



# ARTstor K-12 Pilot Program

*Final Report*

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7/15/2005

## Executive Summary

In October of 2004 ARTstor launched a pilot program with eleven K-12 schools to ascertain the value of ARTstor in the K-12 teaching and learning environment. The goals of the pilot specifically sought to examine ARTstor's value for the K-12 community, determine methods of outreach to the K-12 community to communicate ARTstor's value, and reveal the type of support resources required of ARTstor to ensure a quality experience for the K-12 community.

Clearly ARTstor's usefulness in the K-12 community was indicated immediately by usage statistics that continued to show, throughout the pilot, that K-12 pilot schools used ARTstor more often than subscribing independent art colleges except the large art schools. If use is any demonstration of value, then the K-12 ARTstor Pilot schools found value in ARTstor

Demonstrated use wasn't so high regarding the Offline Image Viewer. Many teachers in the ARTstor Pilot schools said that while they appreciated the quality and breadth of images available in ARTstor, it wasn't enough to motivate them to learn new presentation software. Most teachers are satisfied with PowerPoint. Many teachers preferred using Google Image search to find images because they are easily imported from the Web into PowerPoint. When asked about the quality of images obtained through Google Image search, most teachers who said they used Google found the quality of the images fine for their uses.

Many teachers were inspired by the high quality of images in ARTstor, and even without the advantages of the Offline Image Viewer the ability for teachers and students to understand the information that comes with ARTstor images, have access to information to properly cite images and trust ARTstor's information integrity was highly valued in the pilot schools.

Many of the technical problems that arose during the pilot concerned schools with Macintosh computers. A high number of pilot schools use Macs, and with no sign of the Mac trend in K-12 diminishing, it seems prudent for ARTstor to identify and contend with any Mac-related technical issues before entering the K-12 market. The content issue that came up most frequently among teachers who used ARTstor was the lack of contemporary art in ARTstor.

Teachers in the pilot schools felt they needed material that explained how ARTstor is different from a Google image search in order to educate their administrators and colleagues as well as their students. Teachers frequently asked for examples of ARTstor use at different grade levels and for different subject areas. Teachers also expressed interest in ideas that would help them teach with images as primary source material. As ARTstor begins to work with the K-12 community, providing some of these support materials (in electronic form) will help teachers work with ARTstor more, as well as more effectively.

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## Introduction

In October of 2004 ARTstor launched a pilot program with eleven K-12 schools to ascertain the value of ARTstor in the K-12 teaching and learning environment. The goals of the pilot specifically sought to examine ARTstor's value for the K-12 community, determine methods of outreach to the K-12 community to communicate ARTstor's value, and reveal the type of support resources required of ARTstor to ensure a quality experience for the K-12 community. Ultimately, the pilot program helped meet these goals to assist ARTstor in determining a classification system and participation fees for K-12 audiences.

<b>ARTstor K-12 Pilot Program School Profiles</b> See also Appendix A: School Profile Spreadsheet comparing data for each School on page 37.	
<p><b>Cherry Creek Public School District</b>  <b>Suburban Denver Colorado</b></p> <p>Cherry Creek Public School District is the largest school system in the ARTstor K12 Pilot, with 52 libraries in the district. Cherry Creek represents an affluent suburb near Denver, with some pockets of poorer communities represented in a few elementary schools. Cherry Creek High School was awarded the 2003-4 School Library of the Year honor from the American Association of School Libraries, a testament of the commitment to excellence among high school library staff.</p>	<p><b>Dalton School</b>  <b>New York, New York</b></p> <p>The Dalton School is an independent K12 school, with grades K-3 in buildings on East 91st Street in New York and middle and high school students in a building on East 89th Street. A resident art historian, archaeologist and anthropologist are on assignment in the Dalton School library, with the charge of integrating their disciplines throughout the K12 curriculum.</p>
<p><b>Harvard Westlake</b>  <b>Los Angeles, California</b></p> <p>Harvard Westlake is an independent school serving grades 7 – 12 on two Los Angeles campuses. Faculty at Harvard Westlake has access to state of the art computer equipment, and are very sophisticated computer users.</p>	<p><b>Princeton Public School District</b>  <b>Princeton, New Jersey</b></p> <p>Princeton Public School District contains one high school, one middle school and four elementary schools. The district has maintained a relationship with Princeton University throughout its history, and is provided Internet access and some technical support through the University.</p>
<p><b>Montgomery Academy</b>  <b>Montgomery, Alabama</b></p> <p>Montgomery Academy is the smallest independent school among those participating in ARTstor's K-12 Pilot, with one campus for the elementary grades and one campus for the upper grades in Montgomery, Alabama. Montgomery Academy is also the school with the highest number of Macintosh users among the Pilot participants.</p>	<p><b>Scarsdale High School</b>  <b>Scarsdale, New York</b></p> <p>Scarsdale Public High School is regionally and nationally recognized for the advanced achievement of its students. The high school is well supported by the surrounding community and has access to excellent technology tools and support.</p>

<b>ARTstor K-12 Pilot Program School Profiles continued</b>	
<p><b>Oak Park High School</b>  <b>Oak Park, Illinois</b>  Oak Park High School is the largest high school in the ARTstor K-12 pilot, larger in fact than many entire K-12 independent schools participating in the pilot. It serves a diverse student population from the Oak Park and River Forest communities near Chicago.</p>	<p><b>Saint Paul Academy</b>  <b>Saint Paul, Minnesota</b>  Saint Paul Academy and Summit School is an independent school for grades K-12 serving the Twin Cities of Saint Paul and Minneapolis. In the Upper School classrooms the Academy has installed Harkness Tables, large, oval tables that take up most of the room and are the main ingredient in the Harkness method of teaching, which encourages students to become equal partners in their own education.</p>
<p><b>Perpich Center for Arts Education</b>  <b>Golden Valley, Minnesota</b>  The Perpich Center for Arts Education is a public school for grades 11 and 12 that serves the entire state of Minnesota. Three hundred resident students from all of Minnesota are accepted in one of six art areas: Music, Dance, Theater, Visual Arts, Media Arts, and Literary Arts. Even though the Perpich Center is the smallest school in the ARTstor K-12 Pilot, it is the only school to offer comprehensive art history courses outside of AP Art History.</p>	<p><b>Troy Public School District</b>  <b>Troy, Michigan</b>  Troy School District in a suburb south of Detroit represents the second-largest school district next to Cherry Creek in the ARTstor K-12 Pilot. <i>U.S. News and World Report</i> ranks Troy High school among 98 national Outstanding American High Schools. The district will upgrade all of its computer equipment this summer, allowing more Troy teachers to take advantage of ARTstor next year.</p>
	<p><b>Westminster Academy</b>  <b>Atlanta, Georgia</b>  Westminster Academy is an independent K-12 school situated on one large campus in Atlanta, Georgia. Maggie Davis, who teaches AP Art History in the high school, has been a key member of implementing and evaluating ARTstor use at Westminster.</p>

### **Fall Pilot Kick-Off Meeting**

A K-12 pilot “kick-off” meeting was held on October 23, 2004 at JSTOR offices in New York. Two people from each of the eleven K-12 schools selected for the pilot (a librarian and head of the school, teacher, or IT specialist) traveled to New York for an introduction to ARTstor. The kick-off meeting participants began to anticipate how ARTstor will be used in the K-12 setting, by art teachers, social studies and history teachers, by literary teachers and by foreign language teachers. A presurvey among teachers at the pilot schools showed that these teachers highly valued teaching with images, and were looking forward to using ARTstor to increase their ability to use images in their teaching.

Pricing was addressed at the meeting, and all school representatives shared information about K-12 school budget structures and schedules. Schools spend the first part of each calendar year budgeting for the coming school year, so pricing released for K-12 schools

in August of 2005 means that budgeting for ARTstor, especially among public schools, couldn't be approved until the school year beginning the following August, 2006.

Supporting resources for K-12 ARTstor users were discussed at the kick-off meeting, and requested resources included more narrative information about works of art in ARTstor and examples of integrating ARTstor into different areas of the K-12 curriculum. Many school representatives felt that a print piece was unnecessary, and that Web sites are now used more frequently among K-12 teachers for access to these types of resources.

## **Site Visits**

### Initial Site Visits

After the October kick-off meeting, initial site visits were scheduled with each school and completed from November 2004 to February of 2005. Working with the individuals who attended the kick-off meeting in New York, training was offered for faculty at each school. Over 250 teachers in all attended training during these initial site visits. The format for each visit varied according to the preferences of the ARTstor primary contact at the site. Some schools organized one session after school or before school for all interested. Some schools acquired substitute teachers so that teachers interested in ARTstor could attend a training session during regular school hours. Princeton Public Schools organized a day-long workshop for teachers in the district and procured release time from upper administrators so that interested teachers could attend. Some schools stationed the trainer in a lab or auditorium for the day, and teachers attended training during hours that they normally prepped for classes.

Recruiting techniques used by the ARTstor primary contact in each school for these training sessions revealed that some strategies were stronger than others. In one school, an email was sent out inviting teachers to attend training during their prep hours and a few teachers trickled in each hour on training day. In another school, the ARTstor contact emailed a request to all supervisors in the district to invite personnel from other schools. The ARTstor contact personally invited some she thought would be interested as well. On training day, all of those in attendance at the workshop were personally invited by the ARTstor contact. Others stopped by and asked about the workshop, and said they heard nothing about it even though their supervisors had been sent an email. One woman said, "Oh my supervisor never reads email!" even though the ARTstor contact had specific instructions to send email. In the end, social networks and personal relationships were much more effective in promoting attendance than formal channels of communication at this school.

The most well attended training sessions were those where the ARTstor contact employed several strategies for recruiting attendees. Announcements, reminder emails, offers of refreshments and time to socialize and in two cases, visits to each classroom by the ARTstor contact proved successful recruiting strategies. The criteria for success at these initial training sessions were successful searches of ARTstor, successful user

registration and one saved image group for each attendee. All those who attended ARTstor training at pilot schools successfully fulfilled the criteria.

Librarians at Cherry Creek School District, Harvard Westlake and Montgomery Academy used ARTstor's access controls to start image groups and grant read/write access to teachers could later revise them.

Information was collected at each site during these initial site visits to help ARTstor formulate fees for service to the K-12 audience. Full time enrollment (FTE) figures at each school and a list of other databases carried by each school library was collected (See Appendix A). In addition information was requested about school library budgets. Some participating schools were reluctant to share information about budgets; several libraries don't maintain budgets for electronic databases, instead drawing funds instead from subject areas for subject specific resources. Other libraries acquire electronic databases through state funded sources or at a discount from purchasing consortiums. As a result of these sometimes complicated database acquisition strategies, information was also collected about the number of databases at each school acquired from consortiums. (More about consortiums and discount pricing can be found in the Pricing section on page 12.)

