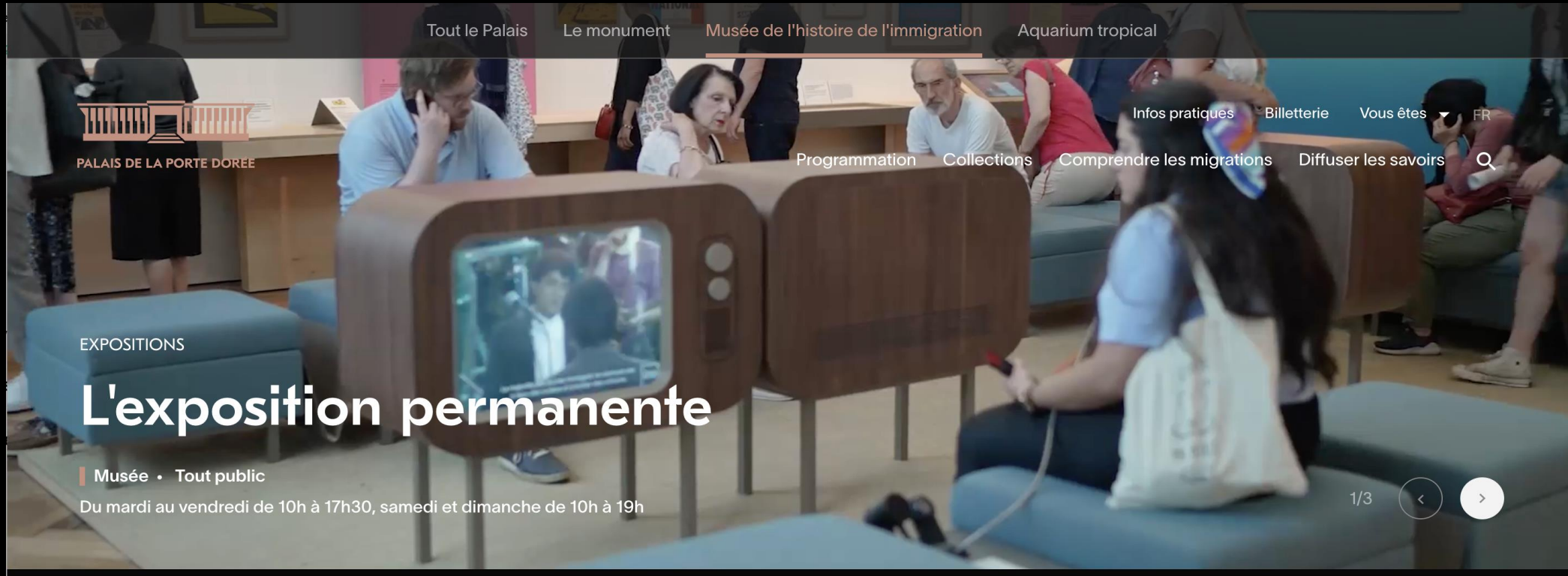
- 2019: Prof. Julie Papaioannou is in Paris and inspired to redesign her "Migration in France" course. Apply museum exhibits' educational approach to "open" education outside of the classroom.
- 2020: FREN 204 "French Culture:" Julie & Kristen work with 4 students to create 3 OER
- 2020-2021: Julie & Kristen redesign "Migration in France" course to include open pedagogical practices
- Spring 2022: "Musing the Museums: Migration and Everyday Life in France" course - Jessica joins in for exhibition component.



# Collaboration context


- Spring 2022: "Musing the Museums: Migration and Everyday Life in France"
  - + Low to no cost resources: course reserves, museum web sites and online art exhibits
  - + Students add to weekly resources
  - + Class exhibit
  - + Option to convert final project to OER
- Spring 2023 and Spring 2024: French Literature in Translation students translate French rare book

# Immigration Museum in Paris



<https://www.histoire-immigration.fr/en>





**How do museums  
inform and  
educate their  
visitors?**

**How do they  
make the  
experience  
participatory?**

# "Musing the Museums: Migration and Everyday Life in France."

## **Learning Activities**

- Discussion Forum on Yellowdig
- Journal Assignments
- Lecture series
- Online exhibits
- Open Educational Resources (OER) identification and creation
- Memorial Art Gallery visit; UR Faculty course visit



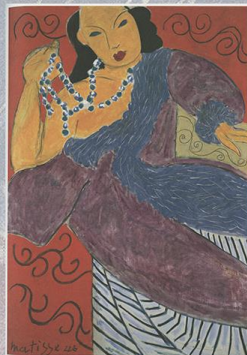
# MUSING THE MUSEUMS: MIGRATION & EVERYDAY LIFE IN FRANCE

## ABOUT THE PROJECT

“Musing the Museums: Migration and Everyday Life in France” (CLTR 295) is an interdisciplinary course in French (FREN), Comparative Literature (CLTR), Film and Media Studies (FMST), and Art and Art History (AHST) in an Open Pedagogy (OP), and Open Educational Resources (OER) learning environment.

