

2014

PRATT INSTITUTE

ART AND DESIGN EDUCATION

THESES EXHIBITIONS

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Cassandra Gonzales

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Lorraine Rilling

Imani Shanklin Roberts

Patrick Rowe

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Global Learning Through Art Study and Art Making in a Travel Setting and Classroom



Dreaming of Travel, Encaustic Painting, April, 2014, 18" x 18"

This thesis argues that experientially studying the art of the world through travel and art making garners deep cultural understanding and life enrichment. However, within the increasingly specialized travel industry, such opportunities are still in their nascent form. The thesis identifies key components for the design and promotion of traveling art study/art-making programs including marketing practices, specialized tours, and promotion through new media. In addition, the thesis argues that students and other segments of the population who may not have the opportunity to travel, can obtain some of the same benefits as those who travel through globally themed lessons for the classroom.

The findings are based on an examination of the current travel market, the educational art study/art making programs available today, and participants' experiences. The methodological approach includes rich ethnographic oral histories of experienced traveling and teaching artists, and interviews with participants in travel-related art programs. In addition to the oral histories and interviews, the findings draw on travelers' blogs, industry websites, and participant observer research in art-related travel experiences. The thesis also analyzes globally themed art study and art making in an adolescent Saturday Art School classroom through an action research approach.

CASSANDRA E. GONZALES

The Effects of Visual Arts Internships and Mentor Programs on Adolescent Career Awareness

The thesis examines how adolescents' participation in a range of art internships and mentor program influence their career awareness. The thesis argues that students who participate in visual arts internships/mentor programs are more aware of the opportunities to pursue professional careers in the arts regardless of their socio-economic background or previous experience with the arts. Students whose families supported them academically were more likely to participate in internships/mentor programs and therefor became more aware of visual arts careers. Findings suggest that students who participate in extra-curricular internships/mentor programs are more likely to come from families that support their children in endeavors that further their education, indicating a positive progression in parent approval of visual arts careers. Results also suggest that students who participate in one internship/mentor program are more likely to gain the social and academic skills necessary to independently pursue job opportunities and professional experiences.

The analysis of students' participation in internships and mentor programs draws from interviews and surveys of high school students currently participating in the Pratt Scholars program at Pratt Institute and past participants in the Los Angeles County Museum of Art's High School Internship program. Additionally, surveys were conducted with participants in high school internship programs at the New York Historical Society and Studio in a School. To add depth and enrich the quantitative findings, I conducted life history research based on my academic and artistic experiences as an adolescent, which includes interviews with my parents.



First group of Pratt Young Scholars



LACMA High School Intern gives a tour to fellow high school students.



