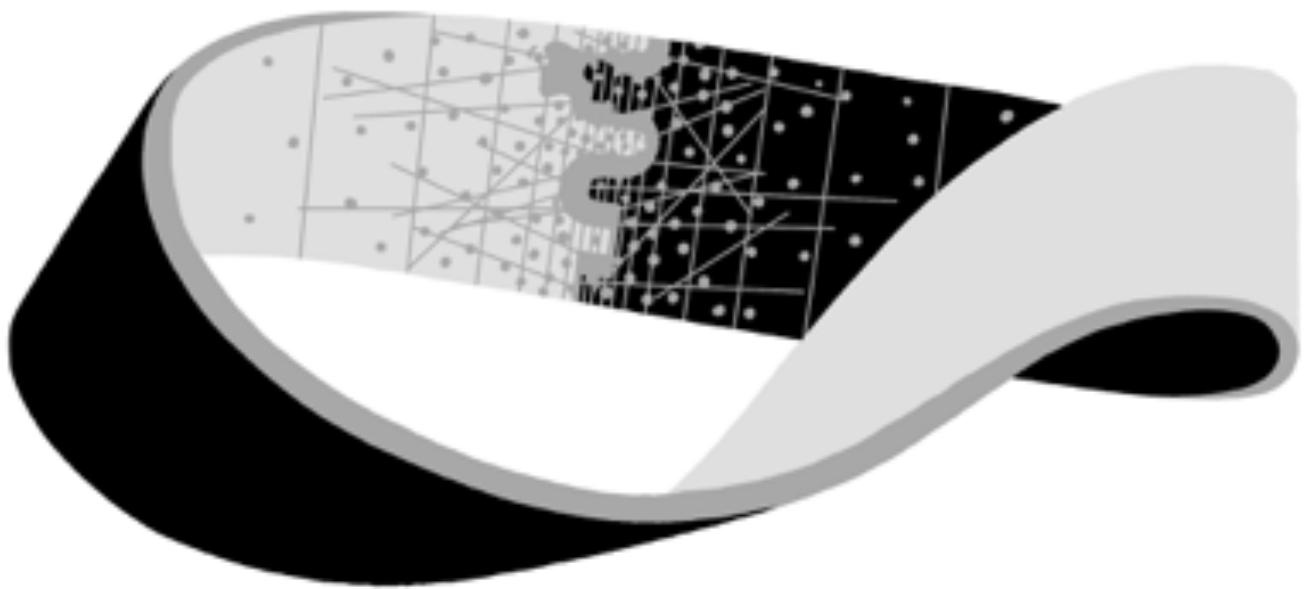


Art and Design Education

EXHIBITION

OF THESES



2016-2017
Pratt Institute

CATALYST | Re-imagining the Classroom Environment

Natasha Seng



The thesis research (in K-12 Art and Design Education and Industrial Design) explores functional and non-functional mediators that influence the relationship between art teachers and their students. Through a study of the mobile art cart and by extension, the mobile art classroom, in elementary public schools across New York City, the research explores how the redesign of the cart can contribute to a more effective and engaged art space.

By researching the cart through the disciplinary constructs of art education and industrial design, this study uses the pedagogical and theoretical frameworks of both disciplines to re-imagine the role of the cart and how it can serve as a functional mediator, as part of the classroom space instead of simply an object in a room. Through participatory action research and an ethnographic approach, the research focused on an elementary art cart teacher and her students over 6 months. The study examines how the researcher, art teacher and students worked in collaboration to redesign the cart as the potential tool for a system-wide transformation of the cart.

Through the complex process of co-design within the parameters of the school environment, this study reveals the teacher and students realized the value of design is more in the process and less about the tangible manifestation. In part, this is because of the ways the aesthetics and function of the cart evolved through the co-design process. However, the degree of receptivity to an organic design process varied between teacher and students. The students were uninhibited and innovative when searching and imagining solutions to design problems while the teacher tended to be more pragmatic because of the constraints of the educational system. This dynamic relationship among the students, teacher and designer led to the design of a cart that reflected the overarching design principle that form is an inherent part of function. And, it also addressed the functional design principles that the cart should be adaptable, transformative, scalable, modular and efficient.