Designed with an experimental framework, this course offers a multiplicity of cultural, artistic, and historical interconnections that link student research with museum collections and their digital presence. The dialogue between museums and their exhibits with other forms of literary and visual representations opens a robust platform of questioning and researching on themes of migration.

A project between the French Program of the Department of Modern Languages and Cultures and the River Campus Libraries, this course was sponsored by The Mellon Humanities for Life Grant (2021), the Margaret Parkhurst Morey Fund of the French Program, the Department of Modern Languages, and the River Campus Libraries.



L'Henri Matisse, L'Asie, 1946  
Oil on canvas, 116.2 x 81.3 cm  
Kimball Art Museum, Ft. Worth, Texas

Exhibit backgrounds and most of the illustrations are from the exhibit catalog:

### Le modèle noir : de Géricault à Matisse.

Musée d'Orsay, host institution, issuing body. / Wallach Art Gallery, host institution. / Mémorial ACTe (Cultural center), institution.  
2019



**"To summarize, we might think about 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."**

**Robin DeRosa & Rajiv Jhangiani**

## WHAT IS OPEN PEDAGOGY?



Use the QR Codes to learn more!



Wakely, Josephine Baker, undated.  
Postcard, Paris, Bibliothèque Nationale.

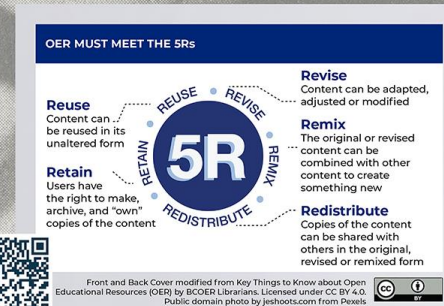
"Open Pedagogy, as we engage with it, is a site of praxis, a place where theories about learning, teaching, technology, and social justice enter into a conversation with each other and inform the development of educational practices and structures."

