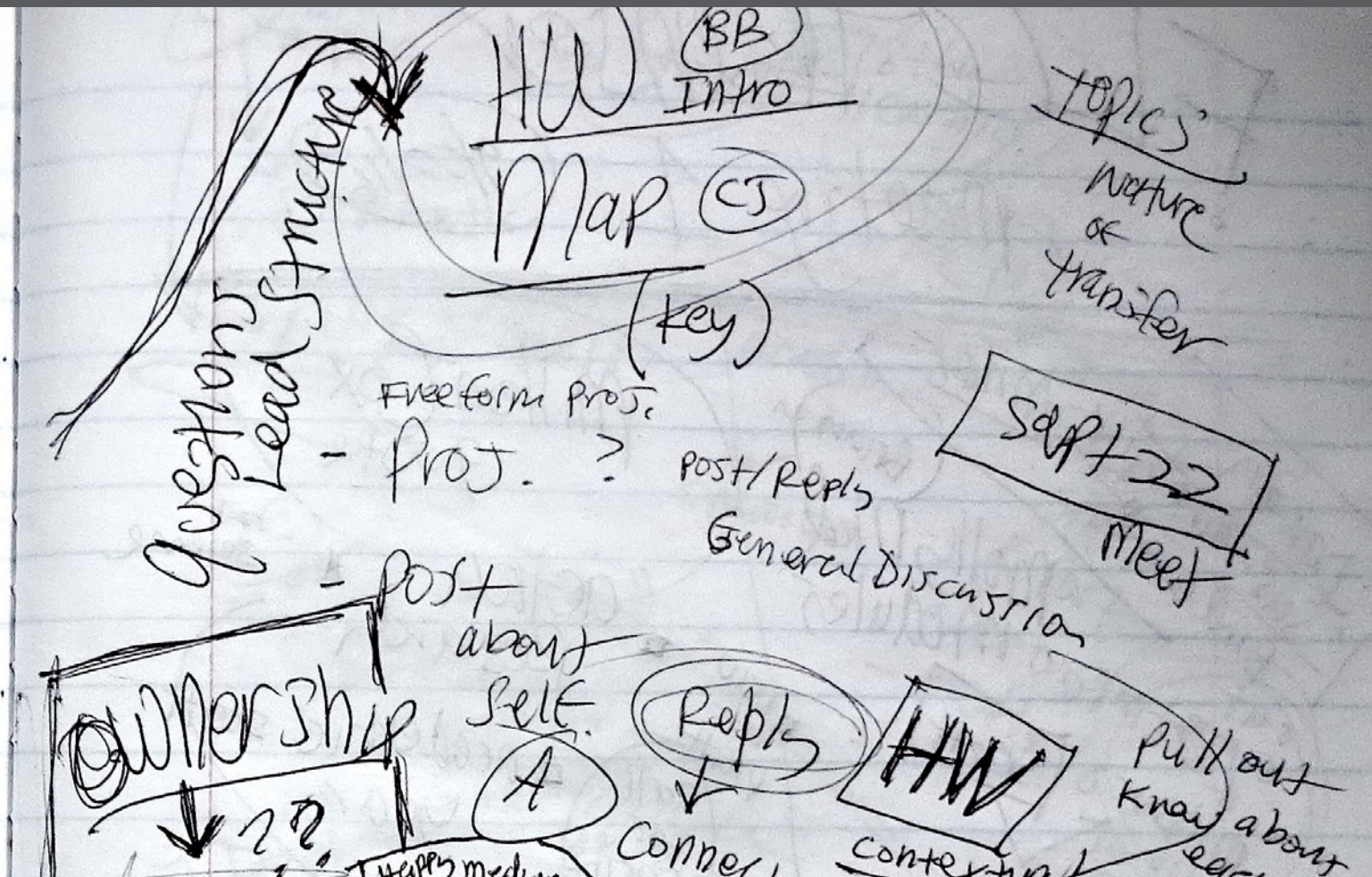
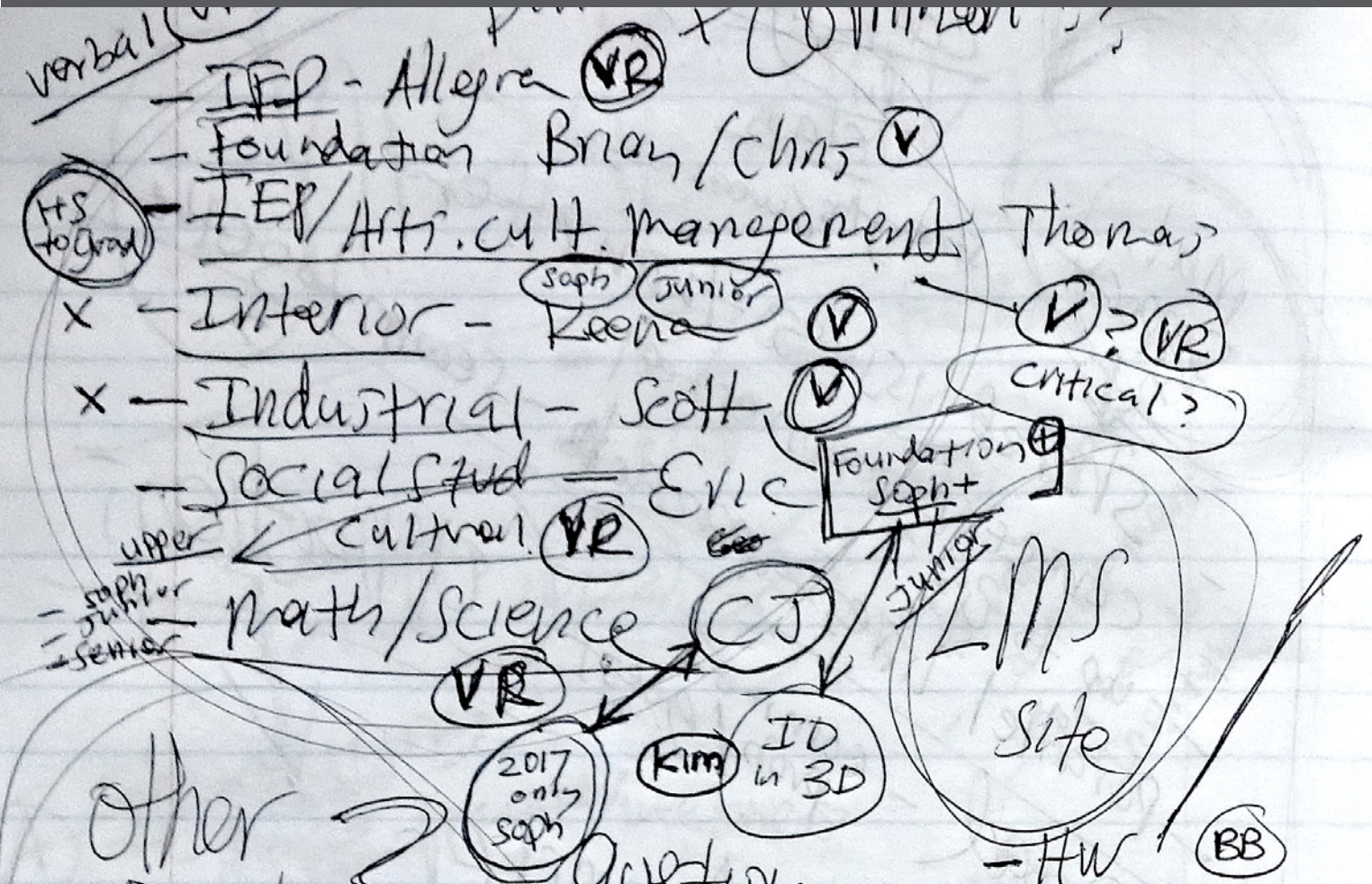


Identifying Transfer of Learning Pathways across Disciplines



who we are

our focus
our methods
our results

Foundation

Light, Color, and Design
Space, Form, and Process
Time and Movement
Visualization / Representation

(Brian Brooks, co-facilitator)
(Chris Wynter)

School of Art

Art and Design Education
Digital Arts and Animation
Film and Video
Fine Arts
Photography

School of Design

Communications Design
Fashion
Industrial Design (Scott VanderVoort)
Interior Design (Keena Suh)

School of Liberal Arts and Sciences

Social Science and Cultural Studies (Eric Godoy)
History of Art and Design
Humanities and Media Studies
Mathematics and Science (Chris Jensen, co-facilitator)
The Writing Program
Intensive English Program (Allegra Marino Shmulevsky)

who we are
 our focus
 our methods
 two groups
 methods of exploration
 methods of analysis
 methods of visualization
 our results

group red

Chris J, Allegra, Keena, Chris W

group blue

Brian, Eric, Scott

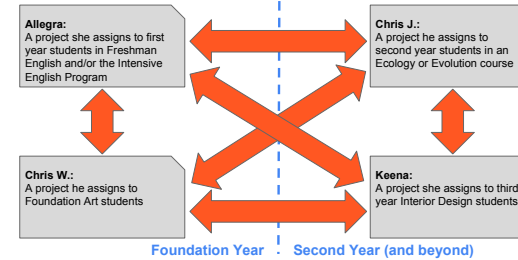
group red

Mapping transfer in projects we teach

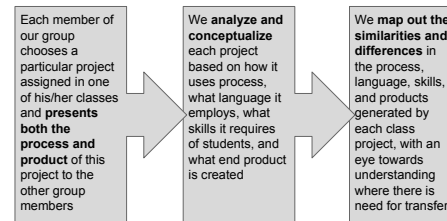
Transfer of Learning FLC

Plan for Exploring Transfer by Comparing Projects that Each of Us Assign in our Classrooms
 Group A (Keena, Allegra, Chris W., & Chris J.)