After initial site visits were completed at each school, usage statistics for all K-12 pilot schools showed exciting results. In April, K-12 pilot schools use statistics matched or exceeded those of most independent art schools and community colleges that have subscribed to ARTstor.

### Final Site Visits

Final site visits were conducted at each school from April to June of 2005. ARTstor primary contacts were asked to assemble teachers who used ARTstor, as well as those who may not have used ARTstor successfully. While there were many examples of teachers using ARTstor successfully, both with students and for their own content research, very few used the Offline Image Viewer. Most teachers working in the pilot schools felt very comfortable with PowerPoint, and if they used a computer to create a presentation, almost all reported using PowerPoint. In addition, many schools in the pilot require students to create presentations in PowerPoint, both to learn how to construct a compelling presentation as well as to learn to use PowerPoint software. Many of those interviewed said that while they appreciated the quality and breadth of images available in ARTstor, it wasn't enough to motivate them to learn new presentation software. In addition, many teachers preferred using Google Image Search to find images because they are easily imported from the Web into PowerPoint. When asked about the quality of images obtained through Google Image Search, most teachers who said they used Google thought the quality of the images were fine for their uses. One teacher commented that ARTstor would acquire the potential to motivate users to learn new presentation software in the future as it adds content, improves navigation and resolves technical issues.

A few teachers reported that they didn't use ARTstor because they didn't have access to an LCD projector in their classroom to project ARTstor images or presentations. While

this is a problem for the minority of ARTstor Pilot Program teachers, it is interesting to note that using a computer lab with students rather than project images in a classroom wasn't articulated as an option. Many teachers are intimidated by the prospect of teaching in a computer lab. Teachers who don't have a computer-technical background avoid dealing with equipment problems that can arise in a lab situation, and often won't use a computer lab without technical staff present. Teachers also feel intimidated by the prospect of sharing students' attention with a computer screen, and worry that the lesson will be compromised if students focus on too many things at one time. Many of these issues may be resolved as technology becomes more integrated with K-12 education and training and teachers become more comfortable using technology in a variety of settings.

ARTstor's online environment was clearly inspiring for many who used ARTstor. At Dalton School in New York, teachers reported that zooming in on images really got students attention. When students who had seen ARTstor went to visit the art museum, they referred to looking closely at a part of a work of art as "zooming in." At Westminster in Atlanta, the school technology coordinator said that he and his colleagues were talking about surrealism and he was having trouble explaining what it was, so he went to ARTstor to find examples. The librarian at Scarsdale High School in New York taught a two-credit course for Scarsdale faculty early this summer called "Beyond Google," and included ARTstor. At Cherry Creek School District in Colorado, teachers were inspired by ARTstor to pursue grant opportunities for writing curriculum for Advanced Placement Art History classes. If the grant writing is successful, it will be the first time Advanced Placement Art History is offered at Cherry Creek.

During the final site visits many librarians in the pilot schools pointed out that it takes time to integrate a new resource. At the beginning of the school year, when the kick-off meeting for the pilot schools was held, school personnel are enthusiastic and energetic about their plans for the school year. Day-to-day reality in the classroom can bring reality to bear on ambitious plans fairly quickly however. In the final site visits, pilot schools talked about how introducing a new resource at the beginning of a school year doesn't allow teachers time to integrate it into curriculum. Many teachers plan curriculum and conduct research over the summer, and pilot schools didn't have this advantage working with ARTstor. While most people who worked with ARTstor in the pilot schools agreed it was a very useful resource, some admitted that they didn't have a chance to think about how they might apply it in their classrooms during the 2004-2005 school year, and others said they'd like to try it but couldn't find the time to become familiar enough with ARTstor to be a confident user this year.

At the end of the ARTstor pilot program school year, usage statistics continued to show that K-12 pilot schools used ARTstor more often than all the subscribing independent art colleges except the large art schools. In cases where collections and categories were browsed, and in user logons, ARTstor usage statistics surpassed all independent art colleges. Clearly K-12 users during the pilot program period found ARTstor useful, the usage statistics are a dramatic testament to the need for access to high quality images in the K-12 classroom.

## Pre- and Post-Surveys

Surveys were conducted in all of the ARTstor K-12 pilot schools, including a pre-survey before schools received their initial site visit and training, and a post-survey at the end of the 2004-2005 school year. Eighty-four responded to the pre-survey, and 35 responded to the post-survey. The pre-survey was delivered to pilot schools at the end of the school year, typically a hectic time for teachers as they wrap up the year, deal with grades and testing, etc. This may explain the low response as compared to the post-survey.

In all of the teachers surveyed, almost all of the respondents have at least three or more computer labs available for student use, but more than half of the respondents said they rarely use a computer lab with their students for teaching. In both the pre- and post-survey, at least 70% of respondents reported using digital resources and the Internet in their classrooms. One teacher commented: "I would use more digital resources and the Internet much more frequently if I had more student computers in my room. I only have one student computer. I can check a classroom set out of the library, but it is a big deal to get everything all set up and it is not something I can do on the spur of the moment." Nearly half of the teachers filling out the surveys use digital resources and/or the Internet once a day in an average week for their own research.

Almost all of the respondents in the pre- and post-survey said that they teach with images. In the pre-survey, 25% use images every day in their teaching, and almost half of the respondents use images at least once a week or more. The post-survey respondents reported a slightly higher rate of teaching with images. The total pre-survey rate for teaching with images once a week or more was 72%, while the post-survey rate for was 90%. In the pre-survey, books were the most popular media used to teach with images, in the post-survey, a computer with an LCD projector was more popular, with books running a close second. In both the pre- and post-survey the majority agreed that using more images would change their teaching. While the changes in teaching with images and using a computer and LCD projector over the course of the 2004-2005 school year can't be directly attributable to ARTstor, the changes may indicate that teachers are growing more comfortable using images in electronic media.

Almost all of the respondents in the pre-survey said that they have an LCD projector, and all of the respondents in the post-survey indicated that they have access to an LCD project. LCD projectors are critical to enable presentation of digital images. One pre-survey teacher wrote: "I'm thrilled that we are getting ARTstor. I use digital images all the time and have recently inherited an LCD projector from another teacher, so I will be able to use images even more often."

Twenty-nine of the 35 respondents to the post-survey used ARTstor during the pilot program. The six respondents who did not use ARTstor cited lack of time as the main reason. Thirty-four percent of those who used ARTstor used it once a week or more during the pilot program. Seventy-one percent of those responding to the post-survey successfully completed a search in ARTstor, 57% created and saved an image group in ARTstor, 54% used ARTstor for their own research, 49% percent directed their students

to use ARTstor to complete a class assignment and 23% used the Offline Image Viewer to display images.

When asked what materials and support ARTstor could provide to help teachers become more proficient ARTstor users, 49% said that more help documents explaining the features of ARTstor and suggestions or examples of K-12 classroom use of ARTstor would be most desirable. It's possible that teachers aren't used to looking online for help documents, and many media specialists printed some of the help documents for handouts when faculty received ARTstor training during the initial site visits. The results of this post-survey question may imply that ARTstor needs a special area of its Website for K-12 users, or needs to change the delivery mode of its help documents rather than change the content of ARTstor's help documents. Almost all respondents (86%) answered yes to the question "If ARTstor were to offer training sessions for users, would you attend?"

See Appendix B on page 40 for raw pre- and post-survey data.

### **Technical Issues**

Getting schools connected to ARTstor revealed support challenges specific to K-12 schools. Many schools use proxy servers to manage traffic out to the Internet as well as filter unwanted content, such as ads or 'unsuitable' material. At Dalton School, Mac users have to use Firefox instead of Internet Explorer to access ARTstor through the school's proxy server. The Mac iBooks issued to teachers at Dalton don't have to go through the school's proxy on the wireless network, and so can access ARTstor through Internet Explorer, a workable but somewhat confusing solution. At Harvard Westlake the proxy server prevents image groups being downloaded to the Offline Image Viewer, so teachers must import their image groups to the Offline Image Viewer at home until ARTstor issues a version of the Offline Image Viewer with a proxy settings feature.

Montgomery Academy and Troy School District were the last schools to implement ARTstor due to technical issues. At Montgomery Academy, Mac-based networks wouldn't allow some necessary files from ARTstor to load on individual computers on the network, and the school required help from a network specialist to implement ARTstor. At Troy School District, computers that are seven-years-old won't load large images from ARTstor. These issues are worth noting since they are likely to be repeated in other K-12 schools where ARTstor is implemented. Small independent schools like Montgomery Academy don't have to follow technology standards and practices that exist in public school districts, but also don't have access to the technical support present in other larger school systems. Large public school districts like Troy often must make do with old and outdated hardware and software that prevents them from taking advantage of resources like ARTstor. Troy will upgrade all computers in the district this summer, improving access to ARTstor for teachers next year.

At Dalton School, the high school art history teacher experienced long download times on his Mac when importing image groups from ARTstor into the Offline Image Viewer. Download times averaged 11 minutes for eight images. The art history teacher also

expressed the desire to open two presentations in Offline Image Viewer at the same time. Images imported into the Offline Image Viewer from the RLG AMICO database duplicated themselves when they were dragged into a new position in the Offline Image Viewer, and often times ARTstor images existed underneath the duplicates, making it impossible to know what would be displayed full-screen.

Hopefully many of these bugs will be resolved once a new version of the Offline Image Viewer is released in the summer of 2005. It is worth noting that many of these technical problems occur on Macintosh's, although it's undetermined if the problems are indeed related to Mac computers or their operating systems. Schools still use Macs – over half of the ARTstor Pilot Program schools are Mac based. With no sign of the Mac trend in K-12 diminishing, it seems prudent for ARTstor to identify and contend with any Mac-related technical issues before entering the K-12 market.

### **Navigating and Searching ARTstor**

Many of the teachers who attended training sessions during the initial site visits at the K-12 pilot schools expressed a desire to search within search results. The advanced search feature in ARTstor might meet this desire, but using the advanced search wasn't emphasized in all of the trainings. Another frequent request among training attendees was that the words in the subject field of the information accompanying images in the Image Gallery be "clickable" to shorten the steps necessary to conduct searches using those subjects as keywords. Teachers who used the Instructor's Commentary feature in image groups wanted to embed URLs or links to video or audio in their comments. Although this request was less frequent than others, it came from teachers who were making full use of ARTstor features, the "power user" group.

Teachers also expressed frustration at the 14-day remote access period, since many would like to use ARTstor to work on curriculum over the summer but don't have access to school computers every 14-days during summer breaks. ARTstor has addressed this problem recently by changing the remote access policy to periods of thirty, sixty or ninety days, depending on the user. ARTstor users with Instructor Level Access can use ARTstor remotely for 90 days, resolving the summer problem for K-12 teachers.