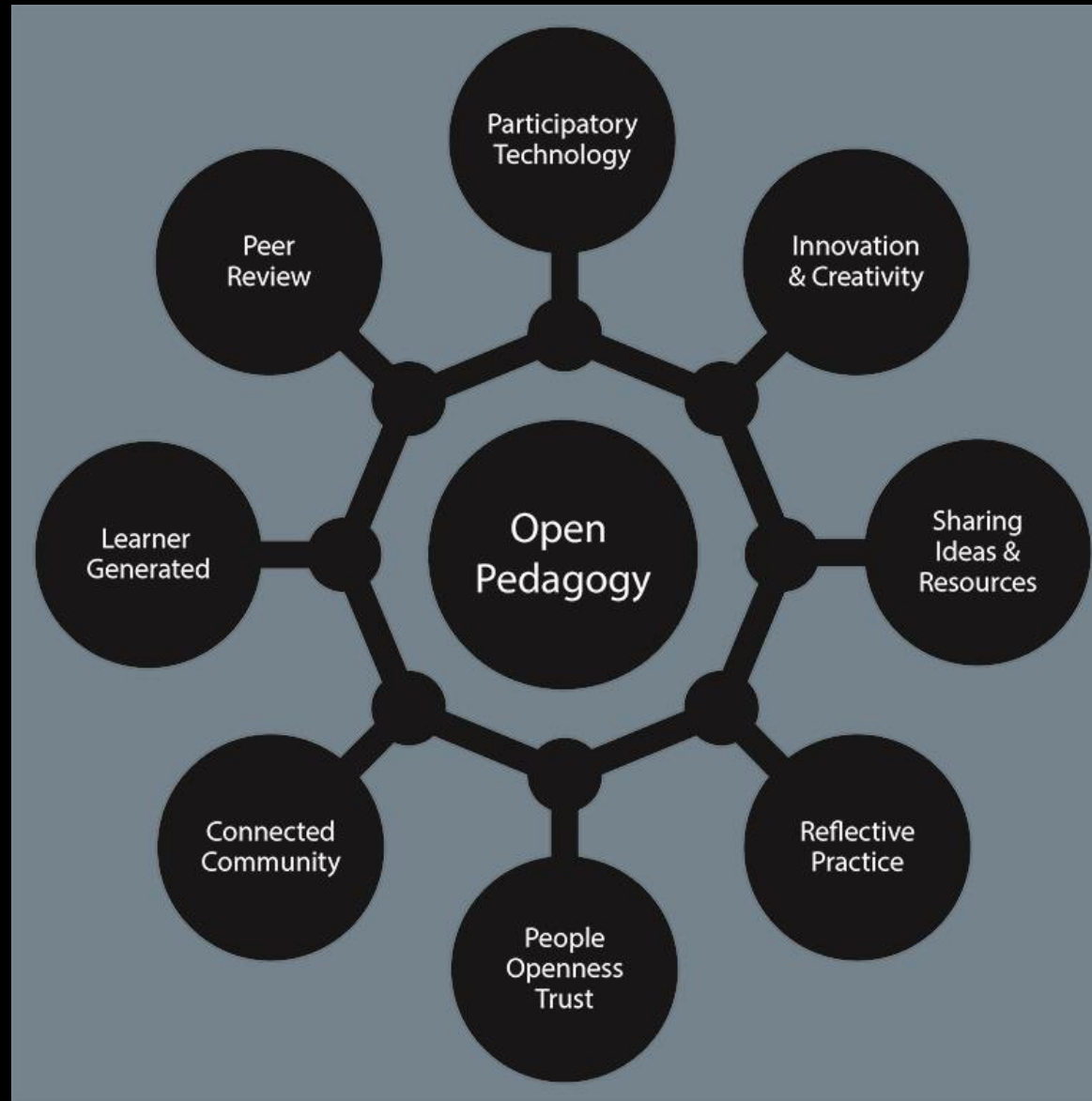
--Open Pedagogy Notebook

## WHAT IS AN OPEN EDUCATIONAL RESOURCE?

"Open Educational Resources (OER) are teaching, learning and research materials in any medium – digital or otherwise – that reside in the public domain or have been released under an open license that permits no-cost access, use, adaptation and redistribution by others with no or limited restrictions."

--United Nations Educational, Scientific, Cultural Organization (UNESCO)





Eight Attributes of Open Pedagogy – Hegarty (2015). Graphic by Morgan Oliver  
[https://wikieducator.org/File:Eight\\_attributes\\_of\\_Open\\_Pedagogy.jpg](https://wikieducator.org/File:Eight_attributes_of_Open_Pedagogy.jpg)



# FACULTY & LIBRARIAN COLLABORATION

Dr. P. Julie Papaioannou, faculty in the French Program of the Department of Modern Languages and Cultures, and the Librarian for Modern Languages and Cultures, Kristen Totleben co-designed this course to include the following learning activities:

- OER and Open Access (OA) identification and creation
- Discussion forums for student-student exchange of resource recommendations and evaluation, as well as student-instructor collaboration
- Class session on exhibit development and label creation
- Projects and essays leading to physical and digital exhibits and student OER production
- Student Colloquium with Keynote Speaker, Professor Stewart Weaver, Department of History
- Class session at the Memorial Art Gallery
- Speaker series with three invited scholars to lecture on topics of migration



In CLTR 295 “Musing the Museums: Migration and Everyday Life in France” as an Open Pedagogy course, students: identify, create, and evaluate open access resources and OER, investigate movements and periods of migration in literature, film and visual arts. Further, they engage in dialogue and undertake critical inquiry as educational content curators and creators of digital learning resources.



Frédéric Bazille. Jeune Femme aux pivoines, 1870.  
Oil on canvas, 60.5x75.4 cm. Musée Fabre, Montpellier Méditerranée Métropole

## COLLABORATION & RESOURCES





"...Reframing ideas, exploring new ways to communicate, and creating new tools to deliver information are skills that are adaptable in many ways..."

# THE EXHIBIT AS PEDAGOGY

"Exhibit work in archives and special collections involves elements of research, design, curation, writing, and editing. The work done by students for this course brings complex concepts and ideas into focus for the viewer, adapting research to fit into the structure of an exhibit. Reframing ideas, exploring new ways to communicate, and creating new tools to deliver information are skills that are adaptable in many ways both in the classroom, and in the real world. Turning an essay or longer narrative into a concise and accessible exhibit label takes a broad range of skills, all of which are explored here."

-Jessica Lacher-Feldman, Exhibitions and Special Projects Manager,  
Department of Rare Books, Special Collections, and Preservation, River Campus Libraries



Romare Bearden, Patchwork Quilt, 1970.  
Cloth, cut and pasted paper, polymer paint on panel. 90.9x121.6 cm  
Museum of Modern Art, New York, NY.

The following selected themes invite a reflection on different stages and processes of migration and their interrelation with the notion of "home." CLTR students contributed their reflections on what they learned in thinking about each stage of migration.

## DEPARTURE/DÉPART:

leaving or fleeing home, the beginning of a journey toward home

## ARRIVAL/ARRIVÉE:

an ending of journey and new beginnings, emerging processes

## ASSIMILATION VS. INTEGRATION/

## ASSIMILATION VS. INTÉGRATION:

the journey of becoming by internalizing processes of the host culture vs.  
the intermixing of cultures by set boundaries of equality

## RETURN/RETOUR:

nostos, homecoming, the journey of return as an indefinite process

EXPLORING  
OUR THEMES



# DEPARTURE/DÉPART

"Barriers to departure can be language and cultural differences leading to potential homesickness. Some global factors can include laws regarding refugees and immigrants barring them from assimilation to the new country, like prejudices that many migrants face".