Mapping transfer: a comparative method



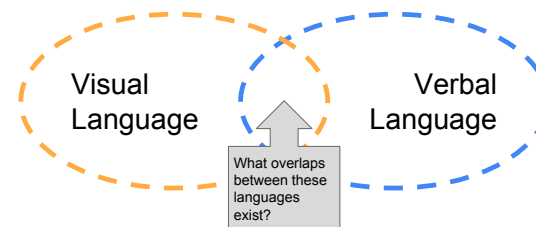
Our process:



Questions to answer as we present our projects:

1. What are the learning objectives of the project?
2. How are the instructions given to students (linguistically/visually)?
3. Do students participate in the creation of the assignment guidelines? How?
4. What steps do the students take toward completion? How long do they have to progress through these steps?
5. What are some 'key concept vocabulary' that you use and/or expect students to understand and use in order to grasp the project's aims?
6. To what degree do you interact/give feedback to students before the completion phase? How do you give this feedback?
7. At what phases of the project do students revise their work in response to feedback?
8. In which ways do you evaluate the project (formal assessment/informal assessment)?
9. In which ways do students evaluate the project (peer feedback/self-reflection)?
10. How are projects "presented" (formally/informally)?
11. What are some ways a project can be "successful" "unsuccessful"?
12. Which parts of the project tend to trip students up? Why do you think that is?
13. In which ways do you seek support to make this project better?

How do each of our projects use language?



group blue

Mapping transfer in process

Pratt Institute Faculty Learning Community (FLC) Fall 2016

Transfer of Learning Group B

“Scaffolding / Iterative Process”

Faculty Action Research

Questions

Looking for where and how the **Transfer of Learning** happens in **Scaffolding and Iterative Assignments**
 ...in our own courses ?
 ...within our four disciplines ?
 ... within sequential class levels and from one class year to the next ?

Faculty Action Research

Questions

- Are there overlapping concepts and teaching practices ?
- Do we have equivalent terms and vocabulary in our processes ?
- Do we teach students to look for where transfer happens in their learning at Pratt ?
- Are we aware of the Learning Outcomes of those disciplines and class years to which we seek Transfer ?

Faculty Action Research

Questions

What do we hope to learn from this process ??

Faculty Action Research

Questions

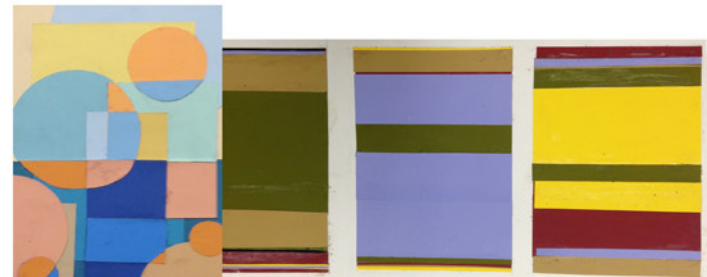
Can what we learn be beneficial to Pratt's Teaching & Learning Practice ??

TRANSFER IN LIGHT, COLOR, and DESIGN

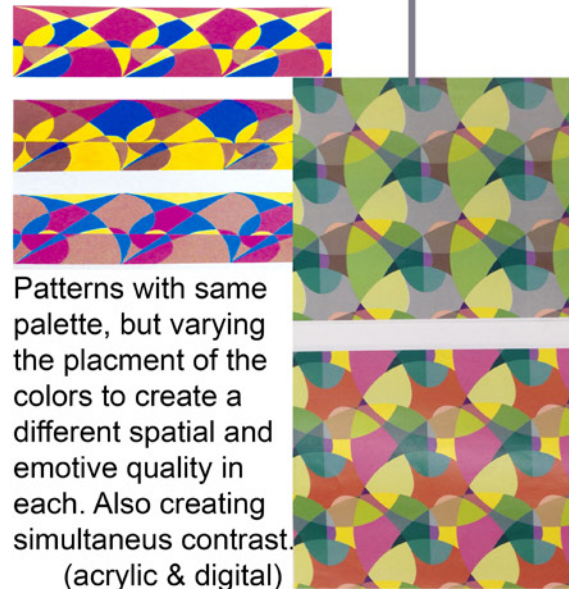
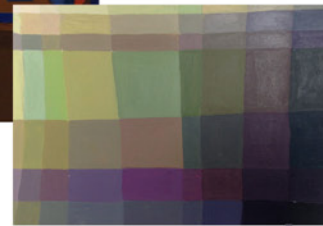
who we are
 our focus
 our methods
 two groups
 methods of exploration
 methods of analysis
 methods of visualization
 our results

group red
 mapping transfer in projects

transfer within a
 course and across
 two-semester
 sequence

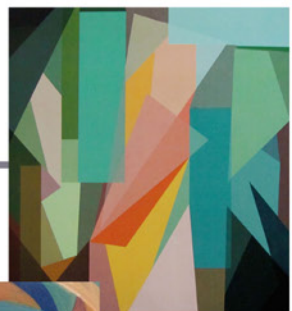


Studies of Attributes of Color:
 - hue, value, saturation, chroma
 (collage & acrylic)
 Mixing & Studies of Color Interaction
 - complimentary & analogous hues
 - tension, harmony, contrasts



Patterns with same palette, but varying the placement of the colors to create a different spatial and emotive quality in each. Also creating simultaneous contrast. (acrylic & digital)

FIRST SEMESTER LEARNING the foundation of second semester projects



Interpretation of light & color dynamics from observation applying knowledge of attributes, color phenomena, and transparency (digital, acrylic, oil)



Transparency : collage study and : applied to evoke radiant light (digital)

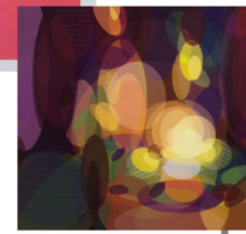


Figure-Ground Studies:
 - integrating text, image and synthesized design
 - figure-ground studies with transparency, layering



Composition studies: Creating different spaces and mood with the same elements and hues. (collage)



Grid & vector composition analysis /interpretation (mixed media, digital)



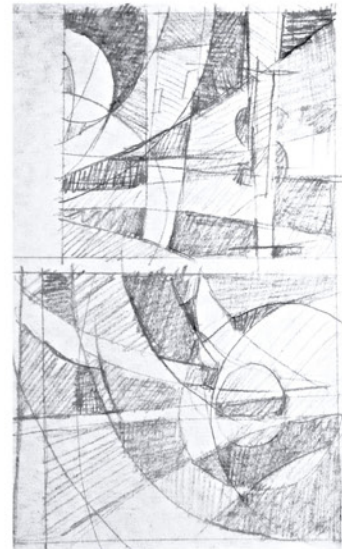
who we are
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mapping transfer in projects
transfer within a
course and **across**
two-semester
sequence

TRANSFER IN LIGHT, COLOR, and DESIGN

Second Semester Final Project: An evocative visual mapping of a transitional narrative written by a peer student

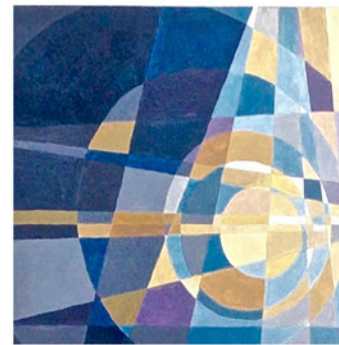
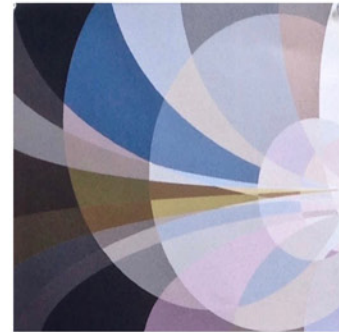
final:
digital print
& wood



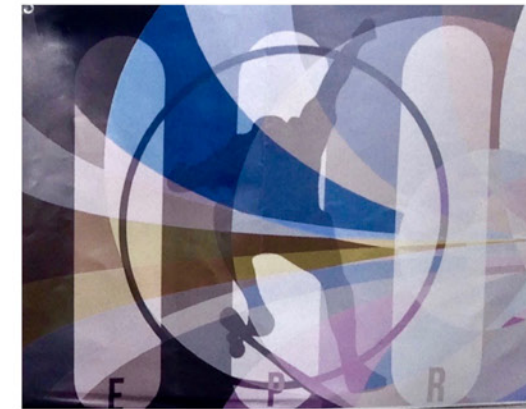
concept sketches



palette
studies
(collage)



