

Booky McBookface

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A Pressbooks Tutorial and Sandbox

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Welcome and New Editor Instructions

Hello, Brave Editors!

Hi, people interested in OER!

Everything outside of this text box was initially used for an in-class training session with some of Liza Long's English 211 Literary Analysis students at the College of Western Idaho, who are writing [Beginnings & Endings](#).

If you prefer to **learn by experimenting** yourself, please jump right in to doing the below "Icebreaker" in the part and chapter with your name. You'll probably find it easiest to keep this page open in one browser window and edit your part and chapter in another. If you don't already have a part and chapter with your name, please reach out to your Pressbooks administrator.

If you prefer to **learn from demonstrations or discussions**, please email me at **{{ PLACE ADMIN EMAIL HERE }}**. We can figure out a time to Zoom or get you going in whatever way will work best.

If you're looking to **borrow this "digital icebreaker" training**, please do! There are pedagogical and settings details in the Pressbooks Administrator Instructions page.

One last tip: whenever you paste any text initially written

outside of Pressbooks (such as from Microsoft Word or Google Docs) into Pressbooks, you might find it easiest to first copy and paste it into a plain text editor program, save it, then copy and paste it again into Pressbooks. Using a plain text editor (like [TextEdit](#) on Mac, [Notepad](#) on Windows, or [Visual Studio Code](#) on Mac, Windows, and Linux) as an intermediary can help quickly remove the “behind the scenes” style formatting code that Word and Google Docs sneakily apply to text in their documents. If you prefer to avoid outside applications, you can also select text after you’ve copied it into Pressbooks, then use the “clear formatting” button, which is the icon that looks like a blocky whiteboard eraser.

Looking forward to working with you!



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Let’s try an **online icebreaker** for learning this interface.

Your mission, should you choose to accept it, is as follows.



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

<https://isu.pressbooks.pub/booky/?p=4#video-4-1>

Round One: Content

In the chapter with your name, please try to do these things:

1. Add a line of words at the top of the page—something that looks like a title. Maybe use the name of a pet, your favorite vehicle / movie / band, a place you want to visit, or whatever else makes you happy.
2. Add a sentence or two of description.
3. Add a link if you can. To keep it quick, maybe just link to a Wikipedia page about that type of pet, vehicle / movie / band, or place?
4. Add another set of words. Maybe come up with a slogan for whatever you've written about so far?
5. Add one last paragraph. It can be whatever you'd like. You can even just bash the keys a while! (Please just don't break your keyboard, **Hulk.**)

At this point, hit the Preview button on the right side of this page, then wait up to about a minute for it to load. Unless you've already applied styles, everything you've added to your chapter so far should be the same font size and style.

When you've done that and seen the content so far, come back to the Editor page and start on Round Two.



Round Two: Styles

Now, let's try to work on applying styles to the content you've already written.

Applying proper style is not just important for aesthetics with online writing, but also to make the content accessible for people who use screen readers or other assistive technologies.

To learn more about web accessibility, the A11Y Project's [Everyday Accessibility](#) tips are a great place to start. BCcampus Open Education also has a great [Accessibility Toolkit](#) that is very useful for OER works.

1. Go back to that top, "title" line and apply the "Heading 1" style. You can do that by highlighting the line, clicking on the drop-down menu that probably says "Paragraph" at the moment, and clicking on "Heading 1".
2. Go back to that sentence or two of description and make any word you'd like be **bold**. Then make another word *italicized*. You can even make a third ***phrase be both*** if you want!
3. Then, go to that "slogan" set of words you added. Highlight it, then apply the "Heading 2" style.
4. Then, on a new line, click on that same style drop-down menu and select Preformatted. Then type "This message will self-destruct in one minute." And then hit the red **Save** button on the right of the page. You'll probably see a little animated wheel spin for a few seconds. At this point, look at the Preview again to see the new formatting you've applied. Then come back to the editor for one last thing. We need to make that ⚠self-destruct⚠ warning go away, since it's not really automatic!
5. Wait about a minute, then click on the little "Browse" link above that red **Save** button. It'll take you to a view that has two columns of text and a slider at the top. If you drag the slider to the left, you can go back to any previous version you've saved. Drag it to the left just a little and you should be able to see a version without that last "This message will self-destruct in one minute." Then, hit

“Restore.” If you ever mess up as you’re editing, this is how you can undo your changes. (To quickly undo smaller changes, you can also use the  left-U-arrow or command/control-Z to undo, and the  right-U-arrow or command/control-Y to redo.)