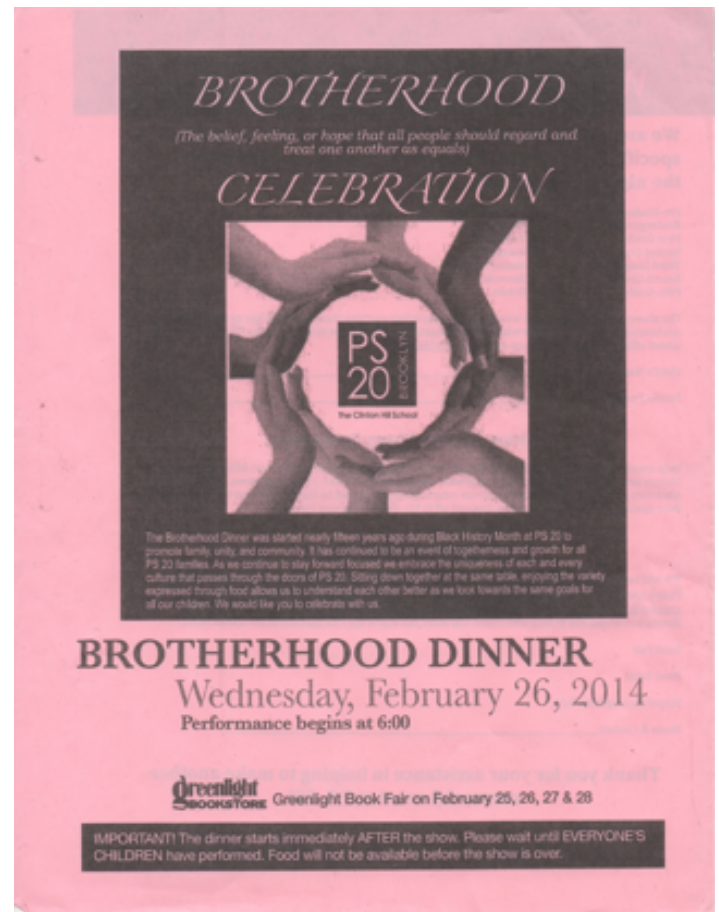
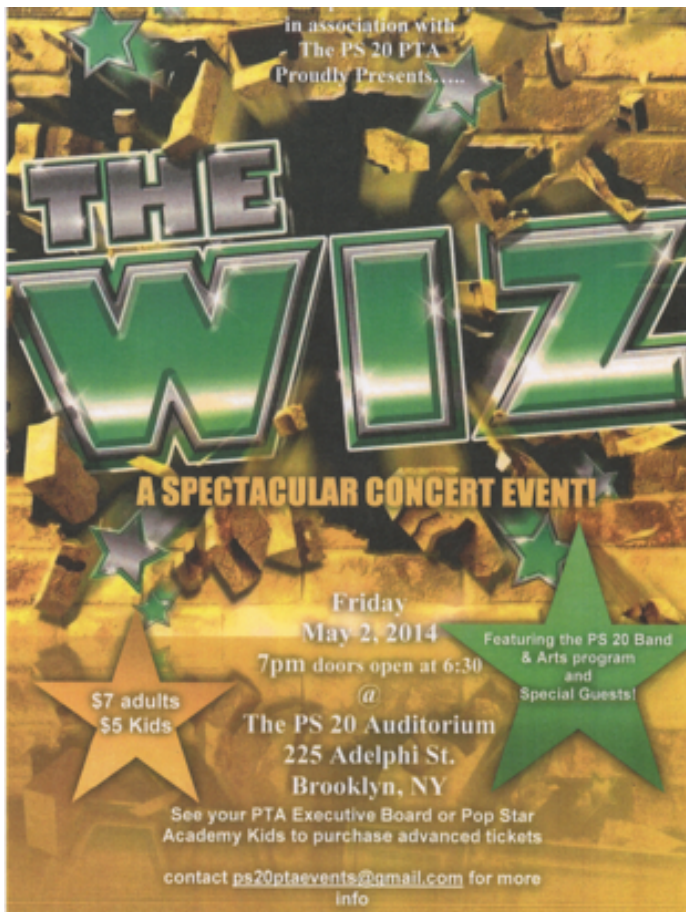
Excerpts from author's High School portfolio



LACMA High School Interns visit artist, Gronk's studio

EMILY JINGST

A Case Study of an Urban Public Elementary School and its Efforts to Increase Parental Involvement



When I was growing up the support of my family was, in retrospect, an important component of my emerging identity as a young adult. As a new teacher, the often troubled home lives of a number of my students in New York City public schools led to my thesis question: What are the factors that influence parental involvement in a child's education?

My research suggests that social class and cultural differences affect the potential bond between parents and the schools their children attend. In addition, the findings indicate that it is the arts that draw parents to school events and activities. Concerts and art exhibits that celebrate student success make the experience less intimidating and provide opportunities for families to see the school as a caring and welcoming environment.

JULIA MARANTO

Beyond the Hype: The Interactive Museum Exhibition

The thesis examines tangential museum learning that draws from contemporary principles of interactivity in exhibit curation, design and education. The thesis argues that the museum audience will self-educate if introduced to topics in a setting they already find engaging. To foster such a setting, design teams pay attention to the physical and space orientation, emotional impact, playful and rewarding nature of discovery, and the visitor. This requires collaboration among curators, designers and educators. However, at times this collaboration is not as effective as it could be because members of the exhibition team only partially transcend their disciplinary perspectives.