High school art history teachers at Harvard Westlake in Los Angeles and Perpich Center for Arts Education in Minnesota wanted to hide all information related to images so ARTstor image groups could be used as tests for slide identification. The art history teacher at Perpich solved this problem by instructing students in the computer lab to use the "Remove Controls" icon on the bottom of the large image display in ARTstor, then having students switch chairs in an ARTstor musical chairs review for the Advanced Placement Art History test. (See also section on Use Scenarios, page 18.)

### **Content Issues**

The content issue that came up most frequently among teachers who used ARTstor was the lack of contemporary art in ARTstor. As one teacher pointed out, the current

emphasis on teaching from a multicultural perspective may have something to do with frequent requests for contemporary art. Often the perception exists that artists of color didn't produce "art" in ancient cultures or that objects representing ancient cultures from different parts of the world have value in the realm of history but not art. Another common perception voiced by teachers is that young people don't value art made before the 20th-century. Clearly teachers value contemporary art for its ability to reflect perspectives of artists of color and for its ability to reflect and/or address contemporary issues that impact the lives of K-12 students.

Another request heard from some schools in the ARTstor K-12 Pilot was for interpretive information to accompany the images in ARTstor. This request was common among teachers who have no art history background and who haven't had experience teaching with primary source material. K-12 teachers don't typically receive training in interpreting images for students, nor do they know how to teach students to "read" images. Art history teachers and teachers and librarians who have training in primary source material found all of the information they needed related to ARTstor images and had no trouble creating activities for their students to use ARTstor images.

Many teachers were interested in discussing the difference between PowerPoint and Google image searches and ARTstor. Two schools mentioned the absence of advertising as a real advantage. The reliability of the information that accompanies images on ARTstor, as well as image quality, were widely appreciated. At Saint Paul Academy in Minnesota, one teacher told a story about a student citing an Egyptian pyramid as produced by someone's Web site because the student found the photo of the pyramid on the Web site. At Saint Paul Academy, students who cite Web sites in their research must complete an "Evaluating a Website" worksheet to turn in with their papers. If students use resources in the library, including databases like ARTstor, no worksheet is required. (See Use Scenarios for worksheet, page 33.)

The ability for teachers and students to understand information that comes with ARTstor images, have access to information to properly cite images and the integrity of ARTstor information was as valued among K-12 pilot teachers as the high quality of images in ARTstor.

## **AP Art History**

Advanced Placement (AP) Art History is one of a series of exams offered to high school students by the College Board, a non-profit membership association whose mission is to connect students to college success and opportunity. Colleges often offer advanced placement or credit to students who do well on Advanced Placement exams. AP Art History is designed to provide the same benefits to secondary school students as those provided by an introductory college course in art history: an understanding and enjoyment of architecture, sculpture, painting, and other art forms within historical and cultural contexts.

ARTstor is especially applicable to AP Art History because AP Art History is taught as a college course; precisely the type of courses ARTstor was designed to address. High school AP Art History teachers use the same college-level texts for AP classes, such as *Art History* by Marilyn Stokstad or Gardiner's *Art Through the Ages*, but have a harder time finding images without access to a college slide library or image database. Among the ARTstor Pilot Program schools, six schools offer AP Art History, and some schools are considering adding it in the future.

Three ARTstor Pilot Program schools used ARTstor to prepare students for the AP Art History test during the 2004-2005 school year. Maggie Davis at Westminster School in Atlanta required students to "curate" an exhibition to prepare for the AP Art History test, Craig Farmer at the Perpich Center for Arts Education in Minnesota created ARTstor image groups of all non-western images in the Marilyn Stokstad text that were related to the body, and had his students choose two images from the groups to write a practice essay answering the 2004 AP Art History essay question:

How a culture is perceived is often expressed in depictions of the human figure. Choose two specific representations of the human body from different cultures. Only one of your choices may be from a European artistic tradition. Discuss significant aspects of each culture that are revealed by the way in which the human body is depicted.

Beth Colleary at Scarsdale assigned student teams Gardiner's *Art Through the Ages* non-western chapters and required the teams to make presentation for their classmates using ARTstor.

Maggie Davis at Westminster found that terms in Gardiner's text didn't always translate in ARTstor. For example, Gardiner refers to Florence Italy's Or San Michele, while in ARTstor the same church is referred to as Orsanmichele. Instructors may find the difference bearable, but high school students who rely on textbooks for search terms would never find the wealth of images in ARTstor related to the architecture of this church. Beth Colleary and her students were often confused by the many images of the same subject in ARTstor, and Beth felt her students weren't able to make judgments about image quality in the ARTstor environment. Despite these challenges, all three teachers praised the amount of material in ARTstor related to the texts they were using to teach AP Art History. Their experiences were presented at the National Art Education Association Conference in 2005, to 50 teachers from around the country either teaching or planning an AP Art History course. (Lesson plan descriptions for two of the AP Art History examples can be found in the Use Scenario section beginning on page 18.)

Craig Farmer at the Perpich Center for Arts Education in Minnesota used ARTstor intensively in his AP Art History classes this year. His students haven't had access in the past to images from art history texts, unless Craig created links for the students to Web sites or students purchased the text book. (See the Usage Scenario section on page 19 for examples of Craig Farmer's lessons.) Craig created ARTstor image groups for each chapter of the text the AP Art History class was using, and made them public allowing

students to use a lab at the Perpich Center to review images. The student's reactions were very positive. One student commented on ARTstor: "HUGE! This was also helpful in giving visual to information. Jamie and I continued to quiz each other for hours each day before the test. I wouldn't have known Durer as well if we hadn't...it helps judge your knowledge." Test scores from Perpich's AP Art History show great improvement. Last year, 32 Perpich students took the AP Art History exam and eight students scored above the passing grade. This year, 35 Perpich students took the exam and 20 students scored above the passing grade. Craig credits ARTstor for his class's success. "Certainly I have continued to improve my curriculum for AP Art History," said Craig. "But I really feel that ARTstor contributed a great deal to the dramatic jump in test scores."

## **Pricing**

According to a survey by the School Library Journal, median library spending on instructional resources between 1999 and 2000 was up 15% to \$14,047. The median expenditures for elementary school libraries were \$10,475, for middle schools \$14,600, and for senior high schools \$22,250. The new funding came primarily from local districts, as opposed to gifts, federal funding, or other outside sources. While money for books has continued to be limited (median spending on books in 2000 was \$8.09 per pupil) money for computer technologies and web-based resources has consistently increased.

[\(http://slj.reviewsnews.com/index.asp?layout=article&articleId=CA170306&display=searchResults&stt=001&text=new+money+old+books&\)](http://slj.reviewsnews.com/index.asp?layout=article&articleId=CA170306&display=searchResults&stt=001&text=new+money+old+books&)

See also: The Status of Public and Private School Library Media Centers in the United States: 1999–2000 (<http://nces.ed.gov/pubsearch/pubsinfo.asp?pubid=2004313>)

School Library Media Centers: Selected Results From the Education Longitudinal Study of 2002 (ELS: 2002) (<http://nces.ed.gov/pubsearch/pubsinfo.asp?pubid=2005302>)

This trend is born out by ARTstor's experience with the K-12 schools in its 2004-2005 pilot. The 11 pilot schools maintain a total of 283 subscriptions to electronic databases. Independent schools in the pilot subscribe to more databases overall, 188 subscriptions among five independent schools compared to 95 subscriptions among six public schools.

The number of databases acquired at a discount or free of charge from consortiums also falls as expected along independent versus public school lines. Independent schools in the ARTstor pilot (four schools total, Montgomery did not report) purchased 53 electronic databases directly from a vendor at no discount, versus 23 databases purchased the same way in six ARTstor pilot public schools. Two public school systems, the Perpich Center for Arts Education in Minnesota and Troy Michigan school district do not purchase any databases directly from a vendor. All of the databases at these two institutions are purchased with a consortia discount or are obtained free of charge from a consortium. Public schools (six) reported a total of 34 databases obtained at no charge from a consortium while independent schools (four) reported a total of seven databases obtained at no charge from a consortium.

	Private Schools Reporting (4)*	Public Schools Reporting (6)
Purchased from Vendor	53	23
Discount from Consortium	38	38
No charge from Consortium	7	34

\*Montgomery reported 90 database subscriptions but did not report acquisition type.

For more information regarding consortium purchasing by schools and libraries, see:  
*Comparison of Twenty-five Statewide Database Projects*  
<http://www.lori.ri.gov/libstudy/others.php>

ARTstor collected feedback from all of the pilot schools about a proposed formula for ARTstor pricing that would factor a school's full time enrollment (FTE), the number of databases subscribed to by a school and the school library's acquisition budget. Each school in the pilot was asked to respond to the proposed pricing formula during the final site visits. Most schools felt that ARTstor's formula would unfairly assign higher ARTstor fees to schools with larger acquisition budgets and more databases. Two schools in the pilot disclosed that their libraries don't have acquisition budgets, but that library materials are acquired by tapping resource line items in subject area budgets. For example, a high school English department may contribute money for the purchase of Gale's LitFinder for the entire high school. Moreover, districts like Cherry Creek couldn't provide figures for the formula because each school principal in the district determines each school building's library budget. This problem eliminates subscriptions from school districts, and limits ARTstor subscriptions to individual school buildings, a move that would significantly increase ARTstor's administrative overhead. In the case of Cherry Creek, subscribing the district as a whole would mean one subscription versus 52 individual subscriptions for the 52 individual libraries in the Cherry Creek district.

While schools didn't feel that ARTstor subscription fees based on number of databases or library acquisition budgets measured a K-12 schools value of ARTstor or even a school's ability to pay, all the independent schools in the ARTstor K-12 pilot agreed that it was fair for independent schools to pay a higher subscription fee than public schools. Separate pricing for independent schools and public schools was suggested, and independent schools agreed that it was fair that public schools pay less for databases like ARTstor.

ARTstor also asked independent schools in the K-12 pilot if the number of dollars spent per student is a number that is readily available to all (parents, school faculty, etc.). Two independent school librarians responded, saying in both cases that they do not have access to that type of information. In the case of public schools, dollars spent per student is a matter of public record.

Many pilot schools recommended pricing models compatible with other databases subscribed to by K-12 schools. One example not recommended was a database that charged according to number of hits. In that case, library staff avoided training school faculty to use the database, afraid of driving up the overall cost. *ARTstor and the K-12*

*Education Community*, a report commissioned by ARTstor in 2003, compared pricing for similar products in the K-12 market. Most similar products charge a flat fee or charge a price based on FTE, discounted if the database is delivered through a consortium. RLG maintains that it is set up to support school districts, not buildings and so is priced accordingly.

