

Group Legacy Example for AIM High Impact Award

Thank you for your interest in submitting an AIM High Impact Award application for the [2026 AIM High event](#).

As a reminder, this form is to submit an application for the AIM High Impact Awards and **not for nominating someone else**. If you want to submit a nomination for someone else, please complete the [2026 AIM High Impact Award Nomination survey](#). The individual(s) nominated will be prompted to fill out this application form.

For any questions or concerns, please contact affordable@ucf.edu.

A. Type of Impact Award

Nominations may be submitted for either an individual or a group. Groups can consist of two or more people, whether as a partnership of individuals, a department, or an official campus organization. You can choose between two categories:

Legacy – for those who have been using affordable instructional materials for more than two years (before 1/1/24).

Rising – for those who have been using affordable instructional materials for less than two years (after 1/1/24).

- Individual (Rising)
- Individual (Legacy)
- Group (Rising)
- **Group (Legacy)**

B. Please enter your full name(s)

Bay Radbury

James Faulkner

Melissa Morrison

Toby Eilot

C. Please enter your UCF email(s)

Bay.Radbury@ucf.edu

James.Faulkner@ucf.edu

Melissa.Morrison@ucf.edu

Toby.Eilot@ucf.edu

D. Please list your college(s) and department(s)

College of Arts and Humanities – English

E. To be eligible for an AIM High Impact Award, you must have taught at UCF within the past year. Have you taught at UCF in the last year? [Spring 2025, Summer 2025, and/or Fall 2025]

- **Yes - I have taught at UCF within the past year**
- No - I have not taught at UCF within the past year

F. To be eligible for an AIM High Impact Award, the digital materials used in your course(s) must comply with [UCF's Digital Accessibility Policy](#).

- **Yes - my digital course materials comply with UCF's Digital Accessibility Policy**
- No - my digital course materials do not comply with UCF's Digital Accessibility Policy

G. To be eligible for an AIM High Impact Award, your course materials must meet the Affordability Counts standard of costing no more than \$20 per credit hour. For example:

3-credit course: under \$60

4-credit course: under \$80

5-credit course: under \$100

- **Yes – my course materials meet the Affordability Counts standard of \$20 per credit hour or less.**
- No – my course materials do not meet the Affordability Counts standard of \$20 per credit hour or less.

Section 1: Impact in Using Affordable Instructional Materials

(Optional) Download and upload the [Impact Calculations excel spreadsheet](#) to fill in the information asked on questions number 1-4. If you would prefer to continue answering questions 1-4 on the Qualtrics form, feel free to do so.

1. Please list the course prefix, course number, and section number(s), associated semesters, and number of students enrolled per section (e.g., SOW3729-0001 Fall 2023 - 40 students, SOW3729-0001 Fall 2024 - 67 students...)

AML3640 – (all sections) Fall 2019 – 151 students
AML4265 – (all sections) Fall 2019 – 103 students
AML3640 – (all sections) Fall 2020 – 121 students
AML4265 – (all sections) Fall 2020 – 98 students
AML3640 – (all sections) Fall 2021 – 130 students
AML4265 – (all sections) Fall 2021 – 132 students
AML3640 – (all sections) Fall 2022 – 143 students
AML4265 – (all sections) Fall 2022 – 105 students
AML3640 – (all sections) Fall 2023 – 140 students
AML4265 – (all sections) Fall 2023 – 101 students
AML3640 – (all sections) Fall 2024 – 149 students
AML4265 – (all sections) Fall 2024 – 120 students
AML3640 – (all sections) Fall 2025 – 139 students
AML4265 – (all sections) Fall 2025 – 92 students
AML3640 – (all sections) Summer 2019 – 60 students
AML4265 – (all sections) Summer 2019 – 41 students
AML3640 – (all sections) Summer 2020 – 48 students
AML4265 – (all sections) Summer 2020 – 39 students
AML3640 – (all sections) Summer 2021 – 52 students
AML4265 – (all sections) Summer 2021 – 53 students
AML3640 – (all sections) Summer 2022 – 57 students
AML4265 – (all sections) Summer 2022 – 42 students
AML3640 – (all sections) Summer 2023 – 56 students
AML4265 – (all sections) Summer 2023 – 40 students
AML3640 – (all sections) Summer 2024 – 60 students
AML4265 – (all sections) Summer 2024 – 48 students
AML3640 – (all sections) Summer 2025 – 56 students
AML4265 – (all sections) Summer 2025 – 37 students
AML3640 – (all sections) Spring 2019 – 154 students
AML4265 – (all sections) Spring 2019 – 99 students
AML3640 – (all sections) Spring 2020 – 117 students
AML4265 – (all sections) Spring 2020 – 101 students
AML3640 – (all sections) Spring 2021 – 133 students
AML4265 – (all sections) Spring 2021 – 128 students
AML3640 – (all sections) Spring 2022 – 147 students
AML4265 – (all sections) Spring 2022 – 108 students
AML3640 – (all sections) Spring 2023 – 138 students
AML4265 – (all sections) Spring 2023 – 97 students
AML3640 – (all sections) Spring 2024 – 151 students
AML4265 – (all sections) Spring 2024 – 123 students
AML3640 – (all sections) Spring 2025 – 135 students
AML4265 – (all sections) Spring 2025 – 95 students

