

ART & DESIGN EDUCATION

THESIS EXHIBITION
2017-2018

Art & Design Education Exhibition of Theses 2017–2018

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Pratt ADE Thesis II Presentation Program

May 3, 2018 | 4-7pm | Alumni Reading Room | Pratt Institute Library

| Theme: Arts-Based Research as a way of being, knowing self, and others

Alexis Dooley

*Intersections between Artistic Process and Contemplative Practice:
Art as a Process of Living Presently*

Gabriella Coll

Weaving/Healing: An Arts-Based Auto-Ethnography

| Theme: Placing the margins in the center: Stories of struggle (in)difference

Julia Romano

From The Brain to The Brush: An Autoethnographic Study of Artistic Creativity & Dyslexia

Soohyun Cho

Forming, Affirming, and Empowering Identity: Student Stories from the Korean Diaspora

| Theme: Teacher influences: Beyond the classroom

Greta Kroessler

Experiences of Relational Dynamics in Education

Esperanza Hincapié Garzón

Taller El Tigre (Tigre's Studio): A Story of Colombian Art Practice and Pedagogy

| Theme: Case studies close to home

Emily Funk

Intertwined Art Education: A Thesis about Interdisciplinary Curriculum

Ashley Jihae Hyun

Mindfulness and Art Education: A Case Study

| Theme: Surveying Art Education historical influences: Envisioning the future

Volerich, Francesca L.

What the Tech?! : The Uses and Produces of Technology in K-12 Art Education

Hannah Calderwood

Art Education as a Function of Its Time: Deconstructing a History to Theorize a Future

Alexis Dooley

Intersections between Artistic Process & Contemplative Practice: Art as a Process of Living Presently

In a time when we are constantly bombarded and overwhelmed by a stream of cacophonous distractions, interferences, and disruptions, living in the present moment can seem like an idealistic and naive vision of life— a way of living that is incongruent with the technological, outcome-driven world. However, the recent surge of interest in mindfulness and living in the present in the West, whether through meditation or yoga, has opened doors to a more connected, intuitive, and attentive society. This arts based thesis explores the relationship between art and living presently through the lens of art educational and Zen Buddhist theory that connects the way one expresses oneself not only through the visual arts, but also by the art of whole-heartedly attending to the current moment. Therein lies the space where one can sincerely begin to embody their true self.

This study stems from my exploration of how art can reinforce and teach contemplative ways of being and thinking. I started with art educational theories on intuition and spontaneity; fascination and imagination; and concepts of the self to understand how creative self-expression lends itself towards a connected, intuitive, attentive, and mindful way of being and how this understanding can influence art education through an aesthetic of art as living presently— both a way of learning and as an artistic process. My study became an arts-based exploration in which I discovered a methodology and a way of living with and through my art.

What unfolded through each charcoal mark, each stitch, and every brush-stroke was a manifestation of the innate, ineffable connection with self, other, and world, made clear through the synthesis of art and contemplative practice. This process lent toward an awareness of how the reality of our true nature and of our undeniable connection with others can be realized by giving permission and offering space to creative self-expression without expectation or judgement.







Gabriella Coll

Weaving/Healing: An Arts-Based Auto-Ethnography

This is an arts-based, auto-ethnographic study to understand how textile art-making has fostered my well-being. The purpose of this study is to examine my relationship with mental illness, the traumatic circumstances that shaped my journey, and the textile art-making that became my method of coping.

My data collection was a three-step process. The first was the development of a personal timeline outlining my life from birth to present day. Interviews with selected people, whose perspectives filled the gaps in my memory and understanding, informed the timeline process. Next, I used my own textile art making process as data to further dissect the strenuous journey of understanding my mental illness. Through a hand-woven piece titled *Weaving/Healing*, I represented parts of my life journey through color, materials, and designs, which symbolized specific moments within my personal timeline. Lastly, I reflected in my journal on my emotions and memories that surfaced after each weaving session.