**LUCY KUNHARDT**  
(AHST 212-1)

"Migrants' expectations of their departure could be influenced by their community's opinions about migration and about their destination. The expectations can be either pessimistic, idealistic, or a combination of both."

**THANH PHAM**  
(FREN 295-1)

"The final decision for starting to migrate could be catalyzed by various factors or deliberate self-considerations. All of these aspects can have a significant influence on the method of traveling, which could be comfortable or life threatening."

**ZICHEN ZHAO**  
(AHST 212-1)

"The most commonly cited factors are occupational and educational opportunities which tend to fall into the category of voluntary migration, or political instability and persecution which tend to fall into the forced migration category. However, the distinction between voluntary and forced migration is more nuanced than this."

**JILLIAN BREITHAUPT**  
(FREN 295-1)



Théodore Chassériau. Étude d'après le modèle Joseph (previously called Étude de Noir). 1838. Oil on canvas, 54.8x73.5 cm. Montauban, France, Musée Ingres

Concise concepts and additional resources for each of the student panels was part of the exhibition development process.

The screenshot displays the Statista website interface. The main heading is "Migration in France - Statistics & Facts". Below this, it says "Choose a region: France". The page includes a "KEY INSIGHTS" section with the following data:

- Number of immigrant arrivals in France: 215,000
- Number of Portuguese immigrants in France: 598,500
- Main country requesting asylum in France: Afghanistan

There is a "Show more" link and a "Published by Statista Research Department" note dated Mar 11, 2024. The "Editor's Picks" section features two charts: "Immigrants in France 2022, by geographical origin" and "Net migration in France 2008-2023". A "TABLE OF CONTENTS" section on the right lists links for "Demographic overview", "Labor", "Naturalisation and expulsion", "The refugee crisis", and "Public opinion".



“Migration is filled with physical and social obstacles. France hosts workshops for newly arrived immigrants to learn cultural normal and governmental practices in the expectation that it will help them fit into French society.”

**JAKOB DRAVK**  
**(FREN 295-1)**

“Discrimination, which may include unfair treatment, stereotypes and violence occur based on defective social cognition. Language barriers and cultural shock also impact migrants, as they arrive in French society.”

**YIHENG FANG**  
**(FREN 295-1)**



Théodore Géricault, first sketch for Le Radeau de 'La Méduse' ca. 1819.  
Oil on canvas, 39x46 cm, Musée du Louvre, Paris.

“Expectations of accessibility and opportunity may be fostered in stories of success and prosperity. According to L’institut national de la statistique et des études économiques (INSEE), four out of ten immigrants speak little to no French when they get their first job in France. Immigrants may be unable to get a job for which they are qualified due to biases, stigmas, or systemic intolerance of the communication barrier.

**ANYA LEVENDUSKY**  
**(AHST 212-1)**

“In France, there are areas called cités HLM, which are areas filled with huge blocks of high-rise apartments. The people living there are almost entirely immigrants from Africa, the Caribbean, or the Middle East. Shared communities offer a sanctuary for immigrants, where they can speak their native language and participate in shared culture, but also provide cheaper housing. Refugees often do not have the ability to plan where they wish to live and congregate in refugee camps.”

**BELLA SMITH**  
**(FREN 295-1)**



# ARRIVAL/ARRIVÉE



# ASSIMILATION VS INTEGRATION/

## ASSIMILATION VS INTÉGRATION

The prohibition of Muslim headscarves in public spaces is seen as an effort towards “integration” of Muslim communities into French society. In 2010, LOI n° 2010-1192: Loi interdisant la dissimulation du visage dans l'espace public, “Law of 2010-1192: Act prohibiting concealment of the face in public space” prohibited the use of religious veils and scarves in public. “Liberté, Égalité et Fraternité” or “Laïcité, Égalité et Fraternité,” that is the question.

**PAUL SEBASTIAN CORDERO VELASTEGUI**  
(FMST 267-1)



Charles Laval, Femmes au bord de la mer (also called La Martinique), sketch between 1887 and 1889. Oil on canvas, 65x91.5 cm. Musée d'Orsay, Paris.