Okay! That’s most of what you might want to do with Pressbooks!

Of course, when you have any other questions—especially with more advanced things like organizing chapters and parts—please just ask!



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

<https://isu.pressbooks.pub/booky/?p=4#video-4-2>

Hello, Trainers!

(Pressbooks Administrators Start Here)

Thank you for being interested in borrowing this training. I hope you find it useful!

Pedagogical Considerations

As you've probably already noticed, this training resource bears a silly name, a nod to [Boaty McBoatface](#). This sense of play, and the title's conspiratorial wink to the internet more generally, propels this so-called "training." Instead of structured lessons, this "training" is far more akin to providing a safe, exploratory sandbox.

Rather than telling participants where to click and how, this "training" acknowledges that the editor built into Pressbooks is used in many other places across the internet. Although few editors will know [TinyMCE](#) by name, they'll likely recognize its icons and overall "feel."

By trusting participants to apply their hard-won prior knowledge from other online spaces, this training encourages their agency and voice. The reliance on authentic, active learning also seeks to diminish any tendency to ask Pressbooks administrators for permission, a potential that not only could rob editors of their ownership, but also delay the book's production and put administrators into an uncomfortable situation of spending time as gatekeeper or bottleneck, instead of coach or colleague.

Privacy Considerations

Participants may feel reluctant to provide details about themselves online—and these boundaries should be respected!

Each time I've done this training, I've assured the participants that the book won't be made public, and that the only people who'll see their introductions will be other editors. Although this template for the training is public and placed in the Pressbooks Directory, I strongly suggest that any copies have the most restrictive privacy settings possible. This will help keep participants focused on the audience only of their peers, not potentially the internet at large.

Here are the settings I recommend, all of which you can specify in the "Sharing and Privacy" section of the "Settings" menu:

- Book Visibility: Private.
- Private Content: Only logged in editors and administrators.
- Disable Comments: Yes.
- Share Latest Export Files: No.
- Pressbooks Directory: No.

Process Considerations

Copies, Titles, and an Adaptation

As the length of this page probably suggests, I'd be thrilled if you were to copy and use this at your institution! Please see Pressbooks's own instructions on [how to clone a book](#) for a thorough explanation.

You know your institution and its communities best, so don't be shy about naming your version something like "**{{ Your Institution Name }}** OER Sandbox" if you feel that's more suitable for your needs.

I recommend creating at least two versions of this: one for use with

students and another for use with faculty and staff. You might give these slightly different titles.

Knowing their digital introductions will only be visible to “their peers” will likely help each group feel more comfortable as they explore, try and possibly need to try again. This also means that you will likely want to have separate sessions for students than you do for faculty and staff. It will be easiest for students to attend if you do this training with the during their regular classtime, particularly if you are working with a class making [renewable assignment](#) projects like [Beginnings and Endings: A Critical Edition](#), written by students in [Liza Long’s English 211 Literary Analysis](#) course.

I point this next detail out because it’s precisely what I know I would continually put off while adopting this, then kick myself during the training when I realize I’d never gotten around to changing it—you’ll almost certainly want to replace the words {{ **PLACE ADMIN EMAIL HERE** }} in the fourth paragraph of [this shaded textbox](#). If this scenario sounds all too familiar and plausible, please go change that now, then come back!

Timing

Multiple sets of students, faculty, and staff have participated in sessions of this training. Each session has been hybrid or fully remote. It’s designed to be primarily synchronous, as it draws from the familiar model of community-building “icebreakers” and personal introductions. It’s usually taken about an hour, and sometimes a bit more when we have many participants who want to share what they’ve written.