iterative color composition studies
digital & acrylic



palette, format and
composition revision

who we are
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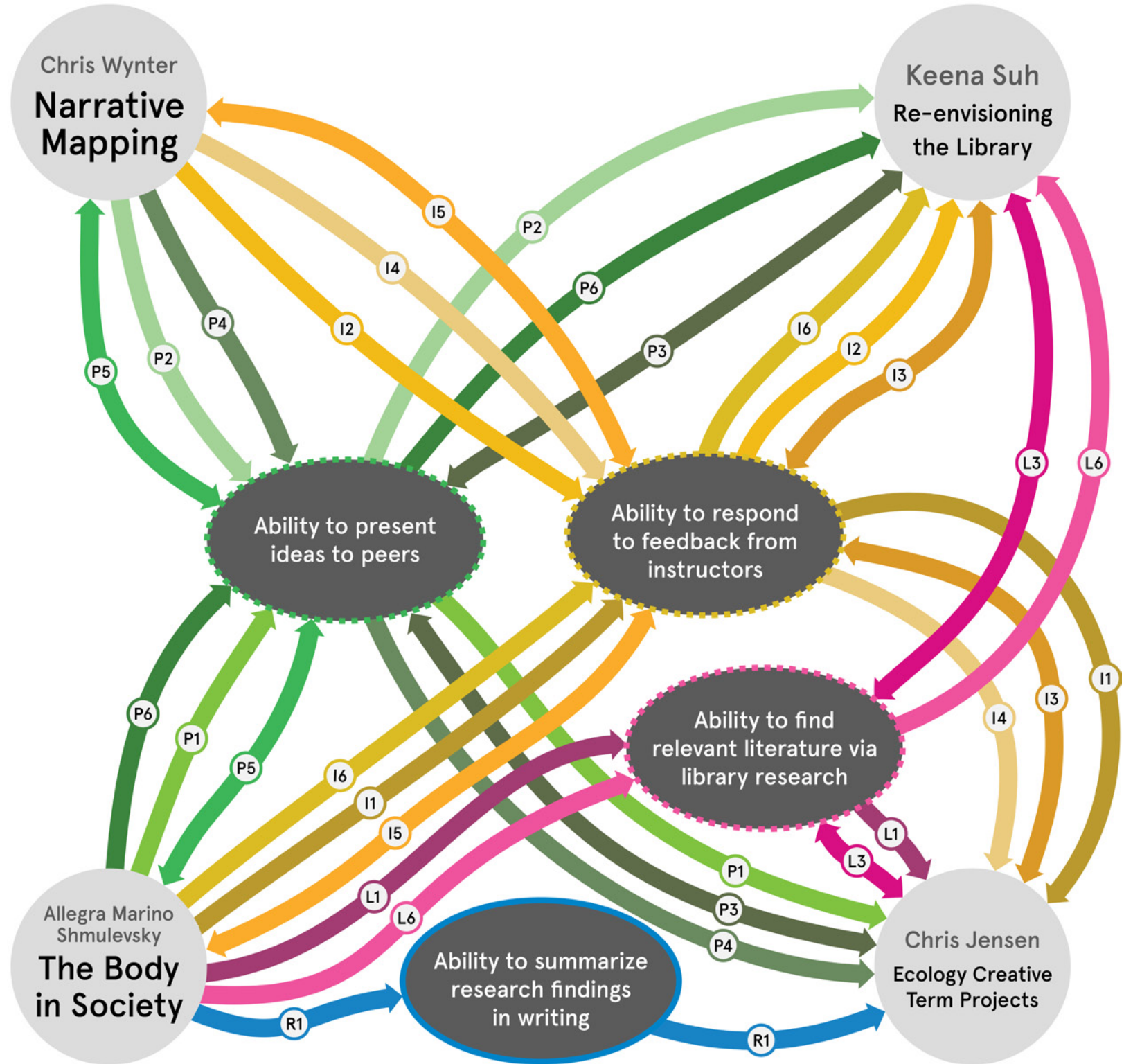
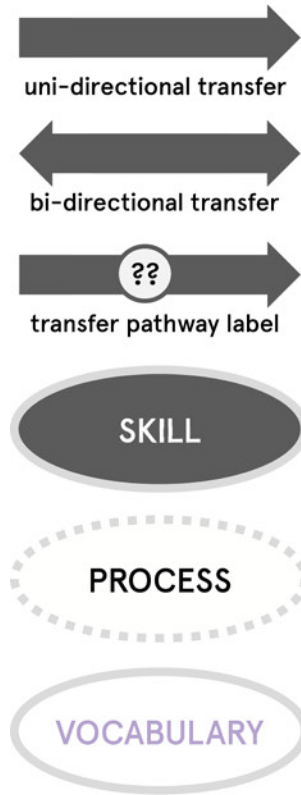
group red
 mapping transfer in projects

transfer across
 disciplines and
 grade levels

First-Year Studio

Junior Studio

Key



First-Year General Education

Junior & Senior General Education

who we are
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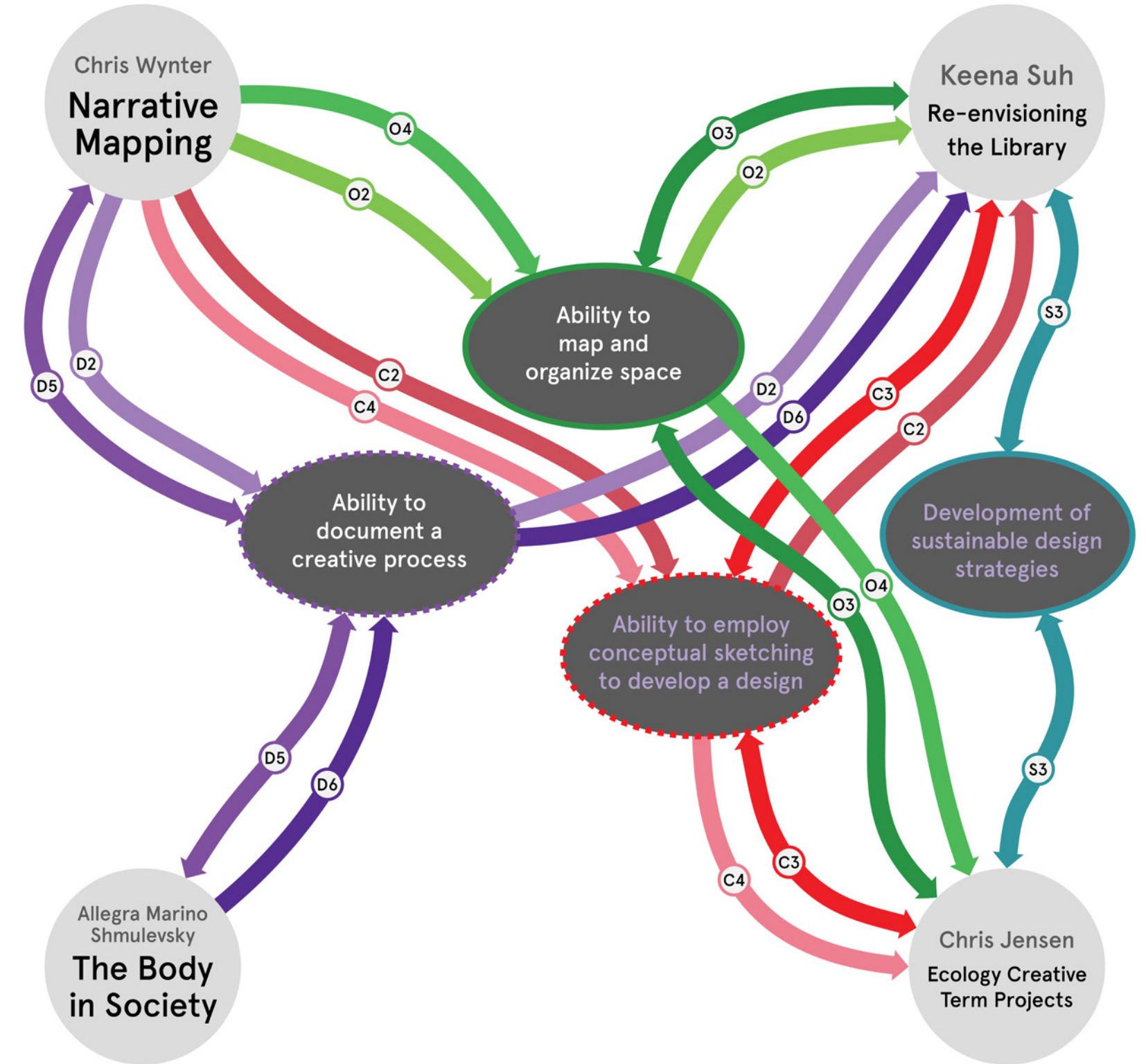
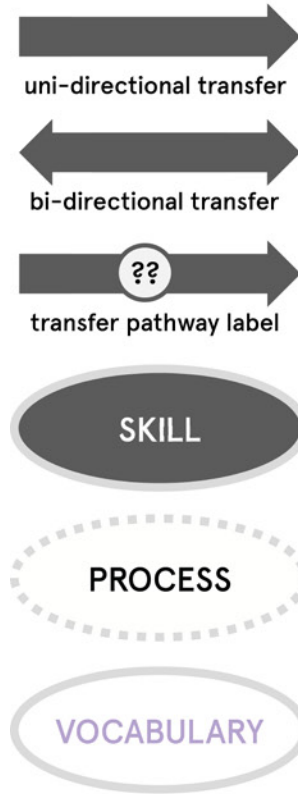
group red
 mapping transfer in projects

transfer across
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First-Year Studio

Junior Studio

Key



First-Year General Education

Junior & Senior General Education

who we are

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our methods

two groups

methods of exploration

methods of analysis

methods of visualization

our results

group blue

mapping transfer in process

IDEATION

Through brainstorming possibilities



ITERATION

Of drafts and versions



PRESENTATION

At various stages for feedback



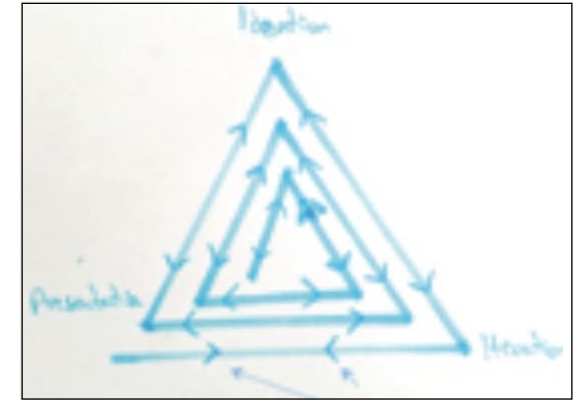
IIP

who we are
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group blue
mapping transfer in process

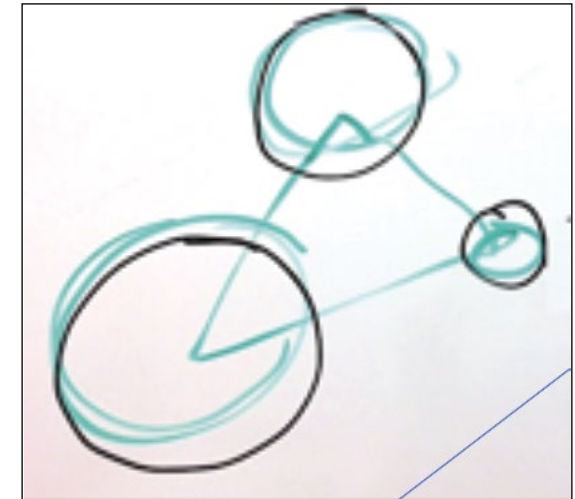
IDEATION

Through brainstorming possibilities



ITERATION

Of drafts and versions



PRESENTATION

At various stages for feedback

IIP




POSSIBLE GUIDING MODELS


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 mapping transfer in process