As of 2021, 10.3% of France's total population is made up of immigrants. 41% of immigrants are of African descent, 32% are of European descent, 16.1% are of Asian descent, and 10.9% from the Americas. The nationalities most represented amongst immigrants are Algerian (12.7%), Moroccan (12%), Portuguese (8.6%), and Tunisian (4.6%) (INSEE)

**MANU MUÑOZ-BARILLAS**  
(FREN 295-1)



“I feel French, I want to be French, but what is certain is that in the eyes of others, we [immigrants] are not always seen as French.” Spoken from a second-generation immigrant in France, the acceptance of an immigrant into French society is a two-way street; the immigrant must desire integration, as well as the host society in which they are looking for acceptance. The social divide between an immigrant and society affects the second generation for a number of reasons including cultural differences, stereotypes, language barriers, and xenophobia.

Jean Beaman (2015) Boundaries of Frenchness: cultural citizenship and France's middle-class North African second-generation, Identities, 22:1, 36-52, DOI: 10.1080/1070289X.2014.931235

**ROBIN DE JONG**  
(AHST 212-1)

Racism and stereotypes play a large role in how people of a host country accept or allow foreigners to assimilate into their culture. Recent efforts of acceptance and embracing diversity have been made by organizations such as SOS Racisme.

**CLAUDE AMSELLEM**  
(FREN 295-1)



# RETURN/ RETOUR

**"WHO WILL SPEAK MY MOTHER'S WORDS  
TO ME?"**

**IN THE WHITE ROOM WHERE I AM ALONE,  
WHO WILL COME TO WHISPER THE  
PRAYER OF THE DEAD? AND WHO WILL  
WHISPER IN MY EAR IN THE LANGUAGE  
OF MY HOMELAND. IN THE SILENCE OF  
THE OTHER SHORE?"**

**-LEÏLA SEBBAR**

From *Le silence des rives*, 1993.

Translated by Mildred Mortimer: *Silence on the Shores*. 2000

Through globalization and technological development in recent years, immigrants are allowed to stay more connected with their origins, as well as assimilate to the new country. However, the global pandemic has put a pause in everyone's social life and has altered in many ways the notion of home.

**WANGI ZHANG  
(FMST 267-1)**

Are there external forces pushing them back against their will or is it a return by choice?

Do they have the ability to acclimate back into the world they left, or have they been too influenced from the outside experience?

**KIARA CARRASQUILLA (AHST 212-1):  
MICHAEL D'AMICO (FMST 267-1):  
GUAME WRIGHT-BECKLES (FMST 212-1):  
WANGI ZHANG (FMST 267-1)**

Although return is not a step of the migration process that is necessarily guaranteed, it is one that affects the subconscious throughout the duration of the journey. To fully understand the trauma of the quest of migration, we must focus on space in the place of origin, while in transit, and space at the destination.

**MICHAEL D'AMICO  
(FMST 267-1)**



(Top) Larry Rivers, *I Like Olympia in Black Face*, 1970.

Oil on wood, laminated fabric, plastic, and plexiglass. 182x194x100 cm. MNAM-CCI, Paris.

(Bottom, inset) Edouard Manet, *Olympia*, 1863, oil on canvas, 130.5x191 cm. Musée d'Orsay, Paris.