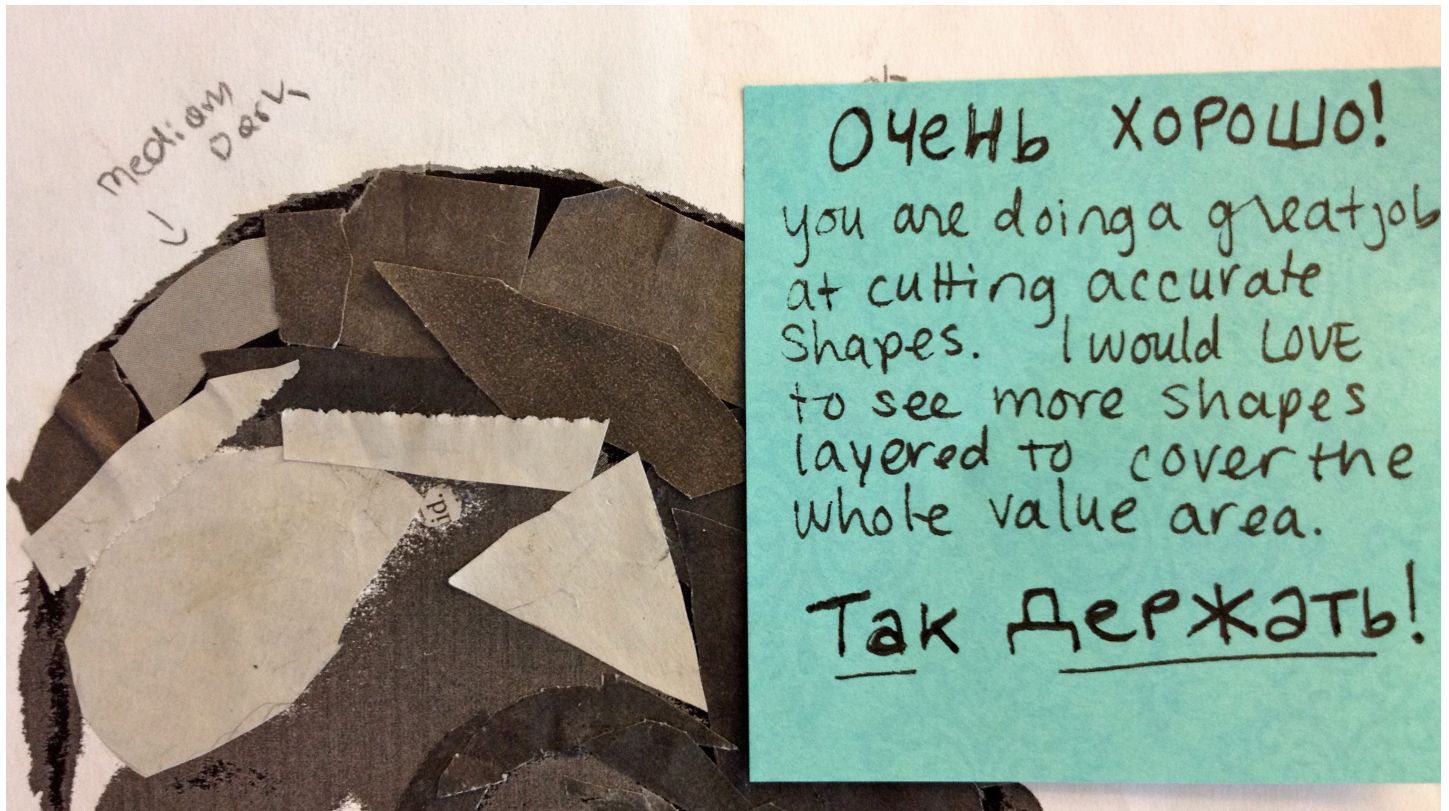
The thesis features two case studies of current exhibits at the Brooklyn Historical Society and the Children's Museum of Manhattan using an ethnographic approach. The findings are based on an analysis of interviews with exhibition teams--designers, curators, and educators-- as well as theorists and critics. Additional sources included museum documents, websites and self-studies, and the researcher's photos and field notes.



