

**2019-2020 UNCP Grant for Excellence in Teaching and Learning Award  
Art Education Digital Video Archive  
Final Report**

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**Background**

The *Art Education Digital Video Archive* grant was used to digitize and archive over 70 hours of footage of art teachers, teaching in a variety of different school settings and age groups. In 2005, when I was a doctoral student at Teachers College, Columbia University, I spent 5 months observing and video recording two master art teachers in New York City: Ann Schaumburger, the Lower School Art Teacher at the Little Red School House and an instructor at Bank Street College of Education, and Nancy Beal at the Village Community School and author of *The Art of Teaching Art to Children* (2001). I edited some of the footage that I collected and created two short documentaries based on themes from my observations in their classrooms. As an adjunct instructor at Teachers College and Bank Street, I showed my students these documentaries, as examples of exceptional pedagogical practices. In viewing these videos and through class discussions, the students analyzed the artistic development of students, lesson structures, lesson presentation, classroom management strategies, ways of talking to kids about their artwork, differentiated instruction, set-up and clean-up strategies, classroom organization, etc. I quickly realized the value that these videos brought to my education courses as students became deeply engaged in the analysis of classroom structures and events and they were building their knowledge through reflective practices. Through this group process of students collectively analyzing videos in the university classroom students were given practice identifying and interpreting relevant classroom events and make instructional decisions based on these interpretations (Borko, Koellner, Jacobs, & Seago, 2011). Because of the success of integrating these videos in my teacher education courses, I began to video record in my own art classroom, a Title 1 elementary school in the New York City. These videos included me and my student teachers teaching art to children and children at work.

Since collecting over 70 hours of video data in Schaumburger's, Beal's and my own classrooms in 2005-2012, the videos have been hidden in a box in my office collecting dust. In joining the faculty at UNCP in 2016, on my research agenda "to do list," I wanted the opportunity to begin to go through and analyze this video data, as I believe there is a rich potential for scholarship, and I wanted to build my teaching video library for my art education classes. In addition, with the implementation of the edTPA (a teacher performances assessment that teacher candidates

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must successfully complete to become fully certified) in 2017 in the State of North Carolina, I was further propelled to begin to go through and organize this video. A major component of edTPA are teacher candidates' video recording themselves teaching a learning segment and analyzing the video through commentary prompts. The analysis of the video requires students to synthesize their teaching by breaking down their lessons and provide concrete examples from the videos when responding to the commentary prompts. In preparing pre-service teachers to successfully complete edTPA, I felt that it would also be beneficial to provide students with relevant examples, so they could practice synthesizing and responding to the commentary prompts successfully. I therefore, applied for a Grant for Excellence in Teaching & Learning and proposed to convert the video data into digitized files.

### **Grant Implementation**

After receiving full funding (\$1559.98) for this Grant in Summer 2019, in July I send the mini-DV tapes to Southtree, a video digitizing company. I was able to digitize the video for \$832.98 and purchase an external hard drive for \$110.00, and I had an unexpected \$617.00 remaining. Over the course of the Fall 2020 semester, I began the process of reviewing the data and even began to use pertinent examples in my Art Education courses (ART 3050: Art Education Methods K-6, ART 3090: Art Education Secondary Methods, ART 3080: Art Education Field Experiences K-12, and ART 4000: Art Education Internship Seminar as a teaching and learning tool. However, because I had so much data and extra funds from the Grant, I contacted Dr. Scott Hicks and asked if I could use the remainder of the funds to hire a student worker to review, code, and organize the 70 hours of video, to which he agreed. Unfortunately, the father of the student who was hired father became ill, and she could not embark on this job. Therefore, over the December break, I was able to organize and archive the data. I created a digital video library and I am able to fully utilize video clips in my Spring 2020 courses, including ART 3050, ART 3080, and ART 4000.

The remainder of the funds will be released in July 2020. I am exploring using those funds to build a website to house the data and make it accessible to others in the field of art and art education and/or purchase digital video editing software to create themed based documentaries.

### **Assessment of the Grant Impact**

With the Grant, this rich archive of data is now at the tips of my fingertips and I am able to easily access the videos and show examples in my classroom based on topics that we are exploring. I have received favorable feedback from my students, and they have commented on the relevance of the videos as a helpful teaching and learning tool. For instance, one student wrote:

What I took from this exploration was from watching a video in class that showed how to explain a subject/topic to your students. What I was able to learn from it

was how the teacher would portray the assignment and use of the clay with the students, which allowed the students to brainstorm and gave them ideas of how to work with the clay. After the ideas were given, the students would play around with the clay; gaining an understanding of how the clay feels to them. The video allowed me to see the best approach for topics and assignments for my future classroom.

Another student said,

When we were introduced to the material Professor Lifschitz-Grant showed a video of a teacher asking children how they could affect the clay with their hands. A lot of the vocabulary in the video were words like pinch, pound, roll, and other action words. It was useful to see how examples of real-life teachers and students.

The videos are providing multiple sources of information and bridging the gap between theory and practice. The students are involved in a rich shared experience and in their analysis of the videos, they are focusing on specific behaviors and teaching styles.

### **Reflecting on Our Growth as Teachers and Scholars**

The process of reviewing and coding the data has been a rich experience for me as an instructor and scholar. As previously mentioned, these concrete examples of teaching and learning are bolstering my students' knowledge base and making them better prepared for student teaching, edTPA assessment, and eventually taking the helm of their own classroom. Through the process of coding the data, many topics for future scholarship have begun to emerge and stew in my mind: for example, how teachers motivate and support student individual needs, developmentally appropriate and experiential art experiences for students, ways to manage materials in the classroom, how to talk to students about their artwork, integrated curriculum, etc. I plan on doing a second review and coding of the data to see what other topics emerge and what questions arise. I am also exploring in what form I want to present this data—short documentaries based on themes, a website for others in the field to access and learn from, and/or articles for scholarly journals.

### **Reference**

Borko, H., Kowlner, K., Jacobs, J. Seago, N. (2011). Using video representations of teaching in practice-based professional development programs. *ZDM Mathematics Education*, 43(1), 175-187.