Light, Color, and Design


ABSTRACT JACK & JILL


IDEATION 

ITERATION 

PRESENTATION 


IDEATION 

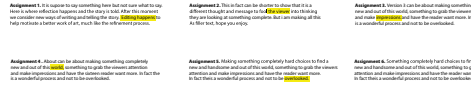
ITERATION 

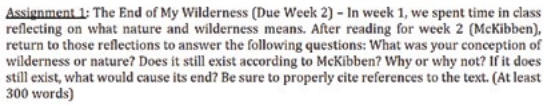
PRESENTATION 

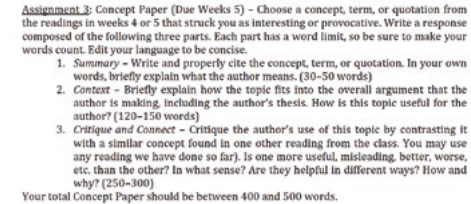
Making/Faking Nature

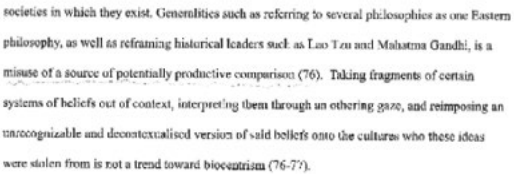
CONCEPTIONS OF WILDERNESS

IDEATION 

ITERATION 


PRESENTATION 


ITERATION 


PRESENTATION 


Three-Dimensional Design III


CONCAVITY STUDY

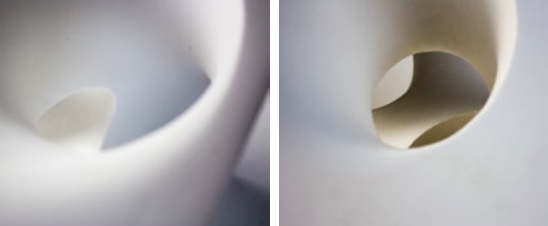
IDEATION 

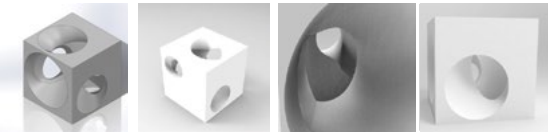
ITERATION 

PRESENTATION 

ITERATION 

PRESENTATION 

ITERATION 

PRESENTATION 

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our results

Visually mapping transfer...

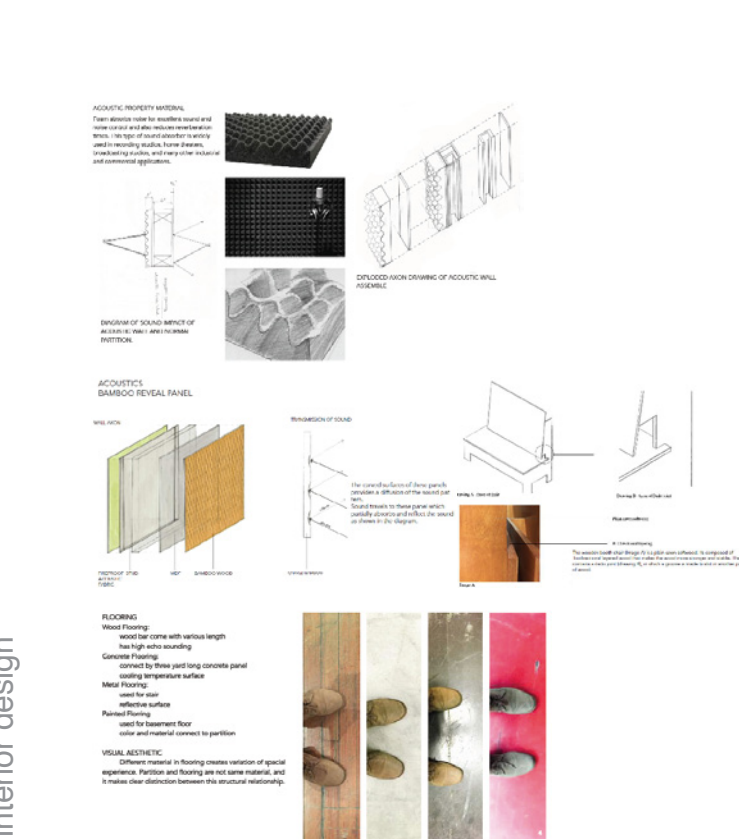
freshman



Thesis
 Disability and Evelyn Glennie:
 This paper uses the life and career of Glennie as a case study to expose how artistry can surpass disability. By examining scientific studies about deafness, musical training for the hearing impaired and the concept of internal motivation, the paper shows how Glennie became a talented musical despite physical impairment.

english foundation

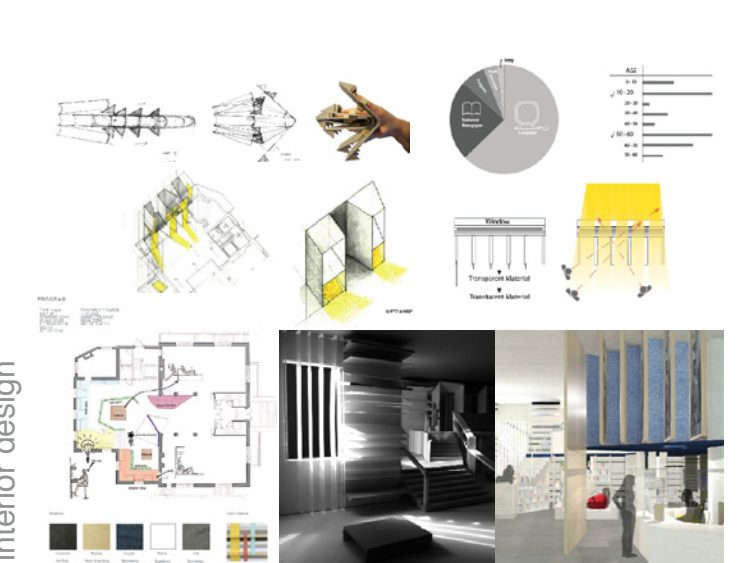
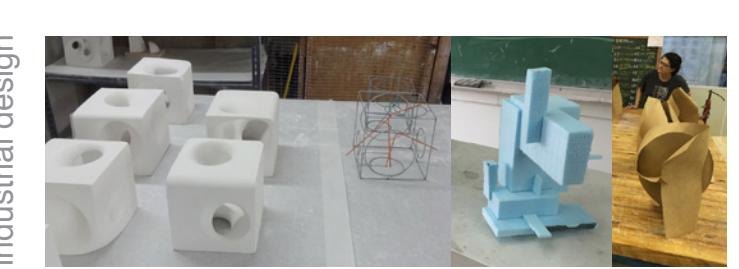
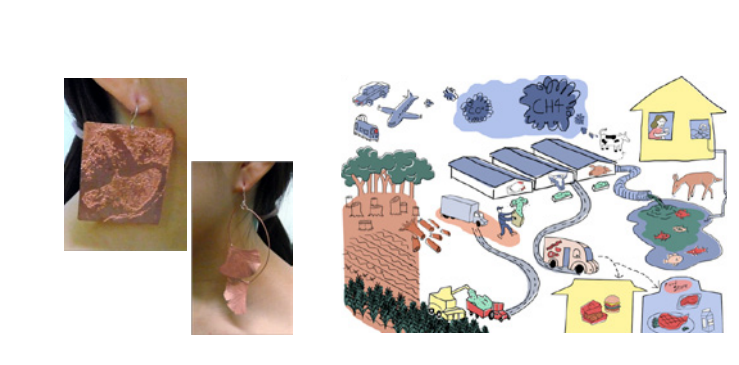
sophomore



industrial design

interior design

junior

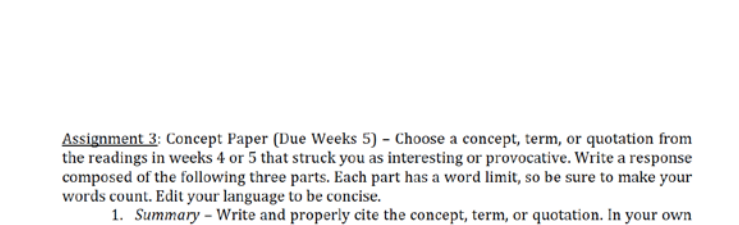
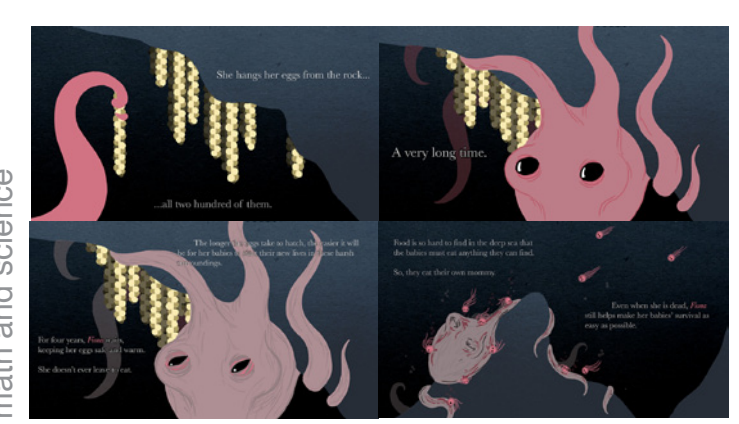
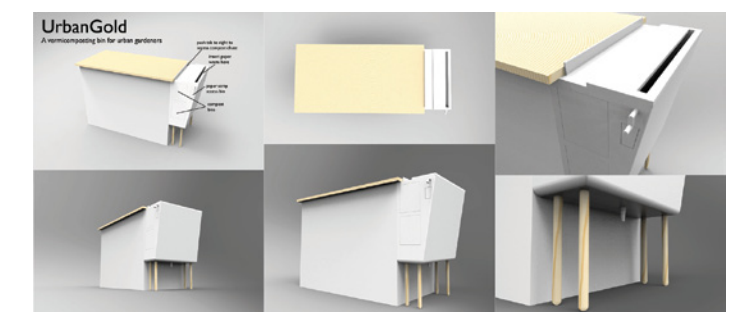


interior design

industrial design

interior design

senior



Assignment 3: Concept Paper (Due Weeks 5) – Choose a concept, term, or quotation from the readings in weeks 4 or 5 that struck you as interesting or provocative. Write a response composed of the following three parts. Each part has a word limit, so be sure to make your words count. Edit your language to be concise.