Teachers Tell their Stories: A Narrative Inquiry about Motivation

Victor James

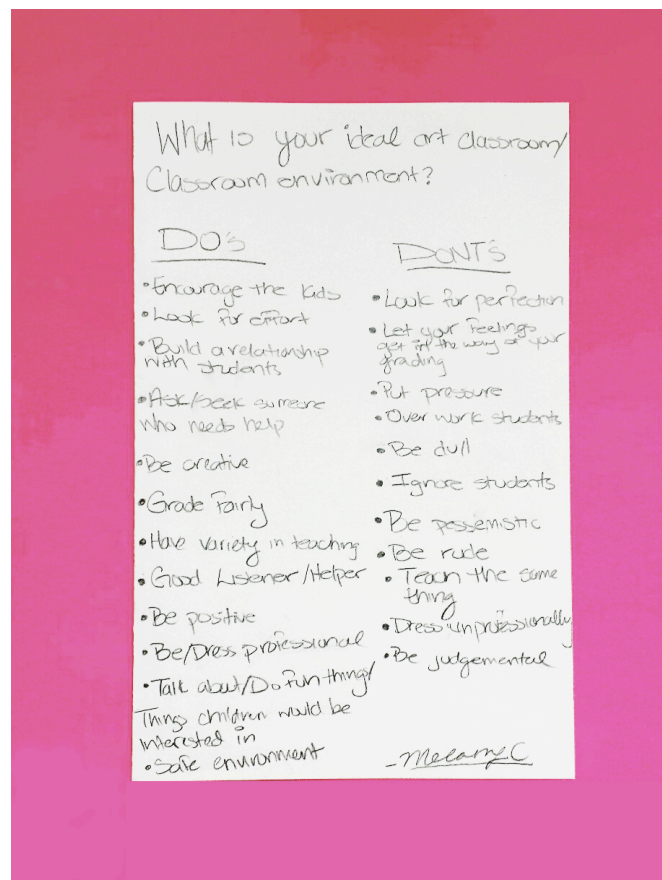


My origins and who/what helped lead me to where I am today play a major role in a lot of my decisions. Reflecting on my own story, this auto-ethnographic, narrative inquiry builds from grounded theory and explores the motivational factors that contribute to one's decision to pursue and persevere in education as a career. The study draws from oral history interviews with four African American educators teaching at an elementary school serving predominantly students of African American and Latino descent in Brooklyn, New York, where I was born and raised. From these stories, I was able to gain insight and make connections to my own story about what motivates my pursuit within the field of art education. The inspiration for this study was sparked through

the process of asking myself questions and self-reflecting on my current position as a student teacher and past experiences as a learner. My research question is, what motivates me as a teacher? The purpose of my study is to explore my own internal/external motivations to become a teacher through the stories of other African American teachers in my community. I let their stories guide my conceptual frame. Questioning, listening, and retelling teachers' stories helps me understand myself while continuing to explore my purpose within the field of education and society itself. My findings generated through their stories and experiences give substance to my own narrative and motivation in relation to teaching and learning art.

What Teens Say about (Dis)Engagement in the Art Classroom: A Case Study

Melissa De Jesus



Through a mixed methods qualitative and quantitative case study involving observations, field notes documentation, interviews, surveys and group discussions, I address the question of what factors in the high school art classroom, encourage and/or inhibit engaging learning experiences and student voice. My inspiration for student engagement and motivation in the art classroom stems from my student teaching experience working with predominantly at-risk high school students in a school in Brooklyn, and my own art experience attending a high school in Long Island.

I conducted the study at an after-school community youth program in Manhattan that provides middle school and high school students opportunities to experience a design-based art program. Students communicated their own insight about the kinds of art experiences key to engaging high school students in the art classroom. The findings from this study suggest the importance of access to trying new materials, learning new techniques to improve skills, and learning about and looking at art that catalyzes new and critical ideas.

