

Affordable Learning Implementation Grant Report

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ARTH 103 *Global Visual Cultures III*

I. Summary

In Fall 2022, I replaced a for-cost textbook for ARTH 103 *Global Visual Cultures III* with open educational resources (OER) that were available through the Weinberg Memorial Library as well as materials from open access collections. ARTH 103 is a general survey of the art and architecture of the 18th through 20th centuries and covers the major stylistic movements of these periods. The goal for implementing OER was to eliminate the high cost of textbooks while still providing students with comprehensive course content that appropriately covered the artistic movements we study. Rather than relying on one text, I selected multiple types of open resources for weekly assignments. Primary source assignments included artists' essays, group manifestos, newspaper articles, and contemporary writings by art critics. Secondary texts and documentary films focused on art historical movements as well as individual artists and their works. Thirty-three students were enrolled in the course during the grant period.

II. Implementation of Open Educational Resources

The selection process for the reading assignments was somewhat time-consuming because I did not replace the for-cost textbook with one equivalent open resource. I curated a collection of materials for the course from a variety of databases and platforms. Each resource was selected based on its coverage of the weekly topics and alignment with the lecture material. Implementation required careful attention to the availability and accessibility of each resource. The readings and video assignments were listed under weekly modules on the course's Brightspace site with descriptions and access instructions. Students were assigned between 2-6 sources each week, and they were required to write a minimum of ten reflection essays during the semester.

I primarily used the Weinberg Memorial Library's catalog to discover open educational resources and no-cost materials for the course. E-books, newspaper articles, and academic videos available through the Library's subscriptions offered the most relevant and easily accessible content at no cost to the students. Alexander Street's Art and Architecture Channel and Infobase's Films for the Humanities & Sciences, for example, offered dozens of documentary videos that covered course content. In addition to the Library's collections, major museums, cultural heritage institutions, and digital libraries also had freely-accessible content by historians and curators available through their platforms. Additional assignments were selected from the Guggenheim Museum Publications, Getty Publications Virtual Library, Getty Research Portal, HathiTrust, JSTOR Open Content, and the Metropolitan Museum of Art Publications. In all instances, students were directed to the holding institution's platform to access the assigned content.

Some examples of the resources assigned to students include:

Boccioni, U., Carra, C., Russolo, L., Balla, G., & Severini, G. (1910). Manifesto of the Futurist painters. In L. Rainey, C. Poggi, & L. Wittman (Eds.), *Futurism: An Anthology* (2009). Yale University Press (pp. 62–64). <http://www.jstor.org/stable/j.ctt1nq4q3.8>

Brodskaya, N. (2011). A history of Fauvism. In N. Brodskaya, *The Fauves*. Parkstone International (pp. 8-66). <https://www.bibliovox.com/book/88835827>

Galitz, K. C. (2004). Romanticism. In *Heilbrunn Timeline of Art History*. The Metropolitan Museum of Art. http://www.metmuseum.org/toah/hd/roma/hd_roma.htm

Liptak, A. (2022, August 18). Warhol's images of Prince: Social commentary or copyright infringement? *The New York Times*.

Lusty, N. (2021). Surrealism and dreams. In N. Lusty (Ed.), *Surrealism*. Cambridge University Press (pp. 94-111). <https://doi.org/10.1017/9781108862639.006>

New York's statues called 'ridiculous': Brancusi, regarded as Rodin's most brilliant pupil, here to exhibit his work. (1926, October 03). *The New York Times*.

Niel, T. (Director) (2018). What is art good for? (Season 1, Episode 9) [TV series episode]. In T. Niel (Producer), *Civilizations*. British Broadcasting Corporation; Public Broadcasting Service. <https://video.alexanderstreet.com/watch/what-is-art-good-for>

Seville, C. (Producer) (2016). Turner: Leading light (Season 2, Episode 11) [TV series episode]. In E. Cotterill (Producer), *Turner: Leading Light*. 3DD Productions. <https://video.alexanderstreet.com/watch/turner-leading-light>

III. Student Engagement and Outcomes

The weekly readings and video assignments were embedded in corresponding modules in Brightspace. Brightspace provides instructors with usage statistics for each student, so I was able to track which resources were accessed. The usage data is granular and tracks students' visits to weekly modules, the number of visits, and engagement with individual learning objects (video, file, link, document, etc.). I noted in my grant application that there are limitations to drawing conclusions from this data. A data point indicating that a student selected a link to a reading does not tell me whether they completed the assignment. However, the data did help me identify and address concerns early on if a student was not engaging with any of the course materials. This type of tracking is, of course, not possible with a print textbook.

Students were required to complete assignment reflections to summarize and reflect on the readings and videos. The reflections were useful for assessing student learning outcomes with the new course material. The responses provided weekly evidence of the students' engagement with and understanding of the course content. Based on the reflections, I considered which readings and videos were most helpful for crystallizing the concepts presented during lectures. Student learning outcomes were also assessed through classroom discussion. Students would often refer to a reading or video during class discussion. Unlike a print textbook, most of the online assignments included hyperlinks that connected students to additional resources on a subject. This allowed students to interact with the readings in more dynamic ways. For example, the essays in The Met's *Heilbrunn Timeline of Art History* are hyperlinked throughout to connect readers to content on related subjects.

IV. Student Feedback

I conducted a survey at the end of the semester to obtain student feedback on the course materials. The survey was voluntary and anonymous, and the questions used a five-point Likert scale (*strongly disagree, disagree, neutral, agree, strongly agree*). 23 out of 32 students completed the survey. Below are the survey questions and a summary of responses:

1. The weekly readings and video assignments were appropriate and relevant to the course content. (4 neutral, 6 agreed, 13 strongly agreed)

2. The assigned readings and videos were easy to access and navigate. *(1 disagreed, 2 neutral, 5 agreed, 15 strongly agreed)*
3. I benefited from not incurring a textbook cost for this course. *(1 disagreed, 2 neutral, 20 strongly agreed)*
4. I benefited from having a variety of course assignments, including essays, primary sources, and academic videos. *(2 disagreed, 2 neutral, 6 agreed, 13 strongly agreed)*
5. Through the course assignments, I gained factual knowledge about art historical styles and terminology. *(4 agreed, 19 strongly agreed)*
6. Through the course assignments, I learned fundamental principles and theories in art history. *(4 agreed, 19 strongly agreed)*
7. Through the course assignments, I gained a broader understanding and appreciation of art history. *(1 neutral, 7 agreed, 15 strongly agreed)*

Students were also given the opportunity to provide additional feedback via the survey on the course assignments. One student commented that they “found in other classes/the past that textbooks don’t really work because it’s a monotone slow reading, but these videos/articles make it more interesting and better to understand the content.” Another student shared that “the variety from videos [and] readings strengthened my understanding of numerous concepts and I found them valuable, beneficial, and relevant.” One student indicated that the selection of assignments and resources were “more engaging because it was not bound to a textbook.”

V. Conclusion

Based on classroom discussions, students’ reflections, and the survey results, the implementation of OER and open access materials was successful in this course. I plan to modify the collection of assigned materials based on feedback I received in class and my observations from the reflection essays. Students also commented that there were too many assignments each week. In future semesters, I’ll consider the weekly workload and against a traditional textbook. Students responded positively to the documentary films which complemented concepts in the readings, so I will continue to incorporate those resources. Overall, the implementation of OER into course benefited the students financially and academically, and I intend to continue using affordable materials in future semesters.