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Your total Concept Paper should be between 400 and 500 words.

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Comparison and Analysis (611 words)- Shiva speaks to the influence of the Cartesian understanding of nature, as a thing to be used and occupied and not as a thing that is as much part of us as we are of it (29). She writes, "The rupture within nature and between man and nature, and its associated transformation from a life-force that sustains to an exploitable resource characterises the Cartesian view which has displaced more ecological world-views and created a development paradigm which cripples nature and woman simultaneously."

math and science

philosophy

freshman

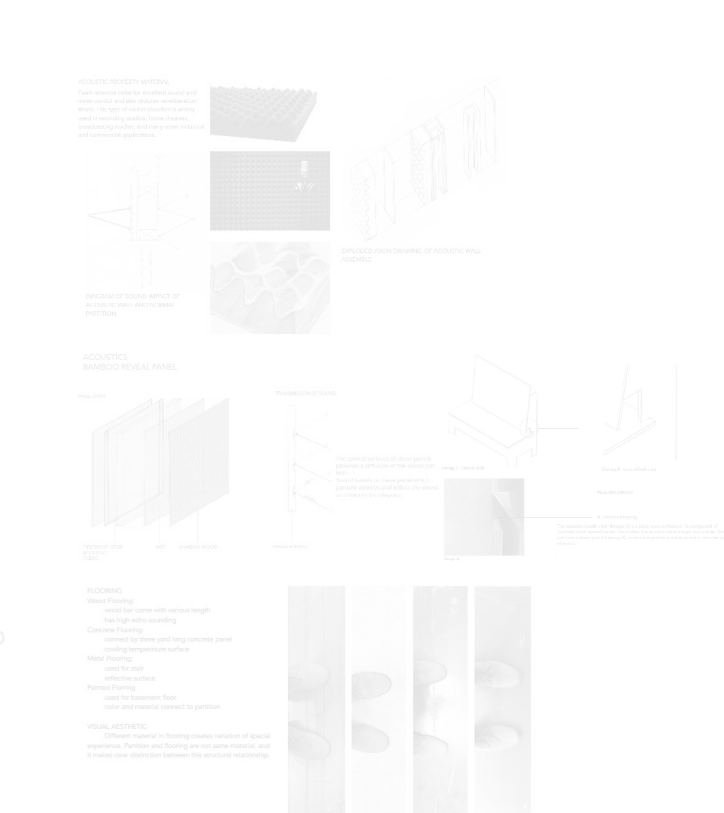


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sophomore



industrial design



interior design

junior



interior design

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interior design

senior



math and science

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Foundation



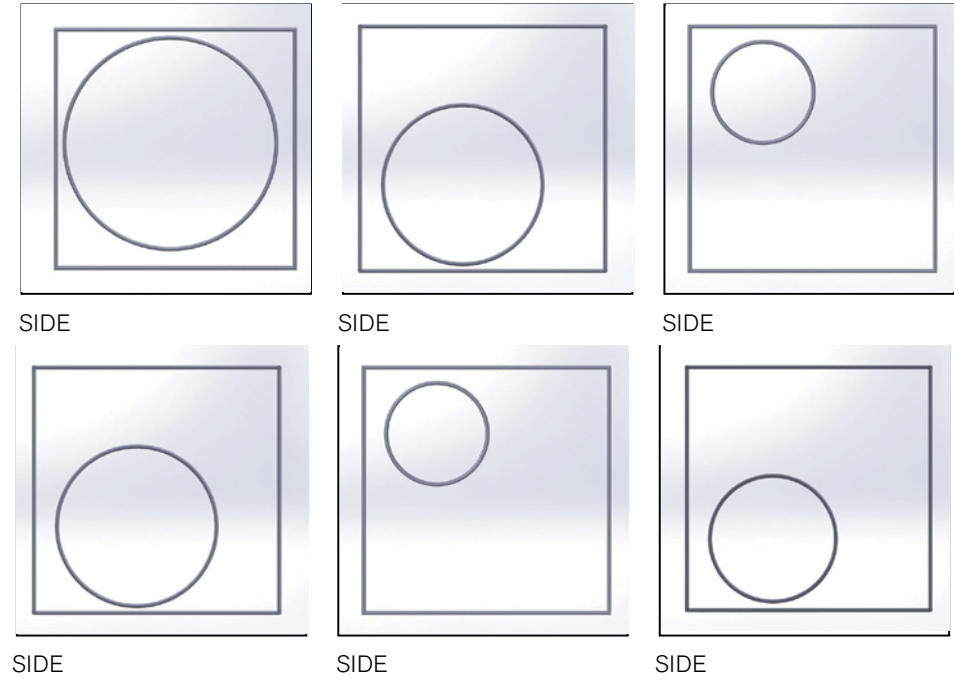
Visualization / Representation

- line variation and logic
- size contrast
- overlapping layers of elements in space
- contours
- materiality



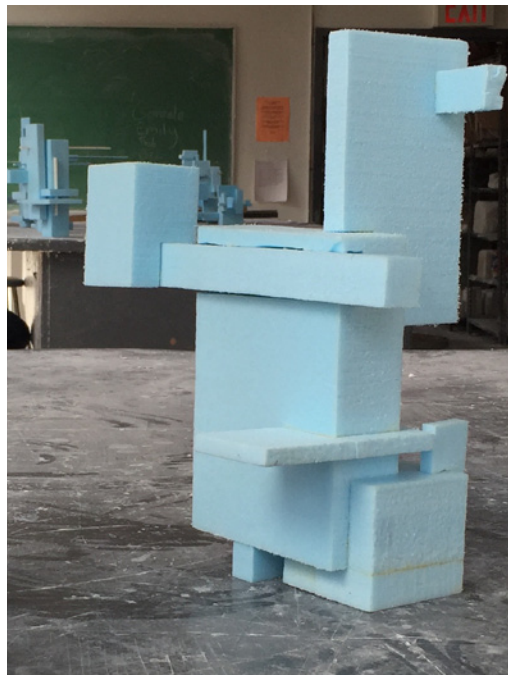
- composition
- space-light-shadow
- negative space
- frame, edges, surface, space

Industrial Design (junior year)



Design III

- composition
- line variation and logic
- size contrast
- overlapping layers of elements in space
- space-light-shadow
- contours
- negative space
- materiality
- frame, edges, surface, space



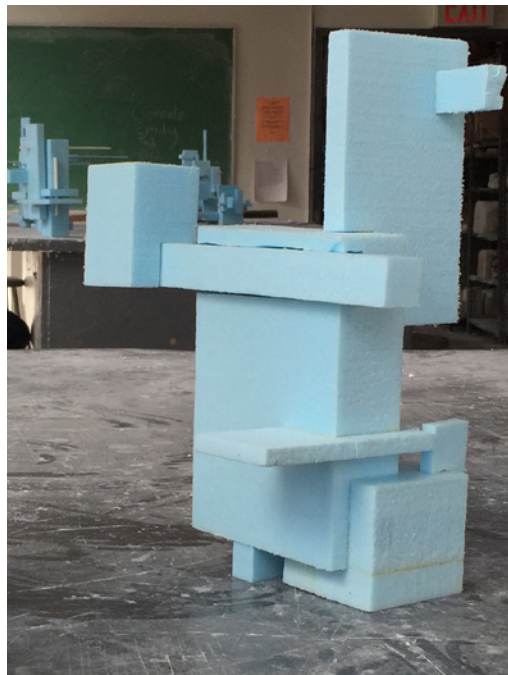
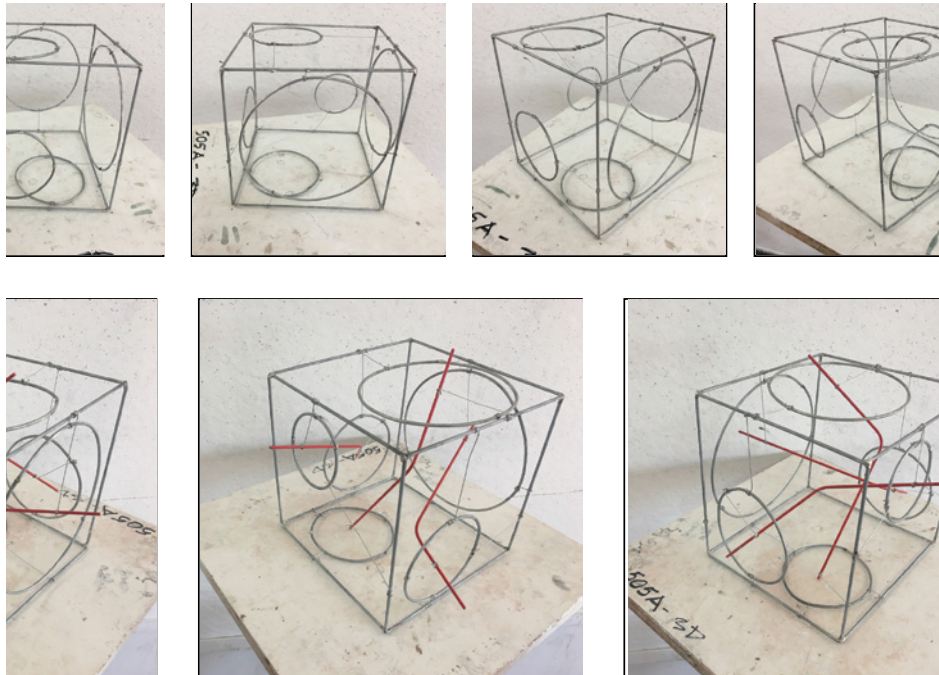
Foundation