## **Support Material**

### Outreach

While outreach means getting the word out about ARTstor's product and its value to the K-12 community, networking for support is focused on creating relationships and in some cases partnerships that bring with them opportunities for supporting K-12 ARTstor use. The U.S. Department of Education (<http://www.ed.gov/>) is at the top of a pyramid of state arts agencies and state departments of education that make up the public school network in the United States. Information about resources is disseminated through the Department's Web site, including information about discretionary grants for research and education service. Also provided are lists of contacts in each of the 50 states. With all of this information centrally located, individual states can easily be targeted for ARTstor networking and support.

K-12 schools work within well-structured professional circles, thus ARTstor outreach to these communities can be effectively achieved through training, presentations, partnerships and publication within these existing professional networks. Training goes beyond creating awareness and empowers the trainees to use the product, in this case ARTstor, in their own work. Because of this, training can be seen as one of the most effective outreach tools. Training also enables the trainee to transfer new knowledge and enthusiasm to others, through both their performance and increased interest. This phenomenon is prevalent particularly amongst educators, who often are natural conduits of knowledge. Training can be conducted formally or informally through a variety of existing venues, from national conferences to online learning environments.

National, regional, state and local conferences offer excellent forums for targeting specific audiences. K-12 educators are served by professional organizations with both national and regional officers and meetings. These contacts offer a variety of different possible venues for ARTstor outreach, ranging from presentations and demonstrations to workshops and booths. ARTstor can strategically utilize these conferences and meetings to target specific K-12 communities. Professional publications offer ARTstor the opportunity to target specific stakeholder groups with articles about ARTstor and its user community. Encouraging and partnering with researchers and users to write articles regarding ARTstor use in K-12 is also an effective outreach strategy. The following is a description of primary professional organizations, conferences, networks and publications.

The National Art Education Association (NAEA) (<http://www.naea-reston.org/>) is the primary professional organization for art educators. The organization hosts an annual

national conference as well as regional and state affiliate gatherings. NAEA serves over 22,000 member educators from every level of instruction: early childhood, elementary, intermediate, secondary, college and university, administration, museum education, and lifelong learners. Publishers, manufacturers and suppliers of art materials, parents, students, retired teachers, arts councils and art education agencies are also members of NAEA.

NAEA's gatherings provide an excellent opportunity to promote and workshop ARTstor, since the organization involves representatives from three of ARTstor's stakeholders groups: K-12 schools, colleges and universities and museums. NAEA's national conference is held annually and over several days. Presidents of each state's affiliate association meet with others from their region annually, affording opportunities for regional awareness. Each state affiliate association typically holds its own conference and welcome presentations by service providers. Many art educators who attend their state art education conference do so because they cannot afford the funds to attend the national conference.

#### The American Association of School Libraries (AASL)

(<http://www.ala.org/aaslhomeTemplate.cfm?Section=aasl>) is a division of the American Library Association and is the primary professional organization serving school library media specialists. The organization hosts an annual national conference as well as regional and state affiliate gatherings. AASL's current membership includes over 63,000 library professionals nation-wide.

AASL and its affiliates offer ARTstor a number of opportunities to address and market to this important constituency. Each conference provides a chance to propose a presentation, host an event, host a booth or conduct workshops. School librarians are central in the acquisition, advocacy, staff training and support of digital resources such as ARTstor. By fostering awareness of the ARTstor resource within this professional community, ARTstor can assist teachers such as art specialists who are internally requesting its adoption.

#### The Advanced Placement Program (AP)

([http://www.collegeboard.com/student/testing/ap/sub\\_art.html?artist](http://www.collegeboard.com/student/testing/ap/sub_art.html?artist)) allows high schools to offer "AP Art History," designed to provide the same benefits to secondary school students as those provided by an introductory college course in art history. Students who take an AP Art History course take an exam and are able to report their AP scores on college entrance applications. Some high schools recruit faculty from local colleges to teach AP Art History if no qualified teacher is available at the high school level. In 2004, 13,753 students completed the AP Art History examination in 1,056 U.S. high schools.

AP also offers studio art courses

([http://www.collegeboard.com/student/testing/ap/sub\\_studioart.html?studioart](http://www.collegeboard.com/student/testing/ap/sub_studioart.html?studioart)) for students who are interested in the practical experiences of art. AP Studio Art is not based on a written examination; instead students submit portfolios for evaluation. In 2004,

21,769 U.S. high school students submitted portfolios as part of the AP Studio Art program.

(See also ARTstor K-12 Pilot Program schools that offer AP Art History in the section on page 10.)

The Online Computer Library Center (OCLC) (<http://www.oclc.org/>) is a nonprofit membership organization serving 43,559 libraries in 86 countries and territories around the world. Within the U.S., OCLC serves 16 affiliated networks (<http://www.oclc.org/contacts/regional/default.htm>) and maintains a Western Service Center and Support Services office to support independent member libraries. Many K-12 schools receive databases through the 16 OCLC affiliated networks. By developing a relationship with OCLC and its affiliated networks, ARTstor could serve many schools at once while acquiring sign-up services and user support services from the networks.

School Arts Magazine (<http://www.davis-art.com/schoolarts/>) published by Davis Publications, is targeted at K-12 studio art classroom teachers. Nine issues per year include articles on materials, techniques and project ideas. Each issue also includes a resource section, often contributed by an art museum, with teaching materials and color reproductions of works of art.

Art Education Magazine (<http://www.naea-reston.org/publications-subscriptions.html>) published by NAEA contains articles on current directions, problems, and exemplary approaches in visual art education at all instructional levels. Like School Arts, each issue includes a resource section, often contributed by an art museum, with teaching materials and color reproductions of works of art. Art Education Magazine is published bimonthly six times per year.

Education Week (<http://www.edweek.org/>) is a widely read commercial publication targeting K-12 schools and district level administrators. Forty-four issues per year focus primarily on opportunities and trends in public schools related to funding, technology and standards. Education Week also publishes a separate Teacher Magazine targeted primarily at K-12 teachers.

Knowledge Quest (<http://www.ala.org/ala/aasl/aaslpubsandjournals/kqweb/kqweb.htm>) published by the American Association of School Librarians, provides information to assist building-level media specialists, supervisors, library educators, and other decision makers concerned with the development of school library media programs and services. Published five times per year, bi-monthly from September to June.

Learning and Leading with Technology ([http://www.iste.org/inhouse/publications/11/32/9/index.cfm?Section=LL\\_32\\_9](http://www.iste.org/inhouse/publications/11/32/9/index.cfm?Section=LL_32_9)) published nine times per year by the International Society for Technology in Education's (ISTE), features practical, usable ideas for improving educational outcomes with technology.

### Edutopia Magazine

(<http://www.edutopia.org/>) is published by the George Lucas Educational Foundation, a nonprofit operating foundation that documents and disseminates information about exemplary programs in K-12 schools to help these practices spread nationwide. Their mission is served through the creation of media including Edutopia Magazine.

### Curriculum Support

In addition to outreach through existing professional channels, ARTstor could benefit by developing print and/or electronic outreach materials as well as materials to support the use of ARTstor in K-12 schools. Outreach materials should be designed specifically for K-12 teachers to internally lobby for their school or school district to subscribe to ARTstor. Examples of use, cost efficiencies, strategies for finding funding and materials specifically designed to address the school media/library specialist could be included in this package for K-12 teachers interested in using ARTstor.

A Teachers' Guide or Users Manual for Teachers, either in print or electronic form, can serve as a useful guide for K-12 subscribers as well as a powerful "pass-along" marketing tool for potential subscribers. Such a guide could include an introduction to the ARTstor toolset, tutorials and exemplary applications.

Many teachers in the ARTstor K-12 Pilot schools asked for examples of ARTstor use in other schools. Teachers felt they needed material that explained how ARTstor is different from a Google image search in order to educate their administrators and colleagues as well as their students. Teachers frequently asked for examples of ARTstor use at different grade levels and for different subject areas. Teachers also expressed interest in ideas that would help them teach with images as primary source material. Many teachers cited the Library of Congress's American Memory site and Public Television's lesson plan pages as exemplary in helping teacher's make use of resources. In one teacher's words, "The best way to make use of the American Memory site (from the Library of Congress, <http://memory.loc.gov/ammem/>) is to go to their lesson plan page. ARTstor needs to provide the same kind of resource in lessons or ideas for lessons so that teachers will understand how to really make good use of ARTstor

## Usage Scenarios

Advanced Placement (AP) Art History Lessons  
Craig Farmer, Perpich Center for Arts Education, Minnesota

Craig Farmer, AP Art History teacher at the Perpich Center for Arts Education in Minnesota, has been using electronic resources to prepare his students for the AP exam for several years. Before the Perpich Center became an ARTstor K-12 Pilot school, Craig used tools in ArtsConnectEd, a resource provided by The Minneapolis Institute of Arts and Walker Art Center, to develop electronic resources for students. Because ArtsConnectEd only contains art from the collections of the two museums that created it, Craig used the ArtsConnectEd tool to create links other online resources for his students. In order to compare Craig's use of ArtsConnectEd and ARTstor in the creation of his lessons, the first example here uses ArtsConnectEd, followed by an examples using ARTstor.

AP Art History and ArtsConnectEd  
American 18<sup>th</sup> and 19<sup>th</sup> century iMac lab review  
Craig Farmer, The Perpich Center for Arts Education

Ever since I began teaching this course, I have thought, when looking at the slides post-exam, about a scene in *Jurassic Park*. My memory of the scene is a little foggy, but at some point once of the characters, upon being outwitted by a Velociraptor, utters “Clever girl!” and then is eaten. This is what I say when I see a slide for which I should have prepared you.



Lately, I have been struck by how many times I say this when I’m looking at eighteenth or nineteenth century American works. Well, hopefully this iMac review will render the Velociraptor to its true size and you will thwack it! Go to <http://www.artsconnected.org/pub/craigfarmer26770.cfm> and use the links to answer the questions below.

1. Why would you not expect to find Peter Paul Ruben’s *The Raising of the Cross*, 1610 above the Freakes couch?
2. Compare the manner in which John Singleton Copley, Caravaggio, and de La Tour use light and shadow.
3. Which one of these seminal works from the Spanish Baroque period would have influenced Benjamin West’s *The General Wolfe*, 1770? Defend your choice and make sure you list each work by artist and title.
4. You have been charged by the packaging department at General Mills to come up with an image for their new Monticello Jello. Based on the influences inherent in Jefferson’s two phases of designing his residency, describe what kind of considerations will go into your design.
5. Both John James Audubon and George Catlin are known for an exhaustive study of a major subject. What was their subject?
6. Compare Joseph M. W. Turner’s *The Fighting Temeraire...*, 1838 with George Caleb Bingham’s *Fur Traders Descending the Missouri*, c. 1845 as examples of works evoking nostalgia.

