

## Incorporating Museum Multimedia into High School History Curriculum: A Case Study from the Isidore Newman School

*Presented By*

Scott Howe, Isidore Newman School  
Kelly Richmond, Art Museum Image Consortium (AMICO)

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## What is AMICO?

- Independent, non-profit, consortium of institutions with collections of art
- Members are museums, galleries, and other collecting institutions
- Creates The AMICO Library™
- **Mission:** enable educational use of museum multimedia documentation

## What's The AMICO Library?

- Online reference tool of art images and related multimedia
- Approximately 65,000 works, grows with annual Member contributions
- Provided by Distributors to subscribing educational institutions under an annual license

## What's in The AMICO Library?

**Types of Works**

- Paintings
- Sculptures
- Prints
- Photographs
- Illustrations
- Arms and armor
- Costumes and jewelry
- Decorative arts
- Textiles

**Cultures**

- Works from Europe, including ancient Greece and Rome
- Works from the Americas, including Pre-Columbian and Meso-American
- Works from Asia, including ancient Asia Minor
- Works from Africa, including ancient Egypt

**Time Periods**

- > 5% B.C.
- > 10% Early Christian or Medieval
- > 10% Renaissance or Baroque
- > 10% 18<sup>th</sup> century
- > 25% 19<sup>th</sup> century
- > 30% 20<sup>th</sup> century

## Using The AMICO Library

- A rights-cleared resource for educational, non-commercial use
  - in class use, presentations, papers, theses, lectures, local systems
- Designated users within subscribing institutions
  - teachers, faculty, staff, students, researchers, walk-in users and distance education
- Over 120 colleges and universities with over a million students now have access
  - U.S., Canada, and United Kingdom

## AMICO Users @ K-12 Level

- Investigate special needs of K-12 population
  - Summer research project by Scott Howe
  - K-12 Testbed begun with 11 U.S. schools in January 2001

## Enter a K-12 Teacher

Teaching Art History and the Limitations of Slides:

The need to supplement the existing slide collection

Flexibility to create new courses  
Sharing resource with other departments

Student access to images for study

These factors led to exploration of digital media and my discovery of AMICO

## My Summer Vacation

The Task: How Could the Content of The AMICO Library Fit into Existing K-12 Curricula?

Would the library be more usefully organized around thematic categories (i.e. Belief systems, politics, economics, etc. . .) as found in State and National curricula?

Could the database support such searches?  
(60 000 images from 23 distinct institutions)

Not yet.

## Re-Discovery of the Wheel

The standard categories of art history mesh well with existing curricula.

Search Strategies Using the Following Fields:

Creator  
Culture  
Date  
Keyword

<http://schools.amico.org/RLG>

## Back at the Front

Immediate Application for Lectures

[Lecture on Dutch Art of the Golden Age](#)

Student Projects

Web Sites for Non-Western Art

Class Gallery Project  
A Performance-Based Lesson  
Designed in Collaboration  
with Beth Krasman

## Objectives for the Gallery Project

A task which models what art historians do

Cite Online Sources

Document Images and the Ideas of Others

Analyze Unknown Images

Incorporate New Images into a Body of Knowledge

Curate

Download, Word-Process, E-mail

## Rubric

**Rubric for Wall 1120**

**The mesh is not finished!**

Student app / rprisingly address as how the formal elements of form, line, and composition contribute to the object's meaning and interaction with its function. They do so by the as formal element a both in terms of style and the stable rate this can make by the artist.

Dis a new form which set of of spaces, the student successfully identifies the prevailing meaning influencing the piece. Argument is made convincing and thoughtful, and so on makes a convincing observation of the object's subjectivity.

Communication of ideas is fluid, straight-forward and eloquent.

Stipulation is fully documented.

**Communication of Ideas**

In addition to identifying the object being the painting in terms of its style (below), the student app / rprisingly identifies the connection the piece has to the historical event's contributing ideologies and the artist's view.

Research is evident through careful documentation.

**Basic Understanding**

The student correctly identifies the object's style and provides broad and clear notes of that style. They do not, however, make direct reference to the object.