The significance of this study lies in my method of building self-awareness in my personal life and as a future art educator. I also discovered that the autoethnographic process I've developed to dissect, analyze, and reflect on my lived experiences is empowering and transformative.

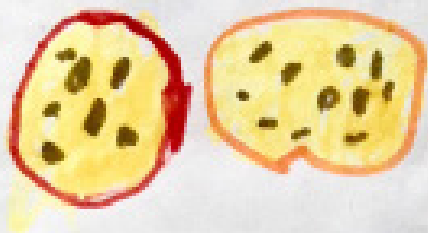
Julia Romano

From The Brain to The Brush: An Autoethnographic Study of Artistic Creativity and Dyslexia

Many people with dyslexia are drawn to the creative arts (Rodgers, 2011). However, there is still more to learn about this phenomenon, especially from the perspective of the learner. As a teaching artist with dyslexia, I offer my voice and thus contribute to the ongoing conversation of inclusive teaching in the arts. The purpose of this qualitative, autoethnographic study is to use my own experiences as a teaching artist with dyslexia to understand the connections between artistic creativity, my learning style, and dyslexia. I explore my relationship with school-based learning as a dyslexic person, and my history of artistic practice in order to find the ways they intersect and parallel one another.

My data consists of psychoeducational learning evaluations, interviews, and reflective writing. The four psychoeducational learning evaluations, administered by three different clinical psychologists, are from when I was age eight, fourteen, sixteen and twenty-nine. I also conducted personal interviews with my mother, who has always been my academic and emotional champion, my oldest brother, who became a special education teacher, and my former art teacher from age eight to eighteen. Through the process of data collection and analysis I maintained a log of personal reflective writings.

The thesis presents findings which suggest common themes relating to my challenges and needs as a learner, my heightened and advanced visual-thinking skills, and how at times, my challenges manifest severe anxiety. Overall, the significance of this study lies in my own self-understanding and its impact on my future teaching practice and the wealth of insight my study (my voice) provides to the field of art education from the perspective of a dyslexic artist and teacher.



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Chocolate chips.

Little kids get to have seven cookies.

tulia



Soohyun Cho

Forming, Affirming, and Empowering Identity: Student Stories from the Korean Diaspora

This is a qualitative study exploring experiences and senses of belonging among Korean students as they live and study in the United States. For this study, I conducted a narrative analysis of conversational interviews with five international students studying in New York to hear their stories and understand how their identity has been impacted by their experiences and their sense of belonging, whether it be to Korean or US culture or society.

Findings suggest first that Korean international students claim new terms for defining themselves as belonging to the 1.5 generation, third culture person, or middle group among Korean, Korean-American, and American groups. Second, having a World-view or exposure to diverse cultures is crucial for Korean international students in choosing friends outside of their cultural/societal circle. Third, displacement, or, the lack of a sense of home and rootedness in both the US and Korea– although Korean international students may define themselves as Korean, they experience limitations in considering Korea and/or the United States as home.

Lastly, in some cases, lack of community and meaningful communication with others– interviewees experience isolation and growing disconnect both from their original communities and family in Korea, feeling that they do not belong anywhere. The results from this study shed insight for educators working with international or multicultural students to understand international student experiences of belonging and displacement. The significance of this study is in how educators might consider how to help students form, affirm, and empower student's identity. The results demonstrate the importance of research needed on the effects of estrangement, and how might multicultural art and design education foster a sense of well being and inclusivity for those who do not feel they belong.



the teacher

is of course

AN ARTIST

but being an artist
does not mean
they can make the profile,
can shape the students

What the educator does
in teaching

is to make it possible
for the students

**to become
themselves**

(Paulo Freire)

Greta Kroessler

Experiences of Relational Dynamics in Education

We all remember the teachers who have impacted us, both good and bad. As social beings, our relationships can leave a lasting effect on our lives. This qualitative case study stems from personal experience and uses narrative inquiry through interviews to examine teacher/student relationships connecting to theories of relationality (Thayer-Bacon, 2003), Stephen Porges' polyvagal theory (Dykema, 2006), Silvan Tomkins' affect theory (Shmurak, 2006), and emotion regulation (Sutton, Mudrey-Camino & Knight, 2009).