# Taking scholarly voices outside of the classroom.

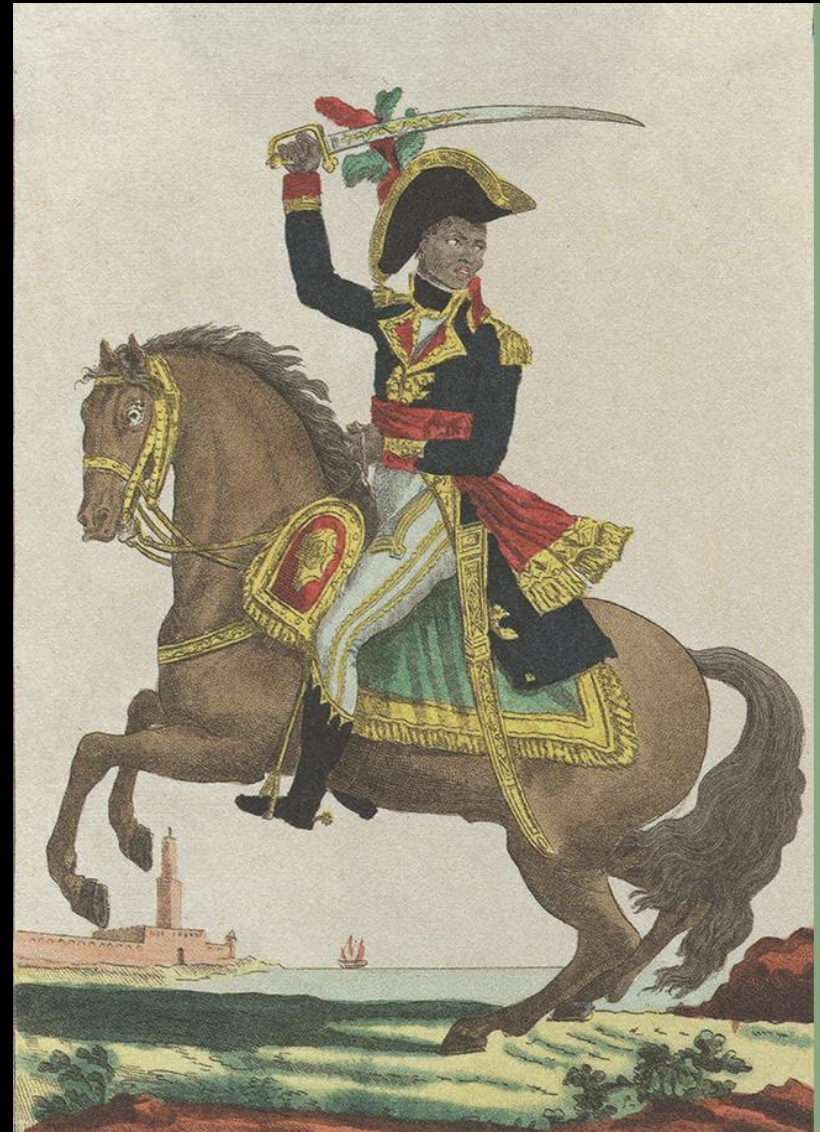


Illustration of Toussaint-Louverture, chef des Noirs insurgés de Saint-Domingue, 1796-1799.  
Bibliothèque Nationale de Paris, France.

François-Dominique Toussaint Louverture (1744 – 1803) was a Haitian general and the most prominent leader of the Haitian Revolution. During his life, Louverture first fought against the French, then for them, and then finally against France again for the cause of Haitian independence. As a revolutionary leader, Louverture displayed military and political acumen that helped transform the fledgling rebellion of enslaved people into a revolutionary movement. Louverture is now known as the "Father of Haiti".



# Exhibit Development as Instruction

- Reframing ideas and concepts – putting the world on the head of a pin, but making sure that everyone can see and understand it.
- Turning an essay or longer narrative into a concise and accessible exhibit label takes a broad range of skills, all of which are explored here -- how to write for exhibits.
- Publicly sharing what is learned in the classroom to a broad audience.
- Creating a connection between research and scholarship with communication and creative expression.
- One class session "mini-workshop" to explore concepts of exhibition theory, philosophy, and practice.
- Ongoing consultation and access for questions and follow-up.

# OER Education, a start

## Anticipatory Set

- Students read 2012 Paris OER Declaration
- What does it mean?
- Why is this important?

<https://unesdoc.unesco.org/ark:/48223/pf0000246687>



WORLD OPEN EDUCATIONAL RESOURCES (OER) CONGRESS  
UNESCO, PARIS, JUNE 20-22, 2012

### 2012 PARIS OER DECLARATION

#### Preamble

The World OER Congress held at UNESCO, Paris on 20-22 June 2012,

#### *Mindful of relevant international statements including:*

The Universal Declaration of Human Rights (Article 26.1), which states that: "Everyone has the right to education";

The International Covenant on Economic, Social and Cultural Rights (Article 13.1), which recognizes "the right of everyone to education";

The 1971 Berne Convention for the Protection of Literary and Artistic Works and the 1996 WIPO Copyright Treaty;

The Millennium Declaration and the 2000 Dakar Framework for Action, which made global commitments to provide quality basic education for all children, youth and adults;

The 2003 World Summit on the Information Society, Declaration of Principles, committing "to build a people-centred, inclusive and development-oriented Information Society where everyone can create, access, utilize and share information and knowledge";

# OER Education

**"Open educational resources are learning, teaching & research materials that are in the public domain or released under an open license.**

**These materials allow no-cost access, re-use, repurpose, adaptation and re-distribution by others."**

The screenshot displays the OER Toolkit website. The top navigation bar includes links for OER Toolkit, About OER, Teaching, Curating, Creating, Licensing, Collaborating, Advocacy, and Sustainability. The main content area is titled 'About Open Educational Resources' and features a lock icon. Below the title, a paragraph explains the purpose of the module. The page is divided into two columns. The left column, 'Defining OER', includes tabs for 'What are OER', 'The 5 Rs', and 'Not OER'. The 'What are OER' tab is active, showing a definition of OER and a list of examples. The right column, 'Quick Start Kits', includes tabs for 'Faculty' and 'Library'. The 'Faculty' tab is active, showing a 'Faculty Quick Start Kit' with two steps: 'Step 1: Find' and 'Step 2: Compose'.

**About Open Educational Resources**

Have you heard about Open Educational Resources (OER) and want to know more? This module presents an overview of what they are, why they matter to post-secondary education, and how to get started on your OER journey.