Perpich AP Art History and ArtsConnectEd continued

7. How do you account for the fact that Hiram Power's *The Greek Slave*, 1843 has resided in Yale University Art Gallery since 1962 while Edmonia Lewis's *Cleopatra*, 1876 graced a Chicago salon, racetrack and salvage yard?
8. Every American TV pundit has a book out these days. You come across one entitled *What Makes American Great? How to Talk Like a Liberal and a Conservative at the Same Time*. On the cover is either Albert Bierstadt's *The Rocky Mountain, Lander's Peak*, 1863 or Augustus Saint-Gauden's *The Robert Gould Shaw Memorial*, 1884-97. What great American themes are reflected in these two pieces?
9. While viewing Winslow Homer's *Snap the Whip*, 1872 and *The Life Line*, 1884, and Henry Ossawa Tanner's *Study for the Raising of Lazarus*, n.d. discuss the major themes of their oeuvre.

Bonus 20<sup>th</sup> century "Match Game '05" Question

Draw a line from the artist to the proper category. There may be more than one artist for each.

John Sloan	American Modernist
Norman Rockwell	The Ashcan School
Georgia O'Keeffe	Precisionism
Charles Sheeler	Regionalism
Grant Wood	Social Realism
Aaron Douglas	Urban Realism
Edward Hopper	Illustrator
Marsden Hartley	Harlem Renaissance
Dorothea Lange	

AP Art History and ARTstor  
The Body in Art  
Craig Farmer, The Perpich Center for Arts Education

In order to help you select works for you're **The Body in Art** essay, I would like you to view an artstor collection of non-western works from you textbook. Hopefully, you will be able to pick one of these objects or viewing so many works will help you in conceptualizing how you want to approach the essay.

Log on to <http://artstor.org>

Click on **SEARCH OR BROWSE FOR IMAGES**.

Click on **Need to register? Register**.

Make sure you write down your **password** in this blank: \_\_\_\_\_.

Or if you are already registered click on **Already Registered? Logon**.

Under **VIEW IMAGE GROUPS** click on **Select a course folder**.

Click on **AP Art History**.

Click on **Select an image group**.

Click on the collection (the corresponding chapters in your textbook are listed below each image group) that interests you:

**African Body Images**

Chapter 13 = Art of Ancient Africa

Chapter 25 = Art of Africa in the Modern Era

**Americas Body Images**

Chapter 12 = Art of the Americas before 1300

Chapter 23 = Art of the Americas after 1300

**Chinese Body Images**

Chapter 10 = Chinese Art before 1280

**Indian Body Images**

Chapter 9 = Art of India before 1100

Chapter 20 Art of India after 1100

**Japanese Body Images**

Chapter 11= Japanese Art before 1392

Chapter 22 = Japanese Art after 1392

Click on **Submit**

You are now looking at a number of **images** which you should sketch or take notes about.

Double click on the **image** itself for a larger view.

You may zoom in on the image by clicking on it.

You may go forward with another image by clicking on > or by clicking out of the box and selecting another work from your previous screen.

Double click on **the title** for more information about the work.

In the upper left corner determine if there are more pages and click accordingly on the >

Perpich AP Art History and ARTstor continued

To view another selected non-western body group click on **Image Groups** in the menu at the top of the page and click on your next selection under **Image Group**.

Once you have completed your journey click on **Exit**.

Once you have selected an object, you will want to complete some more research. The following websites should be helpful:

The Freer and Arthur M. Sackler Galleries' *The Adventures of Hamza* @ <http://www.asia.si.edu/exhibitions/online.htm>

Chris Witcombe of Sweet Briar College has one of the most extensive sites on the web @ <http://witcombe.sbc.edu/ARTHLinks.html>

The Los Angeles County Museum has recently created a large database of its western and non-western art holdings in its permanent collection @ <http://mweb.lacma.org/>  
Click on **Browse the Art Collection**

Islamic:

The National Gallery of Art's *Palace and Mosque: Islamic Art From The Victoria And Albert Museum* @ <http://www.nga.gov/exhibitions/islamicinfo.shtm>

The Freer and Arthur M. Sackler Galleries' *Love & Yearning: Mystical and Moral Themes in Persian Poetry and Painting* Exhibition @ <http://www.asia.si.edu/exhibitions/online/loveyearning/>

African:

National Museum of African Art @ <http://www.nmafa.si.edu/NMAFAgen.htm>  
Click on **Exhibitions**

Seattle Art Museum's *Art from Africa: Long Steps Never Broke a Back* @ <http://www.seattleartmuseum.org/Exhibit/Archive/longsteps/>

The Metropolitan Museum of Art's *Art and Oracle African Art and Rituals of Divination* @ <http://www.metmuseum.org/explore/oracle/index.html>

National Museum of Natural History's *African Voices* @ <http://www.mnh.si.edu/africanvoices/>

The University of Iowa's *Art and Life in Africa Online* @ <http://www.uiowa.edu/~africart/toc/index.html>

Art of the Americas:

*The Sport of Life: The Mesoamerican Ballgame* @ <http://www.ballgame.org/>

Perpich AP Art History and ARTstor continued

Asian Art:

The Minneapolis Institute of Art's *World Religions in Art* @

<http://www.artsmia.org/world-religions/>

The Minneapolis Institute of Art's *Arts of Asia* @ <http://www.artsMIA.org/arts-of-asia/>

The Freer Gallery and Arthur M. Sackler Gallery in Washington, DC constitute the preeminent Asian art complex in the U.S.A.

Go to <http://www.asia.si.edu/exhibitions/online.htm>

Click on:

**Return of the Buddha; The Sensuous and the Sacred: Chola Bronze from South India; Masterful Illusions: Japanese Prints from the Anne van Biema Collection**

The Asia Society has a very interesting and substantive web site @

<http://www.asiasociety.org/>

Click on **Collection in Context**

Check out the Library of Congress' monumental Japanese print exhibition entitled *The Floating World Of Ukiyo-E: Shadows, Dreams, and Substance* @

<http://www.loc.gov/exhibits/ukiyo-e/>

National Palace Museum:

*Age of the Great Khan: Painting and Calligraphy in the Mongol Yuan Dynasty* @

<http://tech2.npm.gov.tw/khan/index.htm>

Pacific Asia Museum:

*Vision Of Enlightenment: Understanding The Art Of Buddhism* @

<http://www.pacificasiamuseum.org/buddhism/index.htm>

Seattle Art Museum:

*Discovering Buddhist Art* @

<http://www.seattleartmuseum.org/exhibit/interactives/buddhism/enter.asp>

*Krishna, the Hindu God* @

<http://www.seattleartmuseum.org/exhibit/exhibitDetail.asp?WHEN=PAST&eventID=4654>

Asia Society's *Between Past and Future: New Photography and Video from China* @

[http://www.asiasociety.org/arts/past\\_future/index.html](http://www.asiasociety.org/arts/past_future/index.html)

Perpich AP Art History and ARTstor continued

The Chicago Art Institute's *Taoism And The Arts of China* @  
<http://www.artic.edu/taoism/index.php>

Metropolitan Museum of Art = <http://www.metmuseum.org/>  
*China: Dawn of a Golden Age, 200-750 AD* @  
[http://www.metmuseum.org/explore/china\\_dawn/index.html](http://www.metmuseum.org/explore/china_dawn/index.html)

*Turning Point: Oribe and the Arts of Sixteenth Century Japan* @  
[http://www.metmuseum.org/special/se\\_event.asp?OccurrenceId={5BC229A8-FC6B-11D6-94C7-00902786BF44}](http://www.metmuseum.org/special/se_event.asp?OccurrenceId={5BC229A8-FC6B-11D6-94C7-00902786BF44})

*The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia, 1256-1353* @  
[http://www.metmuseum.org/special/se\\_event.asp?OccurrenceId={36C74128-EEF8-11D5-9414-00902786BF44}](http://www.metmuseum.org/special/se_event.asp?OccurrenceId={36C74128-EEF8-11D5-9414-00902786BF44})

*The Written Image: Japanese Calligraphy and Painting from the Sylvan Barnet and William Burto Collection* @  
[http://www.metmuseum.org/special/se\\_event.asp?OccurrenceId={36C74124-EEF8-11D5-9414-00902786BF44}](http://www.metmuseum.org/special/se_event.asp?OccurrenceId={36C74124-EEF8-11D5-9414-00902786BF44})

*Great Waves: Chinese Themes in the Arts of Korea and Japan* @  
[http://www.metmuseum.org/special/se\\_event.asp?OccurrenceId={81F95F2F-E72B-11D6-94AF-00902786BF44}](http://www.metmuseum.org/special/se_event.asp?OccurrenceId={81F95F2F-E72B-11D6-94AF-00902786BF44})

Peabody Essex Museum's Yin Yu Tang (A Chinese Home) @  
<http://www.pem.org/yinyutang/>

AP Art History and ARTstor  
Head Games (or Narrative in Art)  
Craig Farmer, The Perpich Center for Arts Education

In order to help you select works for your **Narrative in Art** essay, I would like you to view an ARTstor collection of western portraits and history paintings from your textbook. You will then carry out a creative activity that will test your observation and computer-mouse skills. Hopefully, you will be able to pick one of these objects for your essay, or viewing so many works will help you in conceptualizing how you want to approach the essay.

A. Find the Portraits:

1. Log on to
  2. Click on **SEARCH OR BROWSE FOR IMAGES**.
  3. Click on **Need to register? Register**.
  4. Make sure you write down your **password** in this blank: \_\_\_\_\_.
- Or if you are already registered click on **Already Registered? Logon**.
5. Under **VIEW IMAGE GROUPS** click on **Select a course folder**.
  6. Click on **AP Art History**.
  7. Click on **Select an image group**.
  8. Click on **Portraits**.

You are now looking at a collection of corresponding textbook **images** regarding actual historical figures.

Double click on the **image** itself for a larger view.

You may zoom in on the image by clicking on it.

You may go forward with another image by clicking on **>** or by clicking out of the box and selecting another work from your previous screen.

Double click on **the title** for more information about the work.

In the upper left corner determine if there are more pages and click accordingly on the **>**.

B. Drawing the Portraits:

1. Go to **File** and click on **New Window**
2. Log on to
3. Click on **Play Ground** and then **Explore It**
4. Click on **Another Look** and then **Link to Interactive Art Activity**
5. Click on **EXPLORE**
6. Using the mirror tools try to create a facial facsimile of the sitter (or prominent sitters) within five selected portraits or history paintings throughout time.
  - a. Size the portrait-creation window so that you can place a portrait next to it.
  - b. When you have selected an element to change (e.g. eye lids, brow, head, nose, lips, skin, eyes) move the **toggle to the right**. As soon as the particular element is where you want it to be then **move the toggle back to the left and click**.
7. Once you have printed your likenesses, add hair, and hand them to me.