I specifically explore how one high school teacher positively impacted me as a learner and future teacher. I also have conversations with former classmates about their individual relationships with former teachers to reflect on how and if the student/teacher relationship influences teaching, learning, and personal development. My research question is, how do the relationship dynamics in an educational setting contribute to the student and teacher experience? The purpose of this study is to understand the impact of relationships between students, teachers, and self.

The methodology involves the gathering of personal narratives and conversational interviews for the purpose of investigating the effects of relationship dynamics in the educational setting. Amongst the findings from the research, the data reveals that students will mirror teacher behavior and attitude, meaning that, if teachers show respect, students will often reciprocate respect; if teachers show that they do not care, students often will not care. Teachers who invest in their students (whether it's time, energy, care, support, materials), are often positively remembered and result in students feeling a sense of comfort and security. The significance of this study is in bringing awareness to the ways students and teachers affect each other in student learning, well-being, confidence, and personal growth.



Esperanza Hincapié Garzón

Taller El Tigre (Tigre's Studio): A Story of Colombian Art Practice and Pedagogy

This qualitative study is a narrative inquiry using interviews and observations at the La Universidad Nacional De Colombia, in Bogotá Colombia. I explore an art education experience through the lived experiences of my uncle, artist and professor, Luis Eduardo "Tigre" Garzón. Research in my homeland allowed me to connect to family and reflect on the differences and similarities to my own art education experience growing up in the United States.

The purpose of this study is to discover my own art education roots and to help me understand something about myself, my family, and what art education is like in my own native country of Colombia. I observed three of Tigre's studio classes, recorded his lectures, and conducted an oral history interview of his lived experiences from the time he was in primary school to the time he began teaching studio art as a professor. My findings highlight aspects about my uncle Tigre's life, work and pedagogy, which I compare with my own experience with studio art classes in the US. As an educator, Tigre's critical and liberatory pedagogic approach emphasizes student choice and fosters autonomy, which engages students in their own learning and artistic development.





Emily Funk

Intertwined Art Education:

A Thesis about Interdisciplinary Classrooms

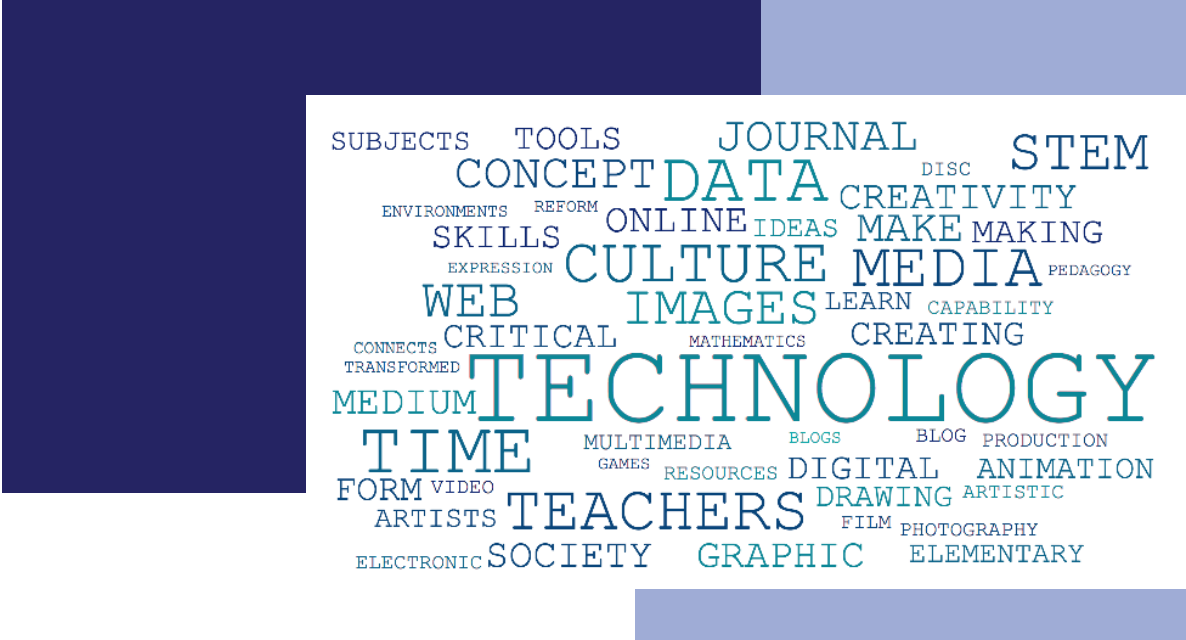
An interdisciplinary curriculum involves the integration of knowledge and methods from different disciplines, using a synthesis of approaches (Jensenius, 2012). This thesis is a qualitative case study using interviews, classroom observations, participant observation, and archival documents to explore perspectives of interdisciplinary education in an art and design college located in a borough of New York City. The purpose of this research is to understand perspectives on what constitutes interdisciplinary education and its practices. The bulk of the data consists of interviews with practicing educators who are implementing interdisciplinary methods between art and chemistry. The study suggests that interdisciplinary education is largely practiced by educators without being explicitly identified as such. However, findings also show that, in practice, interdisciplinary education creates a unique environment that can be implemented into any context by giving faculty and students the support that is needed in an interdisciplinary classroom. Further, in the case of this particular research site, interdisciplinary education has promoted continued training to empower educators to employ interdisciplinary approaches to teaching and learning.