Museum Educators Discuss their Thoughts and Experiences on Assessing Evidence of Learning in the Art Museum

Louise R. Butler



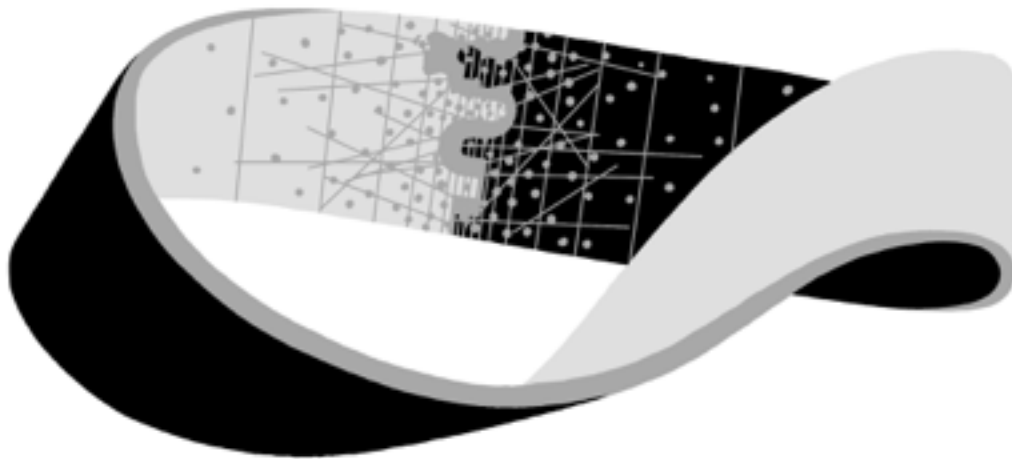
In this qualitative study, I use narrative inquiry through conversational interviews to explore perspectives of museum educators as they reflect on their experiences assessing engaging learning in the art museum within the challenges of teaching in a non-sequential format. My research is positioned in personal, lived experiences of five museum educators from several New York City art museums. My research question is: how do museum educators identify and define learner engagement and how do they articulate what a meaningful learning experience looks and sounds like?

The art museum educators I interviewed articulate a variety of strong feelings as to the purpose and merit of assessing learning in the museum and

gallery setting. This study revealed that setting and assessing learning goals has been predominantly dependent on the culture of the education department within each individual museum. Some museum educators are not pressured by their institution to assess learning outcomes outside of occasions where it is required by grant funding, while other museum educators use assessment strategies to inform their own teaching. The findings from this study offer suggestions for museum education programs offering pedagogical strategies for museum educators in creating opportunities for planning, implementing, and assessing learning goals and objectives within the parameters of the non-sequential learning that is most commonly practiced in art museums.

Engaging Power, Performativity, and Corporeality: Amid Memories from the Classroom