**Defining OER**

[What are OER](#) [The 5 Rs](#) [Not OER](#)

**What are Open Educational Resources (OER)?**

Open Educational Resources, or OER, refer to any teaching and learning materials that reside in the public domain or have been released under an open licence, such as a [Creative Commons Licence](#) or [GNU General Public Licence](#), that permits no-cost access, use, adaptation and redistribution with no or limited restrictions

**OER Can Be:** Full courses, learning objects, tests or any other tools, materials, or techniques for use in teaching, learning, and research.

**Quick Start Kits**

[Faculty](#) [Library](#)

**Faculty Quick Start Kit**

For faculty, OER often begins with a need to fill content gaps, or to identify enhanced or replacement resources for a course. The following list of steps illustrates a typical OER development process to consider as a starting point.

**Step 1: Find**

**Step 2: Compose**





*Diagram illustrating the 5 Rs of Open Educational Resources (OER).*

# The 5 Rs of OER

# OER & Creative Commons (CC) Licensing

- Students learn about and individually select a CC license.
- So far, all students have selected CC-BY-NC
  - + BY: Credit must be given to the creator
  - + NC: Only Non-Commercial uses of the work are permitted





# Student OER

FRENCH OER REPOSITORY

UR student and faculty-created French open educational resources

Contemporary French Culture + Dialogue with Migration

## How To Be French If Your Parents Weren't

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Robin de Jong

"How To Be French If Your Parents Weren't" is a project designed to  
study the second generation immigrant experience in France with

[How To Be French If Your Parents Weren't – French OER  
Repository \(urfrenchoer.org\)](https://urfrenchoer.org)

# French Literature in Translation OER Project

Translation + Reflection, [Les mystères de Londres : roman / Paul Féval](#).

“Learning to translate has been an eye-opening experience. There are many elements to be taken into consideration including the theme of the text, the location, and time period wherein the text takes place, and the stylistic choices of the original author. In reading this text, it should be noted that the story takes place in England in the 1800s, focusing on the lives of sailors, therefore there are many English locations mentioned and terms associated with nautical life.” – Jihane Jean

2023: 8 students

2024: 3 students

*Paul Féval*



FRENCH OER? ABSOLUMENT!



# French Literature in Translation

A November night — a Sunday night — the good captain Paddy O'Chrane was seated at a table before a gigantic glass of hot toddy in the parlor of the tavern *The Crown's Arms*.

As there are about fifty taverns in London which sport the Crown's Arms insignia, we don't think it useless to specify that the establishment in question opens its four windows, adorned with red curtains, and its door sitting atop five steep steps, on Water Street, in the Tower quarter.

As for Captain Paddy, he was an Irishman six feet six inches tall wearing a blue frockcoat with black buttons, a pair of tan knee-length trousers, fastened on top of his silk stockings, and sporting large unpolished shoes.

Joe Glichowski p. 3-9 [Les mystères de Londres : roman / Paul Féval](#).

- Translation: CC-BY-NC

4 LES MYSTÈRES  
dans le parloir de la taverne *The Crown's Arms*.

Comme il y a dans Londres un demi-cent de tavernes qui portent pour enseigne les *Armes de la Couronne*, nous ne croyons pas inutile de spécifier que l'établissement dont nous parlons ouvre ses quatre fenêtres, ornées de rideaux rouges, et sa porte qui surmonte un raide perron de cinq marches, dans Water-Street, au quartier de la Tour.

Quant au capitaine Paddy, c'était un Irlandais de six pieds de long sur six pouces de diamètre, vêtu d'un frac bleu à boutons noirs, d'une culotte chamois, bouclant sur des bas de filoselle, et chaussé de larges souliers non cirés.

# Next Steps

## **FREN 295 “Musing the Museums:”**

Potentially collaborate with **StudioX** for virtual museum experiences

## **FREN 212 French in Translation:**

Collaborate with colleagues to put Feval French-English translations in OmekaS (ongoing).