AP Art History and ARTstor  
Musical Art History Chairs

Well, we are nearing the end, my friends. As part of your lean to the tape, I thought it might be fun to test your knowledge with a little ARTstor eMac game I have devised. Enjoy!

1. Log on to
  2. Click on **SEARCH OR BROWSE FOR IMAGES**.
  3. Click on **Need to register? Register**.
  4. Make sure you write down your **password** in this blank: \_\_\_\_\_.
- Or if you are already registered click on **Already Registered? Logon**.
5. Under **VIEW IMAGE GROUPS** click on **Select a course folder**.
  6. Click on **AP Art History**.
  7. Click on **Select an image group**.
  8. Click on **Essentials**.
  9. You are now looking at a collection of corresponding textbook **images** regarding western art history from 1300-1945.
  10. In the upper left corner change the page number by clicking on **>**, **≤**, or **≥**
  11. Double click on an **image** you would like a classmate to identify (go easy on them for the first couple of rounds).
  12. On the back of this handout, write down the **style** or **movement** represented, the **artist**, and **title** of the work.
  13. Below the image click on the **icon with a page and down arrow**. This will hide the artist and title from your classmate.
  14. Move to your **right** (while moving to the next chair, you may wish to clap your hands or display another game-enthused movement to the music)
  15. On the back of this handout, identify the work by **style** and **movement** and then attribute it to a particular **artist**. As a bonus, write down the **title**.
  16. Ask your classmate if you are correct and then seek clarification.
  17. Repeat **steps 10 through 16**

Beth Colleary, AP Art History teacher at Scarsdale High School in New York, had her students sign up for chapters in their art history textbook. She photocopied each chapter once, and gave the photocopies to the students responsible for the corresponding chapter. Each student researched the works of art in the chapter and prepared a presentation for their classmates using ARTstor. Each student also prepared a report on the chapter, and became specialized in the chapter's content area of non-western art history while learning all the other chapters from the class presentations.

### AP ART HISTORY

#### Non-Western Chapter Assignments for Paper and Presentations

Beth Colleary, Scarsdale High School

Sign up for a Chapter:

- |    |                         |       |
|----|-------------------------|-------|
| 6  | Ancient Southeast Asian | _____ |
|    |                         | _____ |
| 7  | Early China and Korea   | _____ |
|    |                         | _____ |
| 8  | Early Japan             | _____ |
| 13 | Islamic Art             | _____ |
|    |                         | _____ |
| 14 | Ancient America         | _____ |
|    |                         | _____ |
| 15 | Early Africa            | _____ |
| 25 | Later Southeast Asian   | _____ |
| 26 | Later China and Korea   | _____ |
| 27 | Later Japan             | _____ |
| 30 | Native Arts after 1000  | _____ |
|    |                         | _____ |
| 31 | Oceanic Art             | _____ |
| 32 | Later African Art       | _____ |
|    |                         | _____ |

After selecting the chapter you will work on, complete Gardner's 12<sup>th</sup> edition Study Guide questions for the chapter in preparation for a research paper and presentation. The paper should be a minimum of 6 pages in length, and should begin with an overview of the period, followed by a discussion of at least 8 of the most important works in the chapter. Presentation should be about 10 minutes in length followed by 5 minutes of discussion, and should include images of the chosen works, located in ARTstor (training on Monday 12/6) and saved into your ARTstor folder. A list of works with room for notes should be distributed to classmates at the time of your presentation, on or about the week of January 10.

Maggie Davis, AP Art history Teacher at Westminster School in Atlanta, assigned her students a curatorial assignment to help them prepare for the AP exam.

AP Art History  
Summative Assessment  
Davis/Richards, Westminster School

Art history scholars have many career options. The most obvious and perhaps the most prestigious is that of the museum curator. The curator's role in a museum setting is to develop concepts for exhibitions, select the works that best represent the concept, write the catalog and title panels for the exhibition and conduct lectures for museum docents and the public to further explain the rationale for the exhibition. Before an exhibition enters the planning stage the curator must present the idea in the form of a proposal to the director. A budget for the exhibition should be included with the proposal. A discussion of potential underwriters takes place with the director and the curator. This is a general scenario that depends on the size of the institution and the institutional hierarchy. Ideas for exhibitions are often generated from the museum's collection or from a special interest or knowledge in a particular area of art history. The amount of time spent organizing an exhibition depends on the scope of the exhibition, the number of works, the degree of research required and the cooperation of lending institutions. Most exhibitions take anywhere from a year to five years to plan and execute. The bigger the show, the more time is needed to make it happen.

**Assessment project:**

Your task is to assume the role of a curator for a small focus exhibition in a museum. The selection of a concept or theme is up to you, but it must have some relevancy to the museum and the visiting public. Suggested ideas for exhibition themes follow.

The documents that you must develop include:

Exhibition title

Thesis statement and rationale. (50%)

This should be the rationale for the exhibition. It should get at the questions the works will pose and why the idea is relevant to the community. This document must include a list of references used to gather information.

List of works. (30%)

The works selected should articulate the concept either through similarity of through diversity, but should not rely only on comparison to demonstrate the concept. You must include at least two works from art beyond the European tradition. The works should span more than a single time period in history. Each work should include a brief paragraph that could be used as a title panel identifying important characteristics of the work.

## Westminster AP Art History and ARTstor continued

### Presentation. (20%)

Oral: You will make a short (10 minute) visual presentation of your thesis and the works you selected to represent your thesis.

Written: You will turn in a document that will include all of the above and reproductions of the five works you selected.

### Indicators of success:

- Thesis statement is purposeful and connects the exhibition to the community.
- Selection of works is relevant. Panel descriptions are concise and meaningful.
- Oral presentation demonstrates a depth of knowledge about theme and selected works.
- Written presentation is clear, well organized and thorough.

### Suggested themes for art history summative assessment:

Power and authority

Narrative in Art

The Body in Art

Recreation

Dance

Music

The role of landscape

The figure in sculpture

Abstraction

Myths and Legends

Class and Status

Food in art

The Decorative Arts

The role of patronage

Sacred Spaces

Ritual

Shelter

Spiritual Iconography

Containers

Burial practices

Peace

Sports in Art

War

Warriors

Women in art

Couples

Love

Motherhood

Written Word

Social protest

The Family

Fathers &

Sons

### Research tools:

ARTstor.org

Metropolitan Museum of Art ([www.metmuseum.org](http://www.metmuseum.org))

University of Michigan, [www.art-design.umich.edu/mother/](http://www.art-design.umich.edu/mother/)

Sweet Briar College: [witcomb.sbc.edu/ARTHLinks.html](http://witcomb.sbc.edu/ARTHLinks.html)

The British Museum ([www.thebritishmuseum.ac.uk](http://www.thebritishmuseum.ac.uk))

Art Institute of Chicago ([www.aic.edu](http://www.aic.edu))

African Art University of Virginia: [Lib.virginia.edu/clemons/RMC](http://Lib.virginia.edu/clemons/RMC)

Detroit Institute of Art ([ww.dia.org/collections](http://ww.dia.org/collections))

University of Iowa: [Uiowa.edu/africarts/toc/index.html](http://Uiowa.edu/africarts/toc/index.html)

These are only a selection of research sites. The textbook website also has links to information for each chapter.

Steve Mounkhal and Maggie Favretti team-teach 9<sup>th</sup> grade English and World History at Scarsdale Public School In New York State. Their class watched and analyzed the movie *Whale Rider*, in which a Maori girl in New Zealand rises to her birthright of leadership, even though the title has traditionally been given to boys. Scarsdale ninth graders used ARTstor to find illustrations that reflected the heritage of the culture it came from for a story book.

### Children's Story Book

(worth 100 points in World History and 100 points in English)

Steve Mounkhal and Maggie Favretti, Scarsdale School

We have been studying myths, purposes of myths, juvenile biographies, figurative language, sense impressions, models of human interaction, how human beings make sense of the world and why people belong to communities since the year began in English and World History.

This assignment asks you to put together many of these concepts in a creative way. Your job is to create a seven – ten page illustrated children's book with an equal number of pages of commentary.

#### **This assignment, therefore, has three main parts.**

**Part One: The Story:** You should create a story, using sense impressions, the six ways we learn about character and figurative language that is suitable for children. This story should show a young person from a particular culture who goes on a journey (metaphorical or real) during which she (or he) learns about three to five important aspects of her (his) culture. Each page of the story should have at least one accurate visual on it (drawn or downloaded) and some writing (the less writing the better).

**Part Two: The Analysis:** For each page of the children's book, you must create a facing page (see illustration above) that explains the visual, the sense impressions, the figurative language, the character development and the elements of the journey that you chose to illustrate certain aspects of the culture.

**Part Three: The Bibliography:** See Ms Favretti's sheet for how to do this step correctly. This step should be the last page of the assignment.

#### **You will be graded on the following:**

**Story (45%):** How creative is your story? How attractively is the book put together? How many of the six ways to learn about character do you use? How useful is the figurative language you use? How well developed is the main character's journey? How well does your story teach about your chosen culture?

**Analysis (45%)** How well developed is your explanation of the visuals for each page? How well developed is your explanation of sense impressions, figurative language, character development and journey elements? How well developed is your explanation of the culture your main character is learning about?

**Bibliography (10%)** – How accurate is your information? How close does it come to MLA standards?

Scarsdale English/World History and ARTstor continued

Step One: Learning about the culture: resources include textbook, library books, database websites, trustworthy internet sites and Ms. Favretti. Your job for this step is to choose the 3-5 beliefs that this culture values and that you will have your main character learn on her (his) journey.

Step Two: Researching / Creating Visuals: resources include the above, but we also strongly encourage the use of ARTstor and witcombe (<http://witcombe.sbc.edu/ARTHLinks.html>). All of the cultures on the list are represented with a decent number of images on ARTstor or from Google images. Your job for this step is to draw or download images that will be placed in your children's book as illustrations of what your main character is learning. Don't forget to gather bibliographical information if you take images from others.

Step Three: Putting the Journey Together: using your knowledge of this culture and the images you have chosen, create a story that tells of a journey of discovery. Your main character should discover the 3-5 important values of this culture and your story should be entertaining. Leave every other page blank.

Step Four: Analyzing the visuals and the story: explain, in detail, the concrete and the abstract reasons for your visual and story choices. Be accurate; from primary or secondary sources. This step is really the OR of ORP#2 (that is, this step relates directly to the outside reading). You have to read about this culture and about the images you download or choose to draw to ensure that you are using them accurately and to ensure that you are learning.