2. What type of instructional material is being used in the course(s)? Select all that apply.
- a. First Day textbooks or courseware
 - b. Library-sourced eBooks or other digital library materials
 - c. Open Educational Resources (OER)**
 - d. Content design, e.g., self-created module content, lecture content, and other free or low-cost materials
 - e. Other: _____
 - f. I'm not sure
3. Original price of the course material(s) per student for each course section; if there is not an original price, please provide the typical cost for common course materials for this course: (\$100 for ENC1102 and \$145 for ENC1101)
- \$120 for AML3640**
- \$65 for AML4265**
4. New price of the course material(s) per student for each course section: (\$29.99 for ENC1102 and \$0 for ENC1101)
- \$0 for AML3640**
- \$0 for AML4265**
-

Section 2: Creativity and Innovation in Using Affordable Instructional Materials

5. How have you brought creativity and innovation to your course materials? Check all that apply.
- a. Created free textbook/course material (e.g., authored content or open educational resource)**
 - b. Received grant(s) that led to purchasing course materials and/or doing redesign to meet AIM objectives
 - c. Used external online tools for course materials (e.g., social media, blogs, websites, wikis, apps, etc.)**
 - d. Used UCF resources (Obojobo, Materia, Pressbooks, Leganto, and other Canvas features)**

- e. Reflected unique contexts (e.g., your learners' cultures, local cultural surroundings, your specialty or unique experiences, etc.)
- f. Empowered students to collaborate on creation or curation of materials
- g. Empowered students to incorporate elements of their authentic selves into the creation or curation of materials
- h. Offered unique or particularly impactful course materials
- i. Personalized materials to contexts, your subject specialty, and student population
- j. Incorporated opportunities for student interactions with course materials
- k. Other _____

6. Please provide a narrative for how you brought creativity and innovation to your course materials.

Several years ago, our English faculty identified a shared challenge: traditional literature anthologies cost students over \$100 while offering limited coverage of the specialized literary traditions central to our courses. These commercial texts often lacked sufficient representation of Native American, Caribbean, Southern, and Florida writers—or required students to purchase multiple expensive volumes to achieve adequate coverage.

In response, we launched a collaborative initiative to create a comprehensive, open-access anthology using UCF's Pressbooks platform. Drawing on our collective expertise in American, Caribbean, Hispanic, and regional literary traditions, we curated a rich collection of primary texts, critical essays, and contextual materials. Rather than working in isolation, faculty collaborated to ensure scholarly rigor across specialties while building a resource that serves multiple courses.

The anthology reflects the unique cultural and regional contexts essential to our curriculum. For AML4265 Florida Writers, we secured permissions from contemporary authors and developed original critical frameworks to analyze Florida's literary landscape. Our Caribbean Literature section showcases the linguistic and cultural diversity of the region, while our Native American collections span historical and contemporary voices—many of which are absent from commercial anthologies. This approach enables students to engage with authentic voices and specialized scholarship unavailable in generic textbooks.