Jillian Leedy

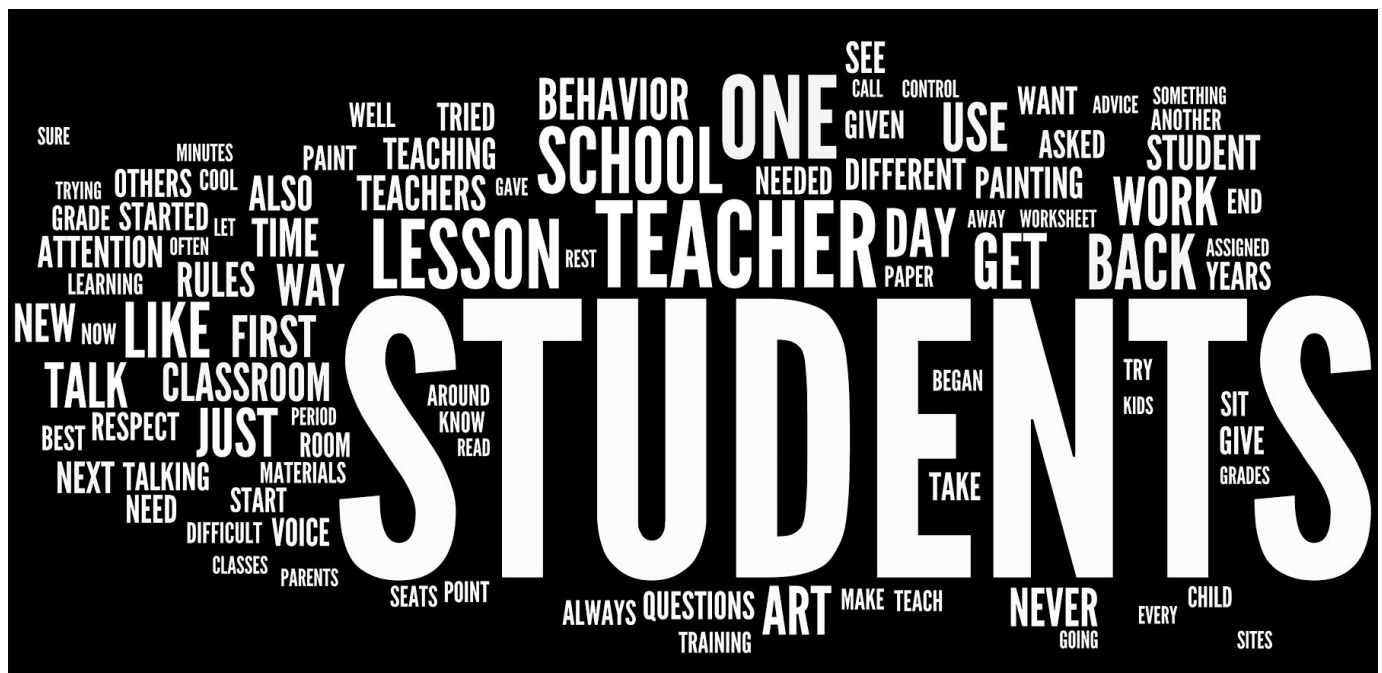


This qualitative, mixed methods inquiry uses interviews prompting student memory to acknowledge and explore three conflicting and entangled forces within teaching and learning: power, performativity and corporeality. My research question is: how do student experiences, both positive and negative, and the forces of power, performativity and corporeality inform one another within critical constructs of teaching and learning? The purpose of this study is to confront and deconstruct how such factors impact learners and inform emancipatory strategies for teacher and student relations within the context of art education. I employ a poststructural inquiry

analysis called plugging in to push the voices of interviewees up against theories related to power, performativity and corporeality. My own process of analysis involves a progression of intentional and iterative undoing to redo the undone. Within these personal narratives, I situate myself as the intermediary of the inquiry's multiple interrelating complexities. My findings reveal that within the art classroom, power, performativity and corporeality, though naturally active, can be equitably interrelated offering insight for art educators about the critical role that art practices within these forces to impact learners.

What's the Deal with Classroom Management?: Teachers Reflect on their Experiences