Ashley Hyun

Mindfulness & Art Education: A Case Study

This thesis is a mixed qualitative and quantitative case study comparing student responses to mindfulness techniques integrated in an art education graduate setting. Mindfulness, a contemporary practice that has been gaining more ground in society, work, education, and psychology, is a method that helps to focus the mind to a state of awareness. Many schools have started to offer training for educators and incorporate mindfulness within their curriculums. The purpose of this study is to evaluate the effects and perspectives of mindfulness practice when combined with art education classes. Data consists of an interview with a professor, qualitative and quantitative student surveys, and reflections on personal classroom experiences in mindfulness focused settings. Findings suggests that mindfulness practices can help students to regulate their stress, behavior, and emotions. However, findings also show that certain methods can hinder student focus if not timed or utilized correctly; these practices must be specific to the classroom setting and students they serve. Therefore, although mindfulness practices are gaining attention and popularity in education, more studies need to be done on how educators can apply different mindfulness methods to suit different learning needs in the classroom. This study is significant for students and educators in assessing the impact of mindfulness methods in an art educational setting. The study also informs my own approach to using mindfulness techniques as a future art teacher.

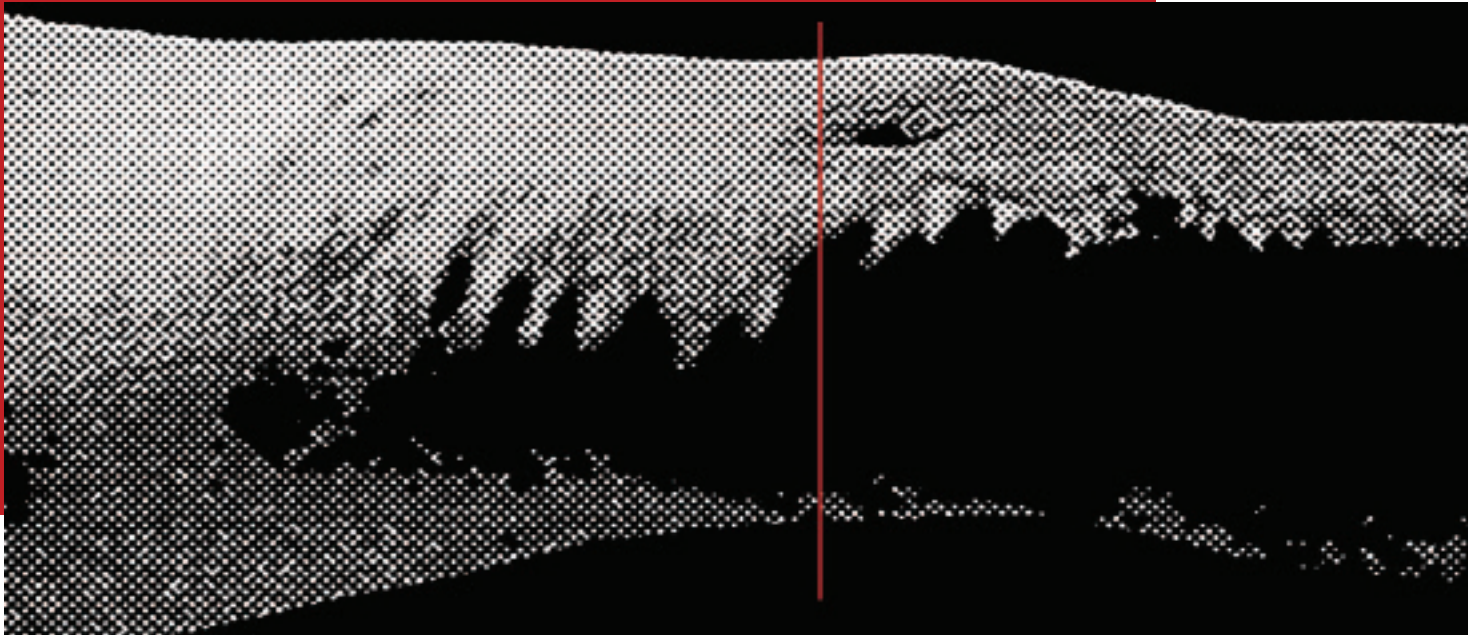


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Experiences of Relational Dynamics in Education

This thesis is a qualitative study using content analysis to survey articles found in the National Art Education Association publication *Art Education Journal* from the year 1960 to 2018. I specifically, investigate the use of the term “technology” to explore the changing definitions and issues of technology in the art classroom of U.S. public schools. My research question is: How have art educators’ perspectives of technology evolved and been defined over time? My sub-question is how has technology impacted the art education curriculum as a medium for creating and learning? Articles using the term technology but were not applicable to K-12 education settings or took place outside of the U.S. were not included in the scope of the data.