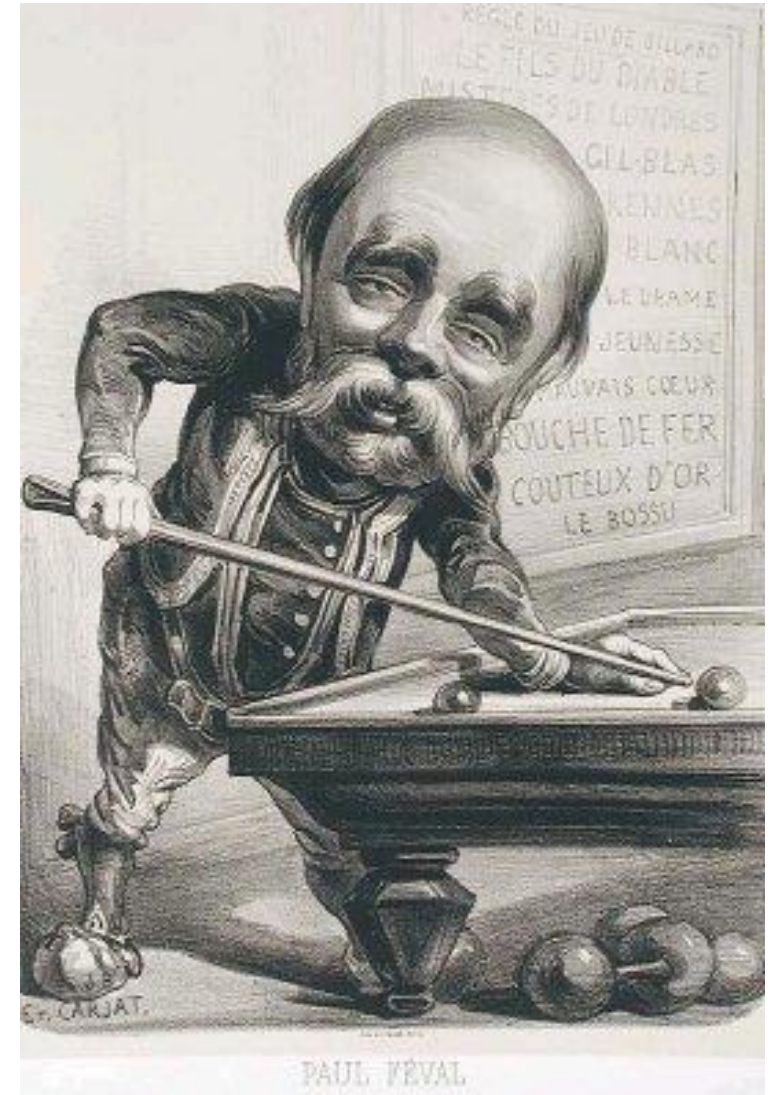
Connect with **Rennes**-Rochester Sister Cities organization and UR/Univ. of Rennes exchange program



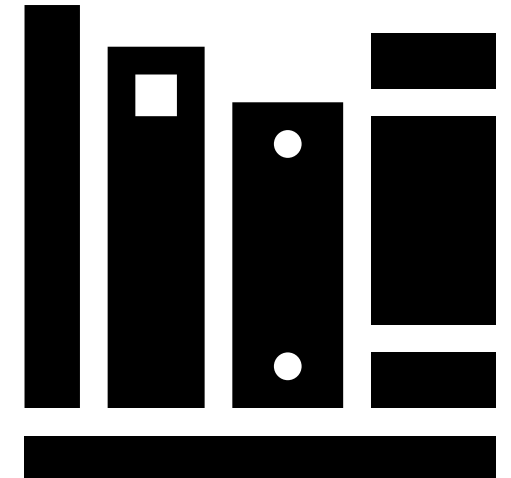
## **FREN 212 French in Translation:**

Continued  
collaboration with  
RBSCP, which holds  
all ELEVEN volumes of  
*Mystères de Londres!*

# Next Steps



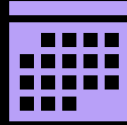
Continued exploration of how these concepts (OER and exhibits as pedagogy) are scalable to other courses and disciplines.



# Next Steps



# What did we learn?



Making OER takes a long time and can be risky, in terms of time management and keeping digital tools up to date for others to access.



It's a lot of fun and gives student more agency than a traditional classroom experience.



It's a lot of work and results can be unpredictable. That's not always a bad thing.

# Thank You!

- Jessica Lacher-Feldman, Exhibitions & Special Projects Manager  
[jlacherfeldman@library.Rochester.edu](mailto:jlacherfeldman@library.Rochester.edu)
- Kristen Totleben, Open Publishing Librarian  
[ktotleben@library.rochester.edu](mailto:ktotleben@library.rochester.edu)
- P. Julie Papaioannou, Professor of Instruction in French  
[julie.papaioannou@rochester.edu](mailto:julie.papaioannou@rochester.edu)



# Works

- UR French OER Repository, <http://urfrenchoer.org/> (under construction)
- 2012 OER Paris Declaration, UNESCO.  
<https://unesdoc.unesco.org/ark:/48223/pf0000246687>
- De Rosa, Robin and Jhangiani, Rajiv. *A Guide to Making Open Textbooks with Students*. <https://press.rebus.community/makingopentextbookswithstudents/chapter/open-pedagogy/>
- OER Toolkit, The Learning Portal, College Libraries Ontario, <https://tlp-lpa.ca/oer-toolkit/about>
- Féval, Paul, 1816-1887. **[Les mystères de Londres / par Sir Francis Trolopp \[pseud.\]](#)**
- 2019 UNESCO Recommendation on OER.  
<https://unesdoc.unesco.org/ark:/48223/pf0000383205>