Visualization / Representation

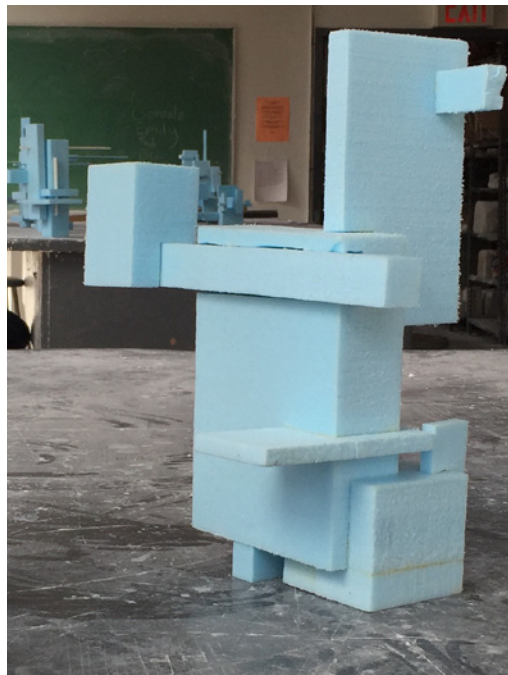
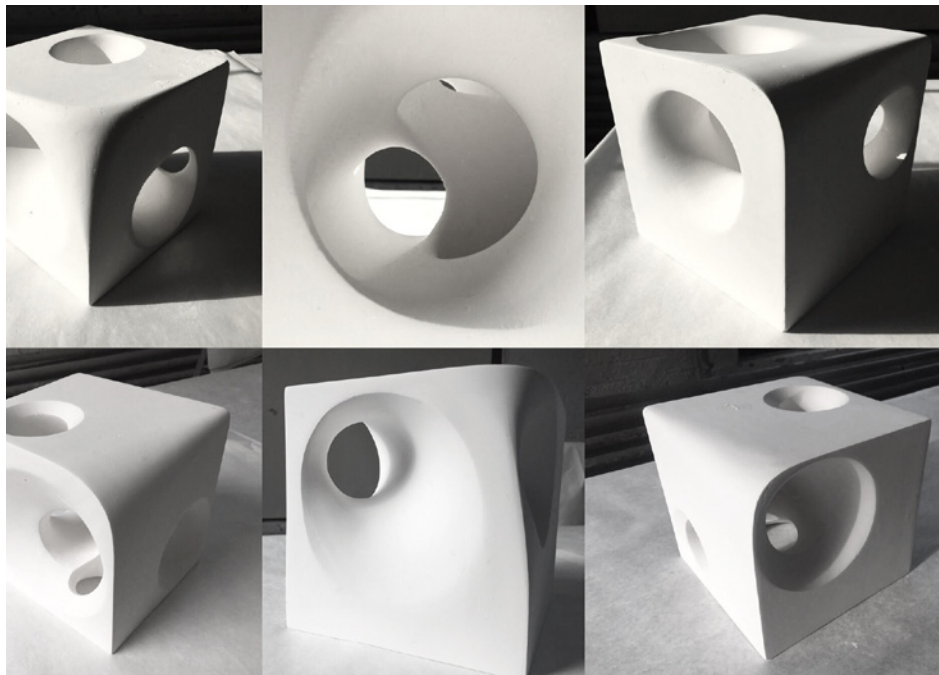
- line variation and logic
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Industrial Design (junior year)



Design III

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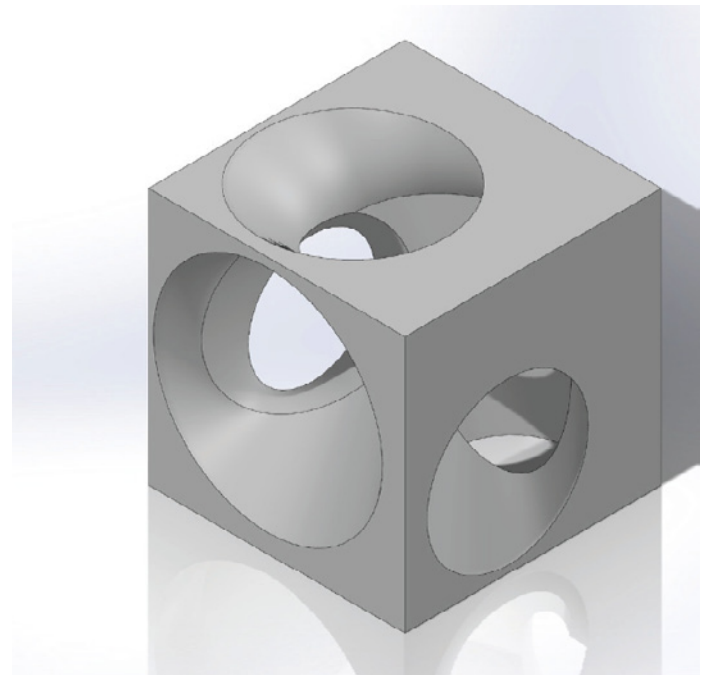
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Design III