Step Five: Organizing and typing out bibliography: you must use outside sources for this assignment. You may not rely on your own previous knowledge, or solely on your textbook. Therefore, you must include a bibliography that follows the form Ms. Favretti goes over with you.

Below, you will find a list of cultures from which you must choose one:

Jain – India

Hindu – India

Islam – Arabia

Han – China

Buddhism – Vietnam

Buddhism – Cambodia (Angkor Wat)

Buddhism – Japan (Zen)

Eastern Orthodox Christianity – Byzantine

Aztec

Ghana or Mali (800-1400)

Scarsdale English/World History and ARTstor continued

Name: \_\_\_\_\_

ORP#2 Library Worksheet

Culture / Belief System: \_\_\_\_\_

- Beliefs / Values:
- 1.
  - 2.
  - 3.
  - 4.
  - 5.

Story: (How would you teach a young person about these beliefs?)

Page one: (What happens?)

Page two: (What happens?)

Page three: (What happens?)

Page four: (What happens?)

Page five: (What happens?)

Page six: (What happens?)

Page seven: (What happens?)

Images: (How would you illustrate what happens on each page?)

Page one:

Source:

Page two:

Source:

Page three:

Source:

Page four:

Source:

Page five:

Source:

Page six:

Source:

Page seven:

Source:

### Dalton School Archaeology

At Dalton School "artifacts" are purchased from the museum shop at the Met and then buried in substrates in boxes of dirt for the third graders to unearth. Third graders use archaeologist's tools and are assigned an area to concentrate in, for example one box contains Marco Polo's Venice and another ancient Persia. Once a third grader uncovers an object, he or she matches it to a pre-selected set of digital images that the teachers have assembled from the Art Museum Image Consortium (AMICO), now merged with ARTstor. Dalton teachers and librarians have made their own database to house the AMICO images, separated according to "digs" so the students have just 40 to 50 images to look through. This summer, Dalton staff will assemble ARTstor image groups for the archaeology activities next year.

When Dalton students find an image of an object that looks like the one they dug, they learn what culture produced the object, its probable age, the material it is made from, etc. Next, they use a second set of works of art assembled from AMICO to place their object into cultural context. For example the first set of images might contain a blue and white vase from Persia in the same size and shape as one purchased from the Met and dug up by a child, while the second set of images contains an illuminated manuscript of a Persian prince in a garden with a vase like the Met reproduction.

Currently Dalton staff must enter all the information that accompanies the images into their database. In the future, using ARTstor image groups for the archaeology tasks will eliminate that step in preparing groups of images for third graders.

### Saint Paul Academy Research Papers – Evaluating a Website

At Saint Paul Academy in Saint Paul, Minnesota, students working on research papers are allowed to use the Internet for research, including images, but only if they cite their Web sources and fill out an "Evaluating the Web" worksheet. If students use library resources and databases like ARTstor for research, they can skip the worksheet. The worksheet drives some students away from the Web when they are conducting research, but more importantly it teaches students the necessity of evaluating Websites, and the differences between Websites and resources like ARTstor.

Name \_\_\_\_\_

### Evaluating a Website

Marghe Tabar, Saint Paul Academy

#### Validity – The site has...

- ⊖ References and a bibliography
- ⊖ A description of where the information comes from
- ⊖ Information about the purpose of the site (Why it was published?)
- ⊖ A description of how the site was reviewed or edited
- ⊖ Links to other sites which support the information

#### Accuracy – The site has...

- ⊖ Been checked by a third party (e.g. publisher, editor or peer reviewer)
- ⊖ No typographical errors
- ⊖ No spelling or grammatical errors
- ⊖ Credentials for the author and publisher

#### Authority – The site has...

- ⊖ The author has the credentials or authority to publish the information
- ⊖ Contact information for the author or publisher (Email address, phone number, mailing address)
- ⊖ A domain name with authority such as gov, mil, edu

#### Uniqueness – The site has...

- ⊖ Links that take you to information within the site
- ⊖ Links that take you to information outside the site

#### Completeness – The site has...

- ⊖ A table of contents
- ⊖ All links are active and work
- ⊖ A site map
- ⊖ A way to search the site

#### Coverage and Comprehensiveness – The site has...

- ⊖ Information or links to information that covers all sides of the topic

#### Site Integrity– The site has...

- ⊖ Date site was created
- ⊖ Date last updated
- ⊖ The information is current if need be

Saint Paul Academy Evaluating a Website and ARTstor continued

Web Page Title:

Website Address:

Date site accessed:

What is the purpose of this site? (Author intent)

Why is this site relevant to your research?

Can you triangulate the information?

List sources...

Does the site use language that shows bias?

Are there primary sources available?

At Westminster School in Atlanta, 9<sup>th</sup> and 12<sup>th</sup> grade students complete a Bible research project. A librarian at Westminster put together an extensive outline of library materials and databases to help the students in their research, and included ARTstor. The students had good success finding images, and the librarian reported that she was looking forward to using ARTstor with students in the future.

Old Testament Scholarship (9<sup>th</sup> grade)  
Mrs. Solomon, Westminster School

For this project you will examine works of art, contemporary music, or modern film. In some cases, you may opt to create “Old Testament Times,” a newspaper from a period in Old Testament history. Once you have chosen your artistic works, decide whether you will work independently or with a group, and once you have submitted your topic proposal to Mrs. Solomon, you are ready to begin your research.

***What Old Testament themes are present in my work?***

- Look over the sample list of themes on Mrs. Solomon’s handout.
- Write down every theme that is applicable to your artistic work.
- Can you think of any biblical themes other than those on the sample list? If so, write them down as well.
- Students working on film projects: Write down any people in the OT whose lives are in some way analogous to a character in a film.

French Bible Research Project (12<sup>th</sup> grade)  
Dr. Davis and Mr. Geeze, Westmintster School

This assignment requires you to:

- Choose a topic that interests you in French art, architecture, music, literature or culture in general.
- Place your topic in a historical and cultural context.
- Evaluate any influences on your topic, such as the intellectual and creative environment, biographical information of a representative person, artistic movements of the time, etc.
- Discuss a religious theme or idea relevant to your topic and relate it to a particular New Testament text.
- Prepare a 4-5 page paper written in French.
- Prepare an oral presentation for the class.

Since your topics will range from medieval to contemporary periods, your search strategies will vary slightly. Do not hesitate to ask your teachers or a librarian for help at any point.

## Appendix A: School Profile Data

School Name	Location	Grades	FTE	Databases
Westminster	Atlanta, GA	PreK to 12	1751	AccessScience, American History, American Journey, American National Biography, ARTstor, Atlanta-Journal Constitution, Britannica, School Ed, Columbia Granger's World of Poetry, EBSCO, Encarta Reference Library, Ethnic NewsWatch, FirstSearch Databases, GALILEO, Grove Dictionary of Art, Grove Dictionary of Music and Musicians, JSTOR, Lexis-Nexis Scholastic Universe, Literary Resource Center, MyRoad, NetTrekker, Opposing Viewpoints, Oxford English Dictionary, ProQuest
Oak Park High School	Chicago, IL	9 to 12	3087	Gale Opposing Viewpoints, Gale Contemporary Authors, Britannica On-Line, EBSCO, ChicagoTribune, JSTOR. New First Search, CQ Researcher, eLibrary, Art Today, Science Access, Noodle Tools
Perpich Center for Arts Ed	Minneapolis, MN	11 to 12	310	Groliers Encyclopedia, GALE, ProQuest, EBSCO, OCLC, WorldCat, NetLibrary
Scarsdale	Scarsdale, NY	9 to 12	1187	ProQuest Direct, Lexis Nexis Scholastic, EBSCO, JSTOR, Readers Guide Full Text, N Y Times Historical Archive, The Nation Archives, National Newspaper Index, New York State Newspapers, Custom Newspapers, Informe, InfoTrac Junior Edition, WebSPIRS, Lit Finder, Contemporary Authors, Twayne's Authors Series, Dictionary of Literary Biography, Discovering Collection, Oxford Reference Online, MLA International Bibliography, Business and Company Resource Center, Columbia International Affairs: CIAO, CountryWatch, Current Biography, CQ, Hoover's Business Network, Lands and Peoples, Maps 101, ERIC, PsycInfo, Health Reference Center, New Book of Popular Science, Medline, Books in Print, GPO Catalog, Peterson's College, Peterson's Gradline, World Book, Encyclopedia Americana, Multi-Media Encyclopedia, The New Book of Knowledge
Cherry Creek Schools	Denver, CO	K to 12	46,654	Culture Grams, Groliers, Litfinder/Poem Finder aka WBP/Storyfinder, SIRS, EBSCO, Facts on File, Proquest Professional, Elibrary, Elibrary Curriculum, World Book
Harvard Westlake	Hollywood, CA	6 to 12	1560	ProQuest Direct, Newsbank (LA Times), EBSCO Host, Opposing ViewPoints Online, SIRS (from ProQuest), Pro & Con, CQ Researcher, World Geography (ABC - Clio), Country Watch, State Geography (ABC - Clio), The Times of London (Gale), JSTOR, EBSCO, CQ Press, Ciao (Columbia University Press), Earthscape (Columbia University Press), History E-Book Project, Annals of American History, Grove Art Online (Columbia U.P.), Grove Music Online (Columbia U.P.), Nature Online

St. Paul Academy	St. Paul, MN	K to 12	907	Ethnic News Watch, Country Watch, AccessScience, Biology Digest, GEOBASE, PsycFIRST, Consulta, Informe!, Discovering Authors Most Studied, History Study Center, Women and Social Movements in the United States, World Atlas Online, Junior Reference Center, Discovering Collection, Business Source Premier, Regional Business News, Professional Collection, Grolier Multimedia Encyclopedia, Encyclopedia Americana, ProQuest Newstand Complete, New York Times Newspaper, Minneapolis Star Tribune, Kid's InfoBits, Junior Edition, Student Edition, MasterFILE Premier, Academic Search Premier, UnitedStreaming
Princeton High School	Princeton, NJ	9 to 12	3300	ACCUNET/AP Photo Archives, Contemporary Authors, Country Watch, EBSCO, Facts On File, JSTOR, Literature Finder, Oxford English Dictionary, ProQuest, Today's Science
Dalton School	New York, NY	K to 12	1300	Britannica Online, Grolier Encyclopedia, World Book Online, AccuNet/AP Photo Archive, DialogWeb, Electric Library, Facts on File, FACTS.com, InfoTrac, Lexis-Nexis, Oxford English Dictionary, Oxford Reference Online, Polling the Nations, J STOR, ProQuest, Project Muse, Searchasaurus/EBSCOHost, Wilson Biographies, Accessible Archives, CIAO (Columbia International Affairs Online), HarpWeek, LitFINDER, Access Science, Nature Encyclopedia of Life Sciences, Scientific American Archive, AMICO, Grove Dictionary of Art and Music
Troy School District	Detroit, MI	K to 12	11,846	Infotrac, Custom Newspapers, Michigan Newspapers, Wilson Select Plus, World Alamanc, World Cat, eLibrary, Kid Infobits, SIRS discoverer, GALE's General Reference Center Gold, Health and Wellness Center, MedLINE, Legal Trac, ERIC, Grolier Online, Encyclopedia Americana, Popular Science, Lands & People, GALEs Student Resource Center Gold, Opposing Viewpoints, Issues & Controversies, EBCSO