The study suggests that many of the issues and concerns shared by educators over the past fifty years, such as limited access to technology due to lack of funding or insufficient training in implementing accessible technology into the curriculum have yet to be addressed. The use of new media technology, such as television, computers, and tablets has slowly been incorporated into the art education curriculum, but has yet to reach its full potential. Therefore, even in 2018, many art educators are still facing the same challenges as those almost half a century ago.



Hannah Calderwood

Art Education as a Function of Its Time: Deconstructing a History to Theorize a Future

This qualitative arts-based study uses content analysis of five pieces of American policy and legislation to build grounded theory about how art and design education is a function of its time. The purpose is to build my understanding of how the field of art and design education is influenced by context, particularly legislation and policy in order to inform my understanding of the past and present perspectives of American art and design education. My question is: How has the context of policy and legislation impacted American art and design education? What is the contemporary function of American art and design education and what might the future look like?

I am a product of a complex and dynamic history of philosophies of art and design and related approaches and I am training to be in the field of art and design education. The significance of this study therefore is for myself as an emerging teacher and researcher, in both contextualizing and identifying the shifting form of art education within the landscape of government and law to build understanding of the present. This thesis provides a map for me from which I can understand my future career as I identify the multiple definitions of art and design education and the contradicting ideologies over time. Through deconstructing the history of art and design education, I have envisioned a possible future for the field and my place within it.

Thank you!

Theses presented for the year of 2017-2018 were completed under the instruction and mentorship of:

Professors Ann E. Holt &
Heather B. Lewis

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