Carley Snack

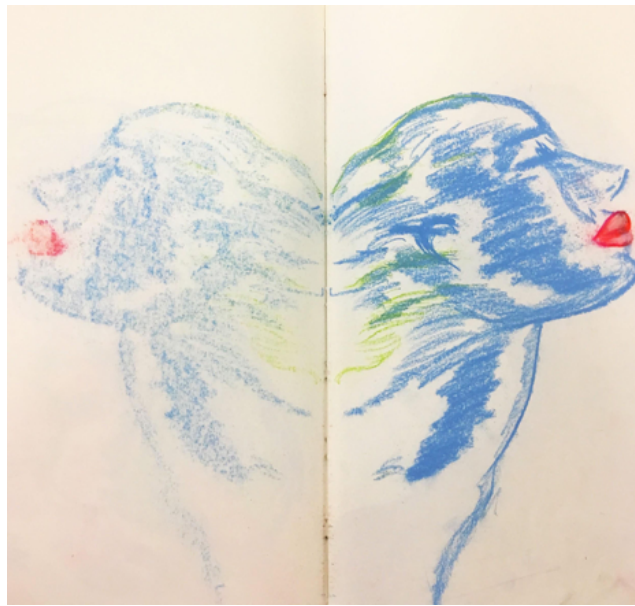


A classroom of students has a myriad of fluctuating energies, personalities, moods, and issues. Classroom management, or lack thereof, is one of the first things one notices on walking into a classroom, even if one never explicitly names it. The purpose of this qualitative study is to explore how art teachers reflect on their own experiences managing their classrooms; more specifically to illuminate the language they use to talk about it. Theory on punishments, rewards and discipline serve as a way to conceptualize teacher's approaches to classroom management and the impact those strategies have on student learning. With a narrative inquiry approach using three guiding questions, I emailed ten art teachers from various backgrounds and asked them to describe an instance where managing their classroom was particularly challenging to find out how they articulate and

define "classroom management" and unwanted behavior. I also asked them to offer advice about classroom management to a hypothetical new teacher. Analyzing the participants' language through the stories they choose to share with me, provides a rich description of how my interviewees frame the teacher's role in classroom management and their advice on how to deal with unwanted behavior. I found three main ideas embedded in how teachers articulate this role: control (mostly of bodies in space), rules and regulations (or what one of my participants referred to as "the condition"), and finally the tone of voice one uses with students, or discourse. These findings provide a framework to start discussing a new model of teaching and learning where one of teaching's biggest struggles might be reimaged.

How 'Name Her' Found Her Voice: A Thesis about Why I Teach Art

Gordieh Nasser



This is a qualitative auto-ethnographic inquiry involving iterative/unstructured interviews asking questions around self-making and the processes and intentions of teaching, learning and art-making. Based in grounded theory my exploration took me on a quest exploring personal interests from Jungian principles of individuation and the collective unconscious, to folk art, spirituality, and to traditional handicrafts. Through the process of this study, I came back to my own personal archetype, NAME HER, an Iranian-American superhero I created when I was twelve years old, and who lived in my imagination and surfaced in my drawings for fifteen years. NAME HER, had the power to speak any language, but was herself a mute. Reflecting on my early school experiences in America as an Iranian immigrant, I realized, throughout this study, that I created NAME HER as a reflection of self and voice both physically and sub-consciously. Through the auto-ethnographic inquiry process I discovered my thesis question to be;

What does teaching art mean to me? My data collection process was reflexive, multilayered and iterative, with a focus on informal interviews with three New York art teachers, two fellow art education graduate students, and one speech-language pathologist. The interviews prompted reflective written and audio journaling; which acted as a response to the process of the interviews, and the physical mapping and codifying of the transcriptions. What emerged in my reflexive process revealed a pattern of inquiry I have held since I was a young student struggling to find my voice and to be confident in my own knowledge: ask self, ask others, re-ask self. This study concludes that for me, art was/is the archetypal embodiment of creating and connecting to self and other, and what drives me to be an art teacher is the desire to help empower students to discover the different ways art can strengthen self and personal connections.

Place and Memory Activated Through Inquiry: A Student Teacher Experience

Erin Tornatore



In this is an auto-ethnographic study using mixed methods of participatory observation and action research, I revisit my former high school art space where I embody new roles of student/researcher/teacher working with my former art teacher/mentor who is my cooperating teacher. The purpose is to explore how inquiry activates place and memory and, in this case, can reveal the interconnections between teaching, learning and research practices. During the study, I encounter and respond to the combined iterative processes of data collection and analysis. The flexibility of my methods allowed my teacher, researcher, and learning selves, to relate to the “happenings” occurrences in the art space. My data was

multi-faceted, consisting of a journal, photo documentation, data maps, images, notes, self-reflections, and sound recording. Creative mapping processes served as a powerful way to both represent the dynamic and fluctuating relationships in the art space as well as a form of generating data. I discovered through my own reflection and learning process that delving within place and memory can deeply inform teaching and learning experiences as intertwined within the emerging realm of becoming a learning/teaching/researcher self.

Url: <https://slides.com/tornatore86/deck-17/live>