<p>Montgomery</p>	<p>Montgomery, AL</p>	<p>K to 12</p>	<p>550</p>	<p>Academic Search Premier, Access Science, Alt Health Watch, Annals of American History Online, Article First , Auto Repair Reference Center, Biography Resource Center, Biography ReferenceBank, Book Source, Britannica Online, Business and Company Resource Center, Business Index, Business Newsbank, Business Source Elite, Business Source Premier, Clase and Periodica, Clinical Pharmacology, Contemporary Authors, Contemporary Literary Criticism, Daedalus, Dictionary of Literary Biography, EBSCO, Electronic Collections Online, Encyclopedia of Animals, ERIC, Ethnic News Watch, Expanded Academic ASAP, Facts on File, FirstSearch by OCLC, Funk &amp; Wagnalls World Encyclopedia, Gale, Writers Series-Twayne Authors, GPO Monthly Catalog, Health Source, Informe(Spanish), InfoTrac, Kids Info Bits, Legal Trac, Lexis-Nexis Student Edition, LitFinder, Master FILE Premier, MEDLINE, Newsbank, Newspaper Source, NoveList, Oxford Dictionary of National Biography, Oxford English Dictionary, Oxford Reference Online Premium, Papers First , PLOS Biology and TV Video Spot, Primary Search, Proceedings First, Proquest, Pub Med, Public Library Collection, Regional Business News, Scribner Writers Series, Searchasaurus, Serials Solutions, SIRS, The Learning Express Library, The Nation Archive, Union List of Periodicals, Vocational and Career Collection, Vocational Search, World Almanac, WorldCat</p>
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Appendix B: Pre- and Post-Surveys

**ARTstor K-12 Pilot Program  
Pre-Survey  
October 2004**

*This survey is designed to measure your technological skills and your experience using digital images before the ARTstor K-12 Pilot Program begins. Your answers will be used to evaluate the ARTstor K-12 Pilot Program by comparing your answers before and after using ARTstor during the course of the 2004-2005 school year. Please read through the entire survey before you mark any answers, then answer the questions based on your memory of skills and experiences before you started the ARTstor.*

**84 Total Surveys**

1. Does your school have at least one computer in each classroom? (Circle one.)  

**72** Yes, one or more                      **2** No
  
2. How many computer labs does your school have available for student use? (Check one answer.)  

**2** One  
**8** Two  
**74** Three or more
  
3. How often do you use a computer lab, with one student to one computer, for teaching? (Check one answer.)  

**9** Three times a week  
**3** Twice a week  
**13** Once a week  
**38** Rarely use  
**15** Never
  
4. How often do you use digital resources and/or the Internet for your own research in an average week? (Check one answer.)  

**40** Once a day or more  
**7** Once a day  
**8** Every other day  
**10** Three times a week  
**7** Twice a week  
**9** Once a week  
**2** Rarely use  
**0** Never

5. If you are a classroom teacher, how often do you use digital resources and/or the Internet in your classroom teaching in an average week? (Check one answer.)

- 12** Once a day or more
- 3** Once a day
- 1** Every other day
- 6** Three times a week
- 9** Twice a week
- 24** Once a week
- 20** Rarely use
- 0** Never

6. How often do you access digital classroom materials in an average year? (Circle one.)

- 4** Never    **3** Once    **8** Twice    **7** Three times    **56** Four or more times

7. How often do you require your students to use digital resources and/or the Internet at school in an average week? (Check one answer.)

- 6** Once a day or more
- 0** Once a day
- 0** Every other day
- 4** Three times a week
- 4** Twice a week
- 27** Once a week
- 33** Rarely use
- 4** Never

8. Do you ever access school resources from your home computer? (Check one answer.)

- 12** Once a day
- 6** Every other day
- 9** Three times a week
- 9** Twice a week
- 17** Once a week
- 14** Rarely
- 16** Never

9. Do you teach with images? (Circle one.)

**79** Yes

**4** No

If yes, how often do you teach with images? (Check one answer.)

**24** Every day

**8** Three times a week

**6** Twice a week

**21** Once a week

**15** Rarely

**0** Never

10. What media do you use to teach with images? (Check all that apply.)

**60** Books

**40** Posters

**23** Prints or postcards

**35** Overhead transparencies

**26** Slides and slide projector

**19** Computer:Databases/CD

**8** Internet

**11** Other

11. Do you search the Internet for images to use in teaching? (Circle one.)

**68** Yes

**15** No

If yes, what search terms do you use to find images on the Internet? (Please rank these according to your preferences, with 1 being the most often used search term and 5 being the least often used.)

**2** Artist names

**1** Subject matter (horses, flowers, people working, etc.)

**5** Media (water color, oil painting, photography, etc.)

**3** Art historical period (Renaissance, ancient, etc.)

**4** Stylistic terms (Impressionism, Abstraction, etc.)

Other: Country of origin, Composition, Emotion, Music, Style,

12. My teaching would change significantly if I used MORE images in my teaching.  
(Circle one.)

Strongly

**14** Agree

**46** Agree

**19** Disagree

Strongly

**0** Disagree

13. My teaching would change significantly if I DID NOT use images in my teaching.  
(Circle one.)

Strongly  
**22** Agree      **30** Agree      **19** Disagree      Strongly  
**4** Disagree

14. Does your school own any of the following equipment?

LCD Projector (Circle one)    **73** Yes      **1** No      **10** Don't Know

If yes, how often do you use an LCD projector? (Check one answer.)

**10** Every day  
**1** Three times a week  
**6** Twice a week  
**12** Once a week  
**29** Rarely use  
**9** Never

VCR/Monitor (Circle one)    **84** Yes      **0** No      **0** Don't Know

If yes, how often do you use a VCR/Monitor? (Check one answer.)

**6** Every day  
**3** Three times a week  
**4** Twice a week  
**25** Once a week  
**37** Rarely use  
**6** Never

Color Printer (Circle one)    **72** Yes      **5** No      **3** Don't Know

If yes, how often do you use a color printer? (Check one answer.)

**18** Every day  
**9** Three times a week  
**2** Twice a week  
**8** Once a week  
**27** Rarely use  
**7** Never

Color Copier (Circle one)    **25** Yes      **45** No      **12** Don't Know

If yes, how often do you use a color copier? (Check one answer.)

**4** Every day  
**3** Three times a week  
**2** Twice a week  
**0** Once a week  
**9** Rarely use  
**41** Never

Digital Camera (Circle one) **77** Yes            **2** No            **2** Don't Know

If yes, how often do you use a digital camera? (Check one answer.)

- 0** Every day
- 13** Three times a week
- 3** Twice a week
- 9** Once a week
- 36** Rarely use
- 16** Never

Any additional comments or information you'd like us to have?

I'm looking forward to implementing the use of ARTstor across the curriculum. Also, I will be using it to hone The Academic Quiz Team's fine arts knowledge

I can see ARTstor resources put to great interdisciplinary use in our curriculum. For Example: student presentations in AP European History, AP Art History, Latin American Studies, all levels of English, etc. I know that our performing arts faculty is excited about ARTstor and have new projectors in their classrooms. We in the library are excited about integrating ARTstor into each class we teach, as appropriate. We have a school wide focus on a culture other than our own each year, and I know we will make good use of ARTstor in highlighting art from that culture.

My "rarely use" responses are actually "occasional use"

I'm thrilled that we are getting ARTstor. I use digital images all the time and have recently inherited an older LCD projector from another teacher, so I will be able to use images even more often. I enjoy using digital images instead of slides because I can more easily incorporate them into PowerPoints. Please let me know if I can be of further assistance.

I especially use a lot of "hands on" art materials when my students participate in an artist study in the spring.

I am a technology teacher and I see students once a week in the computer lab. We use a data projector. I have had some unfortunate experiences using search engines to find digital images and would like to have a safe database of images for students to use in their digital work.

I have a full Yamaha MIE music lab and LCD projector with internet in my room, 11 work stations. I use it every day! Come take a look.

The more digital imaging we have access to the better. Our subject matter varies from week to week in first grade and sometimes topics arise spontaneously from the students' questions and natural curiosity. The easier it is to access images and information, the easier it will be to get their curiosity satisfied and the teaching will improve as well. The more we have at our fingertips, especially images, the better! Thanks!

I am thrilled to be part of this pilot!

Some of the questions do not fit me well since I am not in a classroom.

Having our own in house tech coordinators who are willing to work with and guide us in the use of technology is a great asset to any new tech advances. Our phenomenal Art dept. would be enhanced with the use of this new program.

I would love to have access to a lab and my new math curriculum would benefit from more colorful, interesting presentations.

My major problem with Internet images is quality. Finding something is sometimes a problem but not often. However, the quality of an image (ie. Can I blow it up for a presentation) is often a problem.

I would use more digital resources and internet much more frequently if I had more student computers in my room. I only have one student computer. I can check a classroom set out of the library, but it is a big deal to get everything all set up and it is not something I can do on the spur of the moment.

A database that offers images would be valuable in the teaching of descriptive writing as well as other types of writing. Quite often I search for picture transparencies to use in teaching vocabulary. Students enjoy comparing sentences that make reference to a picture trans. During the study of literature, images would add interest as students learn about the authors and the characters and setting of the novels.

I am interested in how images are used in teacher-centered instruction. How images are used (and facilitated by the teacher) in student-central, project-based learning.

If art class was longer or more often, images would be used more. Currently with a class that is 45 minutes, the digital images sometime take up too much time. Developing images coordinate with every lesson would be an added benefit.

This is the first year that I have taught art history and the first year AP Art History has been offered on site at our school. Students previously had the opportunity to take this course at the museum. I use images daily in this class through Power Point presentations that are provided with the textbook used for art history course. I think an art resource program would benefit my teaching by the opportunity that it would give me to do additional research. I also feel the need to teach my students how to research information

about artists and historical periods so that they can write critical analyses of specific works. Our general student body is college preparatory and this AP course will substitute for a college level course and this program would be beneficial.

Post-Survey data, including comment by respondents, can be found at:

[http://www.zoomerang.com/reports/public\\_report.zgi?ID=L22CEMCQC8MR](http://www.zoomerang.com/reports/public_report.zgi?ID=L22CEMCQC8MR)