Scenes from *EatSleepPlay: Building Health Every Day*, installation at the Children's Museum of Manhattan, designed by May Watkins Design

LORRAINE RILLING

Erasing the Other: A Study of Inclusion in the Art Room



The research for this qualitative study was conducted at a school where the student population consists of about 50 percent English language learners, not all of whom have traditionally defined special needs. However, they do have their own kind of special needs that reflect the barriers they face as non-native speakers.

In education, inclusion has been understood to mean placing students with special needs in a general education class. But placement is not enough. The central question of this thesis is how do all students, those with and those without physical and cognitive disabilities challenge the standard definition of inclusion? And finally, how can art teachers provide a welcoming learning environment for all students each with their own particular and unique "needs"? Through a sustained period of fieldwork in an inclusive art room the interactions between teachers and students, and students and their cohorts, along with the effects these actions have on learning, is analyzed by this researcher.

IMANI SHANKLIN ROBERTS

Socially Responsive Art Education



The thesis explores three programs committed to socially responsive art education in a range of educational contexts. While each of these programs offer different types of learning opportunities, they promote student, teacher and community empowerment through their content and programming. Their open and affordable access to resources, events, and classes is part of the empowerment process.

The Global Classroom (G:Class) at the New Museum promotes critical thinking about contemporary art for high school students in an unrestrictive institutional environment. The New York Collective of Radical Educators (NYCoRE) promotes student and teacher empowerment through their curricular resources, educator meetings, and annual conference. Art Works Now Studio School, sustains their core value of social accountability by providing community access to an extended school year, a reduction in economic barriers to arts education, and student-parent classes. The ethnographic research approach for the three case studies employed action research, observations, interviews, as well as visual and written document analysis.

PATRICK ROWE

Socially Engaged Art and Pedagogy

Socially engaged art, social practice, and art and social cooperation, are terms artists, art critics and art historians use to describe artwork that unfolds over time through active participation and social engagement, where the process of creative production is the central aesthetic of the work. While the pedagogic components in socially engaged art projects are recognized by scholars and critics, they are sometimes generalized and even taken for granted. And in the field of art education, emergent socially engaged art practices are just beginning to influence pedagogical practices. This thesis defines and illustrates the pedagogical elements of a specific art project in an attempt to provide more specificity to socially engaged art's theoretical frameworks and to help reimagine new approaches to art education.

Through arts-based research, I analyzed my project, Mobile Print Power, a cooperative mobile printmaking workshop and print collective based out of Immigrant Movement International in Corona, Queens. Members of all ages from the local community learn the useful and adaptable skill of silkscreen printmaking using a mobile printmaking cart. Having learned the printmaking process, members plan and implement public mobile print projects in Corona and throughout the city. Through an analysis of my working methodology with Mobile Print Power, I define the key elements of socially engaged pedagogy: the dialogic process, experimental forms of social and economic exchange, site-specificity, art and social utility, and long-term commitment. As these elements were identified and refined through the Mobile Print Power workshops they also informed my practice as a high school art teacher.



HILARY VAN SANTEN

A Case Study of the Incorporation of Studio Art Practice in the Undergraduate Art History Curriculum

The research for this thesis began as an exploration of the efficacy of incorporating studio art practice in the undergraduate art history curriculum. My own coursework in studio and art history as an undergraduate supported my conviction that introducing studio techniques through slide examples, projects, examinations that are more than multiple choice, fieldtrips, and demonstrations enhance the teaching of art history.

Using qualitative research methods with an emphasis on narrative inquiry, I attended two art history courses—one freshman survey and one elective—and focused on the ways in which the traditional lecture format had been altered by the professors to capture their students' interest and what had driven these changes in their teaching.



From a Student's Bookbinding Project, Art History Elective