The student also identifies the artist's choice of a specific moment or physical point of view in the painting. He/she also connects the piece to a relevant theme of the period.

Particularly citation is .

**Use as factor**

Correctly identifies the style of the piece and offers an appropriate connection to historical period without supporting evidence.

Complete lack of academic citation is .

## Student Choice



## Student Example

Unknown - Greek  
 Doryphoros  
 c. 500 BCE  
 marble, overall: 85.4 cm, base: 6.8 cm x 32.2 cm, without base: 78.6 cm  
 The Cleveland Museum of Art, Cleveland, Ohio  
 John L. Saxe and Co. Fund, 1955-24  
 The AMICOLibrary, OH A., 1965-24

This Doryphoros is a part of a long tradition regarding the portrayal of the human body in Greek art. As with most of Greek sculpture, this is a work of a young physically fit human. The woman is dressed simply and modestly, emphasizing the clarity and roundedness of her features. The characteristics are a choice throughout Greek art, which was focused mainly on depicting young and idealized figures. However, it must be noted that the sculptor's ideal human body is not necessarily based on real people, but rather on a canon of proportions. This can be seen here in the slight disproportion of the woman's large arms to her otherwise slim body, because the statue was based on a canon rather than on an actual human. The proportions of the sculpture are not entirely naturalistic.

As the Greeks focused more and more attention on humanism and the ideal portrayal of the human form, this canon was slowly changed over time, producing a transition of sculpture from stiff, undeveloped, and unexpressive figures such as the Paigra Kore, made in 530 BCE, now at the Acropolis Museum, Athens (Dikstad 171), to more naturalistic and more expressive, idealized figures such as seen in the height of the Hellenistic period.

## Citation of Works

1. Nepalese, *Bodhisattva Avalokiteshvara*, Transitional period, late 10th-early 11th century. Gilt copper with inlays of semiprecious stone — H. 26 3/4 in. (67.9 cm). Asia Society, The Mr. and Mrs. John D. Rockefeller 3rd Collection, Asia Society Galleries, The AMICOLibrary: ASIA.1979.047
2. Pomo (Native American), *Burden Basket with Strap*, Middle 19th century. Willow, sedge, redbush or bulrush — 48.3 cm x 61.0 cm. The Detroit Institute of Arts, Detroit, Michigan, Founders Society Purchase, Benson and Edith Ford Fund, and the K. T. Keller Fund, The AMICOLibrary: DIA., 1994.33
3. Ife (Yoruba), *Shrine Head*, 12th century-14th century. Terra-cotta — H. 12 x W. 5-3/4 x D. 7 in. The John R. Van Derlip Fund, Minneapolis Institute of Arts, Permission for educational use only granted by The Minneapolis Institute of Arts, The AMICOLibrary: MIA., 95.84
4. Edward Weston, *Onion - Halved, Carmel, 1930 Onion Halved, 1930 Onion, 1930*, 1930, November, Gelatin silver print — 19.0 x 24.1 cm. Edward Weston Archive, Center for Creative Photography, The AMICOLibrary: CCP., 81.252.158
5. Francisco de Goya y Lucientes, *Don Manuel Osorio Marquina de Zurbarán (1784-1792)*, possibly 1790s, Oil on canvas — 50 x 40 in. (127 x 101.6 cm). The Jules Bache Collection, 1949, The Metropolitan Museum of Art, The AMICOLibrary: MMA., 49.7.41
6. Edward Hopper, *Early Sunday Morning, 1933*, Oil on canvas — whole: 35 3/16 x 60 1/4 in. (89.4 x 153 cm). Purchase, with funds from Gertrude Vanderbilt Whitney, Whitney Museum of American Art, The AMICOLibrary: WMAA.31.426
7. Joseph Beuys, *Pala, 1983*, Wood, wrought iron, burnt inscription — Overall 53 x 11-3/4 x 5-1/2". Gift of DataCard Corporation in honor of Hans Graf von der Goltz., 1997, Walker Art Center, Artists Rights Society, New York, The AMICOLibrary: WAC., 97.121