For instances where it was not possible to include openly licensed texts or those with author permission, we supplemented the anthology with links to UCF library articles and books (linked through Leganto). This ensures that course content remains entirely free for students, while expanding access to high-quality materials beyond what could be curated in an open-license format.

Innovation emerged through our collaborative curation process. Faculty not only contributed texts within their areas of expertise but also created cross-connections between literary traditions. Students now explore dialogues between Southern and Caribbean writers, or trace

thematic links between early American women’s writing and contemporary Native American authors—relationships rarely highlighted in traditional anthologies.

We’ve also empowered students to shape the anthology’s evolution. Through research projects, students identify overlooked authors and develop contextual materials for existing selections. These contributions undergo faculty review before integration, transforming the anthology into a living resource that grows each semester. Students consistently report deeper engagement and a sense of ownership over course materials.

To enhance interactivity, we’ve integrated the anthology with Canvas and external digital humanities tools such as LitMap and ChronoText. These features include author timelines, geographic mapping of literary movements, and multimedia contextual materials. Students can now trace literary influences across regions and time periods—making connections that static print anthologies cannot facilitate.

The anthology’s modular design allows faculty to customize selections for specific courses while maintaining consistency in quality and scholarly apparatus. A single resource now supports multiple literature courses, with faculty adding course-specific introductions and assignment materials.

This collaborative effort has eliminated textbook costs for hundreds of students annually while offering more comprehensive, contextually connected, and relevant materials than any commercial anthology. It exemplifies how faculty-driven innovation can transform curriculum, empower students, and expand access to high-quality learning resources.

7. (Optional) If possible, please provide links of material(s) created/published/adopted. If necessary, please link to a sharable document.

(Link to Pressbooks)

Section 3: Student Success in Using Affordable Instructional Materials

8. Provide a narrative of student feedback you have received about your use of affordable instructional materials and how the materials positively affected them. In your narrative, you can also include survey responses, student quotes, SPI data, screenshots, etc. (Note that any student names provided will be redacted).

Student feedback on our open-access literature anthology has been overwhelmingly positive, with recurring themes of financial relief, increased engagement, and a deeper connection to course content. Across multiple semesters and courses, students have expressed appreciation not only for the cost savings but also for the relevance and accessibility of the materials.

One student in AML4265 Florida Writers shared:

"I didn't expect to see authors from my hometown in a college course. It made me feel like my community mattered. And not having to buy a \$120 textbook was a huge relief."

Another student in Caribbean Literature noted:

"The readings felt alive. I could click through timelines, maps, and videos that helped me understand the cultural context. It was way more immersive than any textbook I've used."

In end-of-semester surveys, students consistently rated the course materials highly. In one anonymous response, a student wrote:

"I loved that the anthology was free and tailored to our class. It felt like the professors actually cared about what we were reading—not just assigning chapters from a generic book."

Students also commented on the collaborative nature of the resource. One student who contributed a contextual essay said:

"It was cool to see my work included in the course materials. It made me feel like I was part of something bigger than just a class."

In summary, the anthology has not only removed financial barriers but also fostered a more engaging learning environment. Students feel seen, heard, and empowered.

8a. If you need to provide a file of this narrative due to length, attach a file here. (Note that any student names provided will be redacted).

9. Beyond meeting UCF's Digital Accessibility Policy requirements and using UDOIT, how have you designed or enhanced your course materials to be accessible to all learners? Consider multiple ways students process information (visual, auditory, text-based, interactive, etc.).

Visual learners benefit from embedded author timelines, geographic maps of literary movements, and curated image galleries that accompany selected texts. These visual aids help students contextualize literature within historical and regional frameworks, making abstract concepts more tangible.

Auditory learners are supported through integrated multimedia features, including audio recordings of select poems and author interviews. These resources allow students to hear the rhythm, tone, and cadence of literary works—especially valuable in courses focused on oral traditions or performance-based texts.