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Design III

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freshman

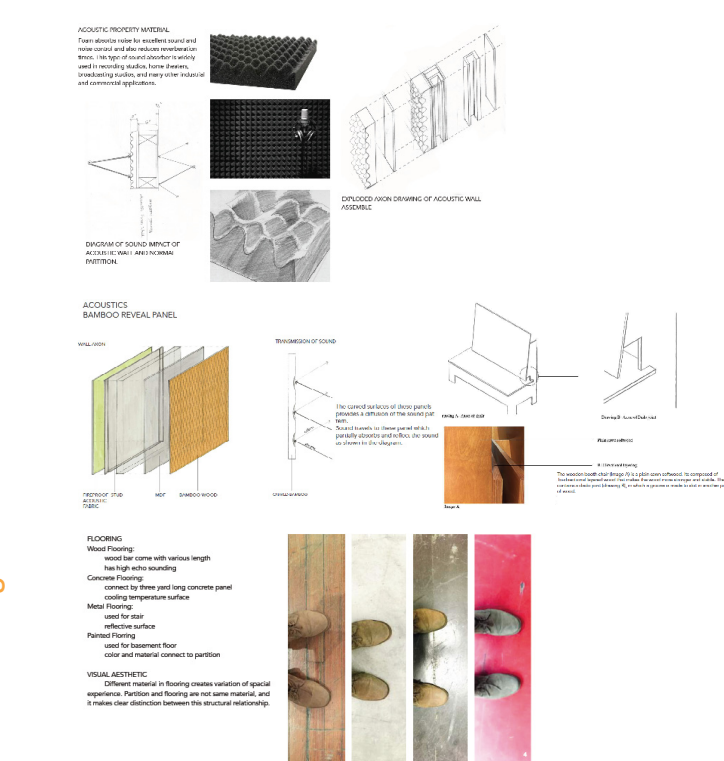


foundation english

sophomore



industrial design



interior design

junior



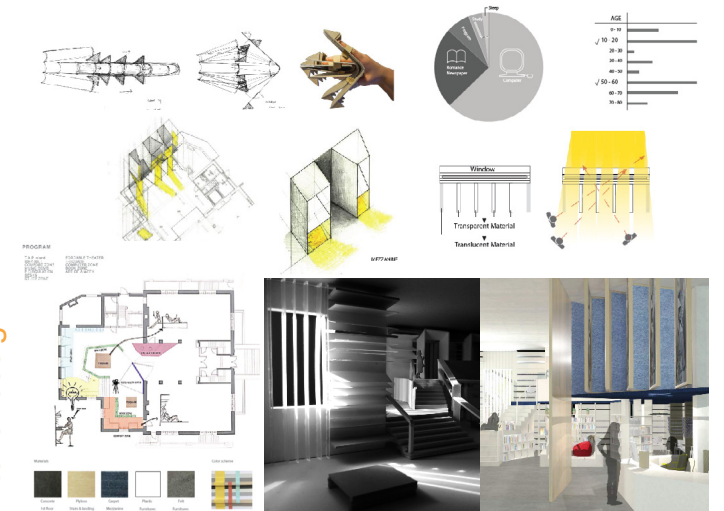
interior design



industrial design



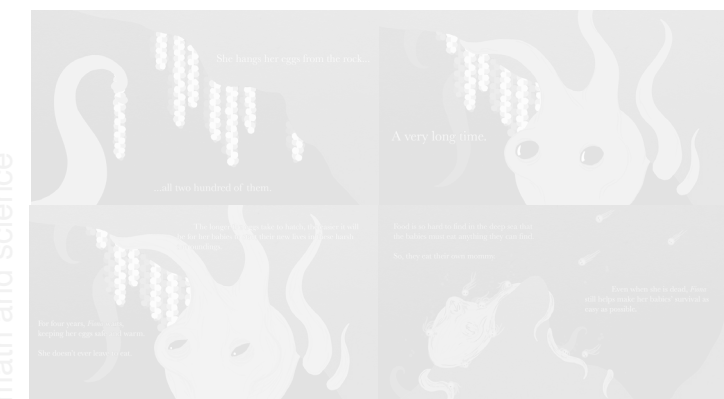
interior design



senior



math and science



philosophy

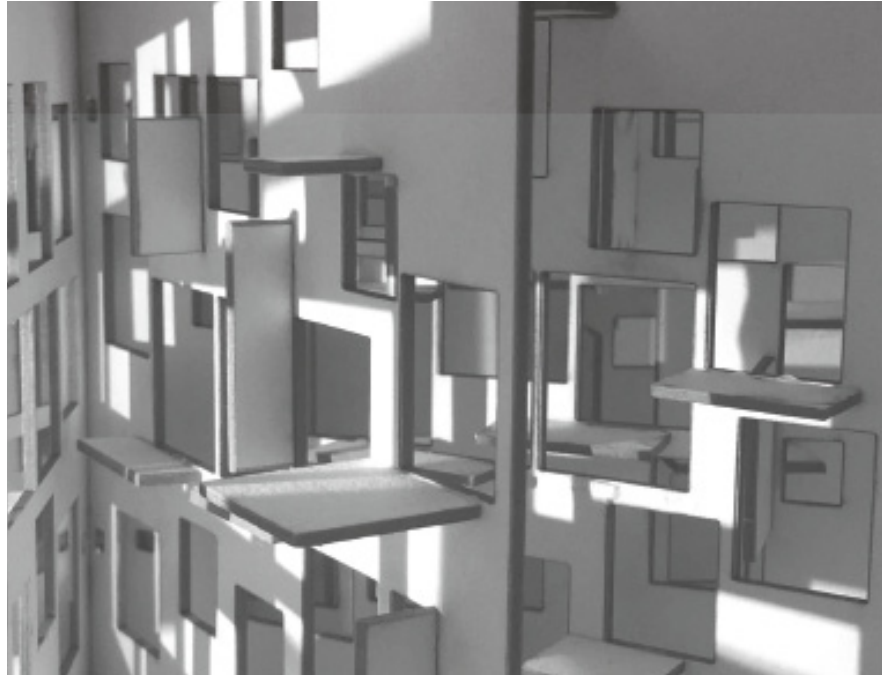
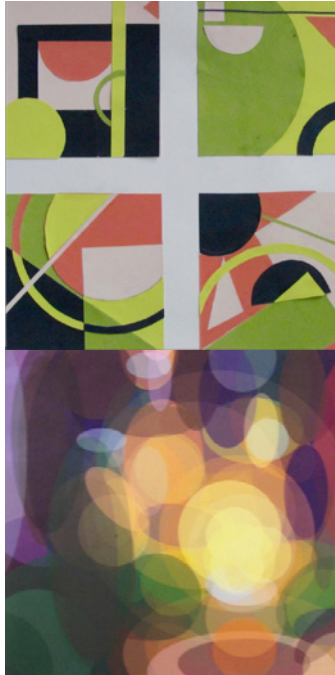
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Visualization / Representation

- composition
- transparencies
- materiality
- spatial mapping
- analysis

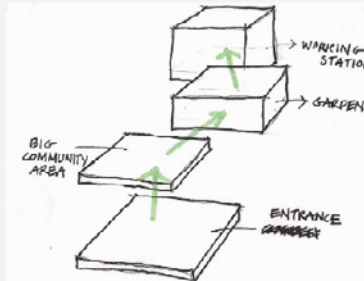
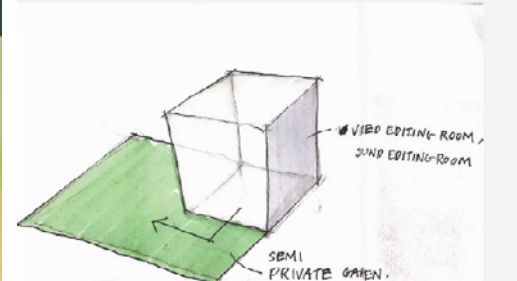
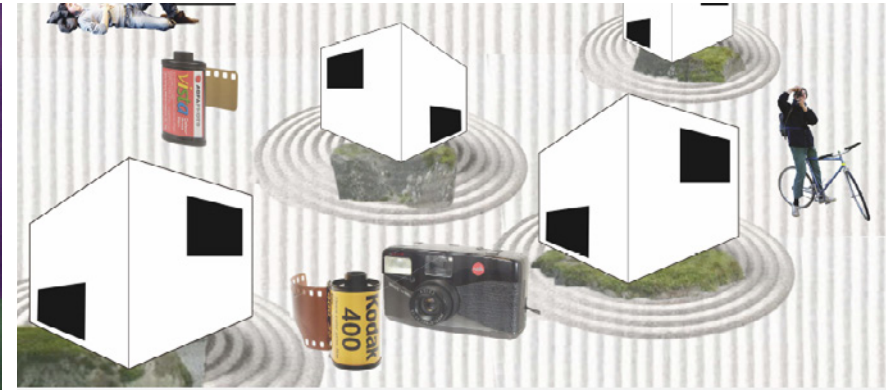
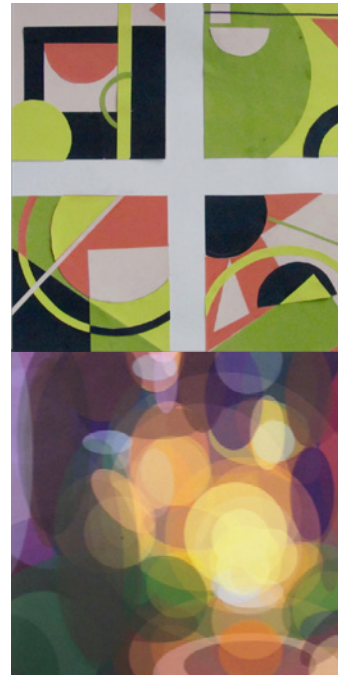
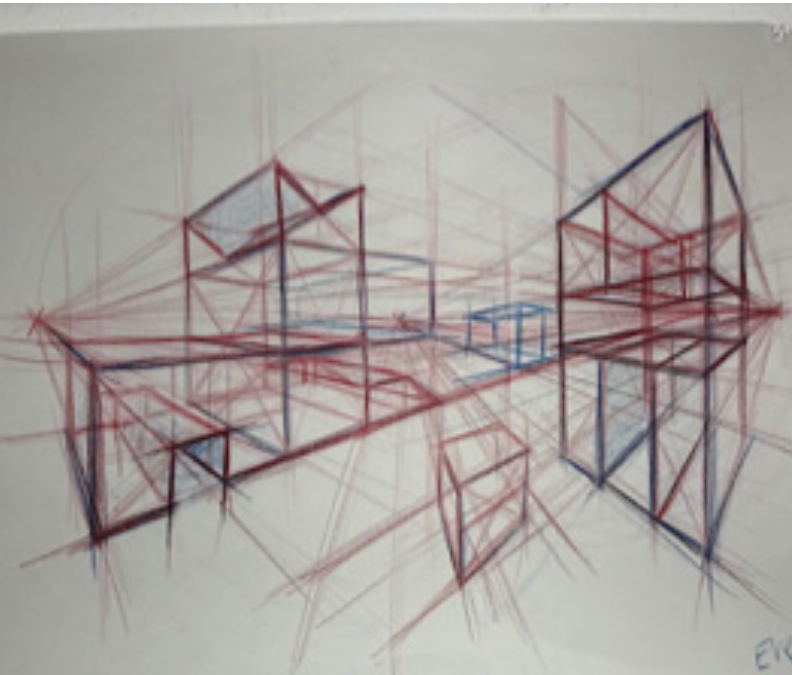
Light, Color, and Design

- composition
- interaction of light and color
- materiality
- narrative mapping
- spatial mapping
- site-specificity

- composition
- transparencies
- interaction of color and light
- materiality
- narrative mapping
- spatial mapping

Design IV

- composition
- transparencies
- interaction of color and light
- materiality
- narrative mapping
- spatial mapping
- site-specificity
- analysis
- program
- research



Visualization / Representation

- composition
- transparencies
- materiality
- spatial mapping
- analysis

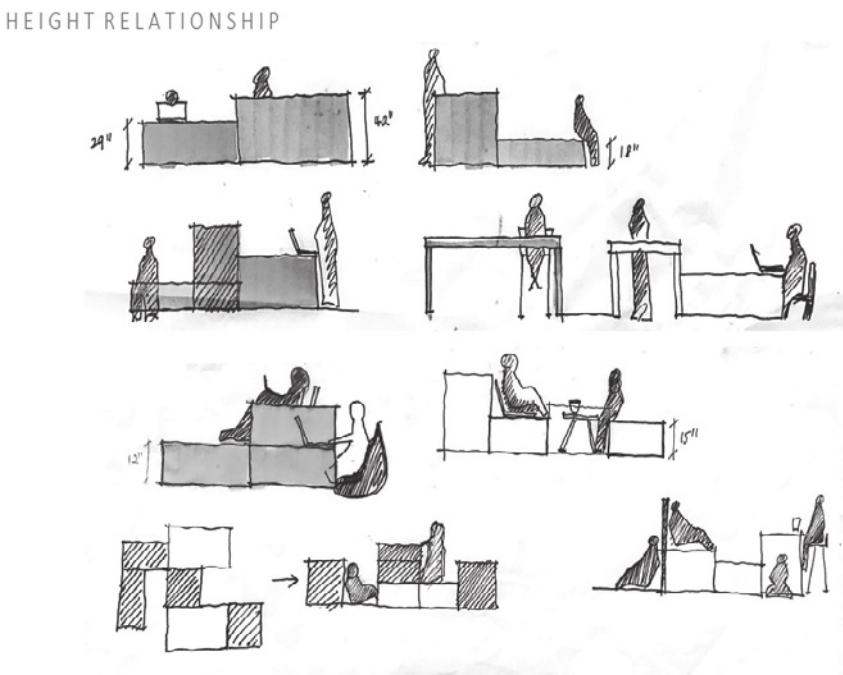
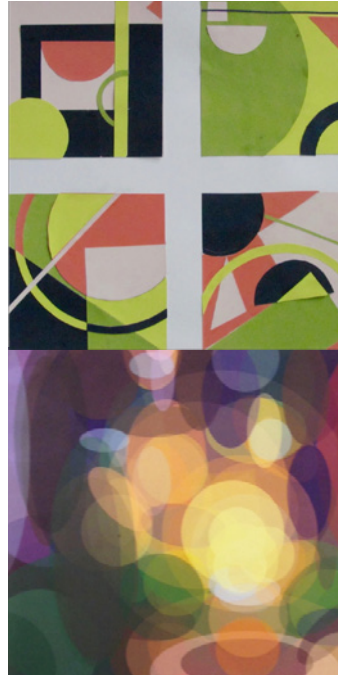
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Visualization / Representation