To make this “introduction” model as authentic as possible, it’s advisable to save time for at least a few participants to share their digital introductions during the session. This will not only give participants incentive to jump right in, but will also give trainers a chance to provide feedback on how robustly the different introductions

use Pressbooks's structural elements, formatting, and accessibility features.

You'll likely also want to begin with a short overview clarifying that the session will primarily be an active, hands-on tinkering session, not a "repeat after me"-style demonstration where they mimic what they've been shown, and that there will be time for a few participants to share their introductions at the end of the session. Depending on the available time, your own instructional style, and your knowledge of the participants' confidence, you may want to have an example of a "finished" introduction ready at the beginning of the tutorial, you may want to create a minimal one as you briefly provide an overview, or you may want to just turn your participants loose after you offer to answer questions as they arise.

In any event, I highly recommend that you **ask participants to register at least a day in advance**. This will help ensure you have time to create an account for each participant, to create each person's part, and perhaps even alphabetize them. Even if you can make accounts and parts for each participant at the beginning of your session, I doubt that's an experience you'll want them to associate with Pressbooks or OER more generally.

PART I

PART ONE, A DEMONSTRATION OF HOW PARTS RELATE TO CHAPTERS

This particular part exists to demonstrate how chapters nest within parts.

What follows are five placeholder parts to get you started. They're named for potential participants, and meant for trainers to change these names to those of their actual participants.

Assuming this training occurs synchronously, trainers will almost certainly want to ask participants to **register beforehand** so that trainers have time to create participant accounts in Pressbooks, then create, name, and perhaps even alphabetize everyone's individual book parts.

1. Chapter One, First of Its Kind

This is the first chapter in the main body of the text. You can change the text, rename the chapter, add new chapters, and add new parts.

2. Chapter Two: Chapter Boogaloo

Here's a second example chapter!

Unlike [Breakin' 2: Electric Boogaloo](#), this sequel did not take a full seven months to follow its illustrious predecessor.

PART II

AMAIA'S PART

Amaia, feel free to make this yours! If you want to go beyond what we cover today, perhaps try adding a new chapter to your part?

PART II

ANDRÉ'S PART

André, feel free to make this yours! If you want to go beyond what we cover today, perhaps try adding a new chapter to your part?

PART II

ANJALI'S PART

Anjali, feel free to make this yours! If you want to go beyond what we cover today, perhaps try adding a new chapter to your part?

PART II

BEATRIZ'S PART

Beatriz, feel free to make this yours! If you want to go beyond what we cover today, perhaps try adding a new chapter to your part?

PART II

KIDLAT'S PART

Kidlat, feel free to make this yours! If you want to go beyond what we cover today, perhaps try adding a new chapter to your part?

5Ps of This Work

Open educational resources permit what David Wiley calls the [5Rs of open](#): retain, revise, remix, reuse, and redistribute.

Here is a complementary set of 5Ps, information that would be useful if it became standard in the descriptions of OER projects: primary intended audience, potential additional audiences, purpose, plans, and provenance.

- Primary Intended Audience: Pressbooks administrators and novice editors.
- Potential Additional Audiences: Trainers who might want to adapt these steps for platforms besides Pressbooks.
- Purpose: Providing an easily-cloned structure for introducing novice Pressbooks editors to the platform's interface and features.
- Plans: There are no plans for ancillary materials, but I anticipate small, ongoing refinements. Recommendations and corrections are very welcome!
- Provenance: This is the initial resource, not an adaptation of another work.

Version History

This page serves as this book’s [changelog](#), a record of edits and changes made to this book since its initial publication. Any changes, edits, or updates made to the text will be recorded and described here.

Using [semantic versioning](#) logic, each minor change will increase the version number by 0.1. These version numbers are not decimal points, so Version 1.208 would be a valid version number. If the changes involve significant alterations or updates, the edition number will increase to the next whole number.

This book will always reflect the most recent version, and the relevant changes will appear at the top of the table below. Dates will be listed in [ISO-8601 format](#), i.e. YYYY-MM-DD.

Version History Details

Version	Date	Change	Affected Sections
1.0	2022-10-20	Original	