Text-based learners engage with carefully formatted readings that include clear headings, consistent navigation, and accessible font choices. Each selection is accompanied by faculty-written introductions and guiding questions to support comprehension and critical analysis.

Interactive learners are invited to explore the anthology through clickable timelines, annotation tools, and embedded discussion prompts. These features encourage active engagement with the material and allow students to make connections across texts and traditions.

In addition, we've designed the anthology to be mobile-friendly and compatible with screen readers, ensuring that students using assistive technologies can navigate and interact with the content seamlessly. Alternative text is provided for all images, and transcripts are available for audio and video materials.

Section 4: Sharing and Collaboration in Using Affordable Instructional Materials

10. Have you shared the course material(s) or implementation outcomes in any of these ways? Select all that apply.

- a. Involvement in case study
- b. Research project(s)
- c. Presentation(s)
- d. Conference proceeding(s)
- e. Publication(s)
- f. Shared internally with UCF faculty
- g. Shared externally outside of UCF
- h. Other Award
- i. None of the above

11. Please provide a narrative for how you shared or plan to share your course materials and speak to how this sharing and collaboration have increased or could increase the impact. Please list specific examples based on your selections above.

The course materials have been presented at several academic events, including the Florida Digital Humanities Consortium annual meeting. These presentations focused on how the anthology supports multiple literature courses while maintaining academic rigor and flexibility.

Implementation outcomes and student feedback have been included in peer-reviewed conference proceedings, such as those from the Open Education Southern Symposium. Additionally, an article detailing the development and instructional use of the anthology was published in the Journal of Open Educational Resources in Higher Education.

Within UCF, the materials have been shared through departmental meetings, teaching circles, and workshops hosted by the Faculty Center for Teaching & Learning. These sessions have encouraged other faculty to explore similar approaches to textbook replacement and resource customization.

Externally, the anthology has been distributed through open education networks and digital humanities forums. Faculty at other institutions have adopted or adapted portions of the materials for their own courses, expanding the reach and utility of the resource.

In 2024, the project received the Florida OER Faculty Innovation Award, recognizing its excellence in the development and implementation of open educational materials that enhance student learning while eliminating textbook costs.

12. Please recognize any additional individuals for their efforts in collaborating with you in the creation/adoption/implementation of the course material(s)? Select all that apply.

a. CDL Instructional designer(s)

b. UCF librarian(s)

c. UCF colleague(s)

d. UCF staff member(s)

e. UCF student(s)

e. External colleague(s) (outside of UCF)

f. Other

13. Based on your response to the previous question, please list their name(s) (and provide their role if possible). How did you collaborate with the individual(s)? Please specify, e.g., met on multiple occasions for consultations, co-authored a textbook, served as an advisor, helped curate resources and links, etc.

Dr. Mark Chapters, Instructional Designer at UCF's Center for Distributed Learning, provided ongoing consultation on the Pressbooks platform. Dr. Prose met with our faculty team on multiple occasions to advise on layout, accessibility features, and integration with Canvas. Her guidance ensured the final product was user-friendly and pedagogically sound.

Paige Turner, UCF Humanities Librarian, collaborated with us to identify library-licensed materials that could supplement the anthology when open-access texts were unavailable. She

helped curate stable links to journal articles and eBooks, ensuring students had seamless access to additional readings without incurring costs.

Dr. Wright Words and Dr. Lexi Conner, fellow English faculty members, provided guidance and ideas to our team as they had previously written textbooks. Their expertise helped guide us toward enriching the anthology's depth and scope.

Cliff Hanger, Program Assistant in the Department of English, assisted with permissions tracking and as we communicated with external authors. He maintained a helpful spreadsheet.

Several students contributed to sections of the OER. Accepted submissions, after our group reviewed the content, were from Ella Quent, Manus Script, Al Legory, Warren Peace, Clara Tee, and several others who wish not to be named here.

Thank you for your application to the 2026 AIM High Impact awards. We will be in touch if there are any follow-up questions. If you have any questions or concerns, please contact us at affordable@ucf.edu.

We hope to see you at the event!