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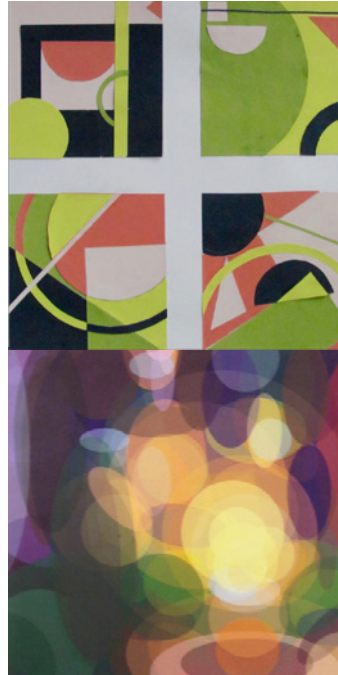
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Visualization / Representation

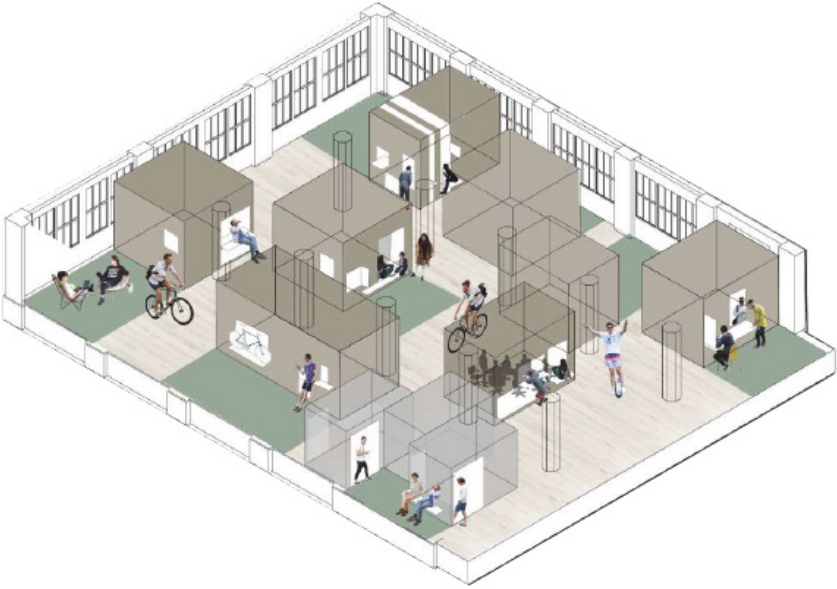
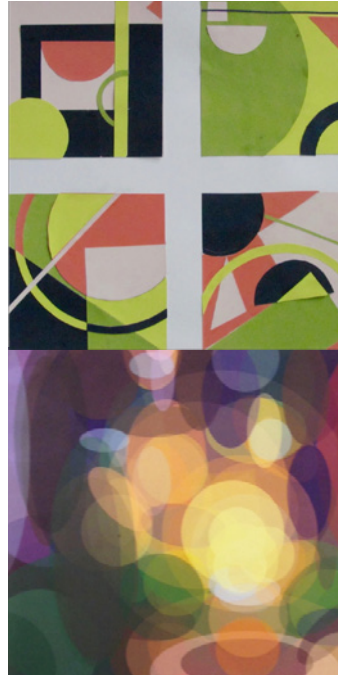
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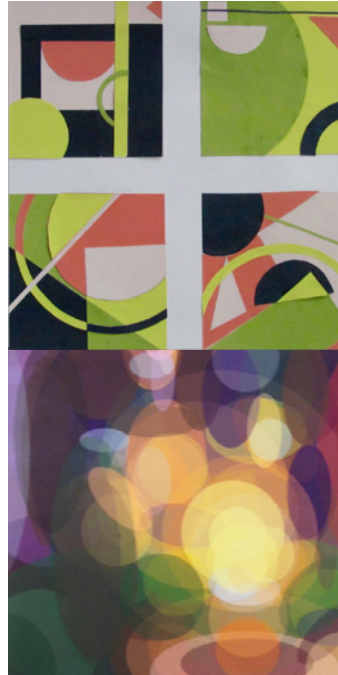
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freshman



Thesis
 Disability and Evelyn Glennie:
 This paper uses the life and career of Glennie as a case study to expose how artistry can surpass disability. By examining scientific studies about deafness, musical training for the hearing impaired and the concept of internal motivation, the paper shows how Glennie became a talented musical despite physical impairment.

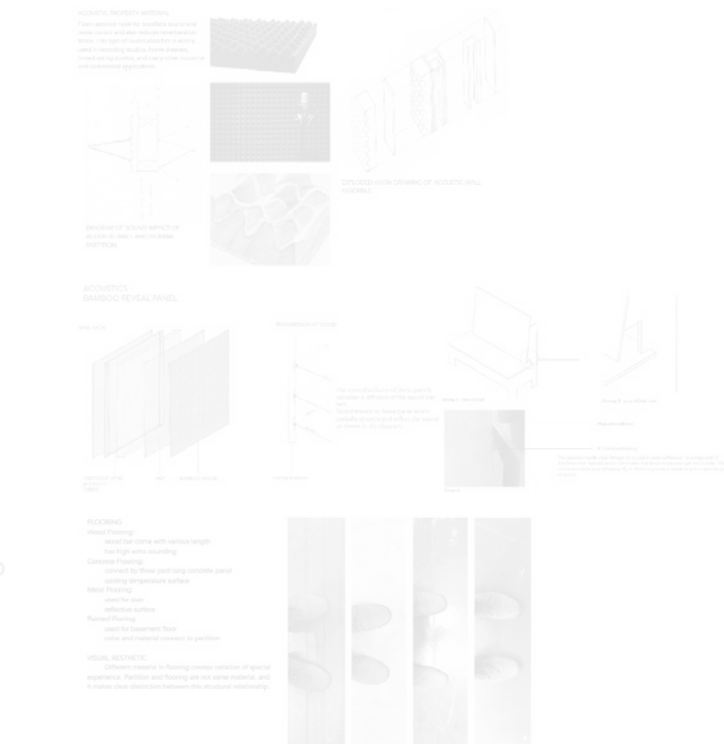
english foundation

sophomore



industrial design

interior design



junior



interior design

math and science

industrial design

interior design



senior



math and science

philosophy

Assignment 3: Concept Paper (Due Weeks 5) – Choose a concept, term, or quotation from the readings in weeks 4 or 5 that struck you as interesting or provocative. Write a response composed of the following three parts. Each part has a word limit, so be sure to make your words count. Edit your language to be concise.

- Summary** – Write and properly cite the concept, term, or quotation. In your own words, briefly explain what the author means. (30–50 words)
- Context** – Briefly explain how the topic fits into the overall argument that the author is making, including the author's thesis. How is this topic useful for the author? (120–150 words)
- Critique and Connect** – Critique the author's use of this topic by contrasting it with a similar concept found in one other reading from the class. You may use any reading we have done so far). Is one more useful, misleading, better, worse, etc. than the other? In what sense? Are they helpful in different ways? How and why? (250–300)

Your total Concept Paper should be between 400 and 500 words.

societies in which they exist. Generalities such as referring to several philosophies as one Eastern philosophy, as well as reframing historical leaders such as Lao Tzu and Mahatma Gandhi, is a misuse of a source of potentially productive comparison (76). Taking fragments of certain systems of beliefs out of context, interpreting them through an othering gaze, and reimposing an unrecognizable and decontextualized version of said beliefs onto the cultures who these ideas were stolen from is not a trend toward bioessentialism (76-77).

Comparison and Analysis (611 words)- Shiva speaks to the influence of the Cartesian understanding of nature, as a thing to be used and occupied and not as a thing that is as much part of us as we are of it (29). She writes, "The rupture within nature and between man and nature, and its associated transformation from a life-force that sustains to an exploitable resource characterises the Cartesian view which has displaced more ecological world-views and created a development paradigm which cripples nature and woman simultaneously."

Foundation _____ IEP (freshman year) _____

Math and Science (junior year) _____
Communication Design Major

Philosophy (senior year) _____



Thesis

► **Disability and Evelyn Glennie:**
This paper uses the life and career of Glennie as a case study to expose how artistry can surpass disability. By examining scientific studies about deafness, musical training for the hearing impaired and the concept of internal motivation, the paper shows how Glennie became a talented musical despite physical impairment.



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Visualization / Representation

English

Ecology

Making/Faking Nature

narrative mapping
color, composition, transparencies

research
comparative analysis
structuring argument
body and society

narrative mapping
color, composition, transparencies
research
comparative analysis
structuring argument
body and society

research
comparative analysis
structuring argument

What might be transferred in a student's education at Pratt, **where** and **how**?

How is the transfer of learning **evident**?
(within courses, sequences, between disciplines and years)

What **methods** best explore transfer?

How can understanding transfer enhance **teaching at Pratt**?

Do tools and methods that enhance a **student's own awareness of transfer** positively impact their learning?

Where do our explorations reveal **opportunities for enhancing transfer**?

What is the value of an **interdisciplinary FLC** in the context of an Art and Design school?

who we are
our focus
our methods
our results
... and questions

We welcome your questions, ideas and suggestions!

special thanks to

Heather Lewis

Faculty Learning Community Initiative Coordinator, Pratt Institute

Donna Heiland

Vice Provost for Academic Affairs, Pratt Institute

Office of the Provost, Pratt Institute

Transfer of Learning
Faculty Learning Community
members (2016-17)

Brian Brooks co-facilitator
Adjunct Associate Professor
Foundation

Eric Godoy
Assistant Chairperson
Social Science and Cultural Studies

Chris Jensen co-facilitator
Associate Professor
Math and Science

Allegra Marino Shmulevsky
Visiting Instructor
Intensive English Program

Keena Suh
Associate Professor
Interior Design

Scott VanderVoort
Adjunct Associate Professor
Industrial Design

Chris Wynter
Professor
Foundation