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)
Transfer

apply skills and concepts from one context to another and to be critical about how we apply our knowledge in changing contexts
**group red**

Chris J, Allegra, Keena, Chris W

**group blue**

Brian, Eric, Scott

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**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.)

- **Allegra:** A project she assigns to first year students in Freshman English and/or the Intensive English Program

- **Chris W.:** A project he assigns to Foundation Art students

- **Chris J.:** A project he assigns to second year students in an Ecology or Evolution course

- **Keena:** A project she assigns to third year Interior Design students

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**Our process:**

1. **Each member of our group:**
   - chooses a particular project assigned in one of his/her classes
   - presents both the process and product of this project to the other group members

2. **Questions to answer as we present our projects:**
   - What are the learning objectives of the project?
   - How are the tasks related to the objectives?
   - What are the major steps in the development of the assignment, and how are they evaluated?
   - What is the relationship between the project and the course material?
   - How do the project requirements differ from those in other courses?

3. **How do each of our projects use language?**

   - **Visual Language**
   - **Verbal Language**

   - **Comparative analysis:**
     - Visual vs. Verbal
     - What are the overlaps between these languages?
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

FIRST SEMESTER LEARNING
the foundation of second semester projects

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.
(arylic & 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)

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)

Pratt
TRANSFER IN LIGHT, COLOR, and DESIGN

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

An evocative visual mapping of a transitional narrative written by a peer student

concept sketches

palette studies (collage)

iterative color composition studies
digital & acrylic

final: digital print & wood

group red
mapping transfer in projects

transfer within a course and across two-semester sequence

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Transfer of Learning

- Group Red
- Mapping transfer in projects
- Transfer across disciplines and grade levels

Key:
- Uni-directional transfer
- Bi-directional transfer
- Transfer pathway label

SKILL

PROCESS

VOCABULARY

Who we are
- Our focus
- Our methods
  - Two groups
  - Methods of exploration
  - Methods of analysis
  - Methods of visualization

Our results

Chris Wynter
Narrative Mapping

Keena Suh
Re-envisioning the Library

Chris Jensen
Ecology Creative Term Projects

Allegra Mariko Schmulevsky
The Body in Society

First-Year Studio
Junior Studio
First-Year General Education
Junior & Senior General Education
Transfer of Learning

Group Red
Mapping transfer in projects

Transfer across disciplines and grade levels

First-Year Studio

Chris Wynter

Narrative Mapping

Keena Suh

Re-envisioning the Library

First-Year General Education

Junior Studio

Allegra Marino Schmulevsky

The Body in Society

Ecology Creative Term Projects

Junior & Senior General Education

Key

uni-directional transfer

bi-directional transfer

transfer pathway label

First-Year Studio

Ability to map and organize space

Ability to document a creative process

Development of sustainable design strategies

Ability to employ conceptual sketching to develop a design

Who we are

Our focus

Our methods

Two groups

Methods of exploration

Methods of analysis

Methods of visualization

Our results
IDEATION
Through brainstorming possibilities

ITERATION
Of drafts and versions

PRESENTATION
At various stages for feedback

IIP
IDEATION
Through brainstorming possibilities

ITERATION
Of drafts and versions

PRESENTATION
At various stages for feedback

IIP
POSSIBLE GUIDING MODELS
group blue
mapping transfer in process

Light, Color, and Design

Making/Faking Nature

Three-Dimensional Design III
Visualization / Representation

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

Industrial Design (junior year)

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

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

Design III

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

Foundation Industrial Design (junior year)
Visualization / Representation

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

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
- size contrast
- overlapping layers of elements in space
- contours
- materiality

Design III

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

Industrial Design (junior year)

- composition
- line variation and logic
- size contrast
- overlapping layers of elements in space
- space-light-shadow
- contours
- negative space
- materiality
- frame, edges, surface, space
Visualization / Representation
composition  composition
transparencies  transparencies
materiality  interaction of light and color
spatial mapping  interaction of color and light
site-specificity  materiality

Light, Color, and Design
composition  composition
transparencies  transparencies
interaction of light and color  interaction of color and light
materiality  materiality
narrative mapping  narrative mapping
spatial mapping  spatial mapping

Design IV
composition  composition
transparencies  transparencies
interaction of color and light  interaction of color and light
materiality  materiality
narrative mapping  narrative mapping
spatial mapping  spatial mapping
site-specificity  site-specificity
analysis  analysis
program  program
research  research
Visualization / Representation
composition
transparencies
materiality
spatial mapping
analysis

Light, Color, and Design
composition
transparencies
interaction of light and color
materiality
narrative mapping
spatial mapping

Design IV
composition
transparencies
interaction of color and light
materiality
narrative mapping
spatial mapping
site-specificity
analysis
research
Visualization / Representation
- composition
- transparencies
- materiality
- spatial mapping
- analysis

Light, Color, and Design
- 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
NonNullly the exist, troot as reffering to several philosophies as on Eoom philosophy, as well as rhmoing historgcal leaders s as Los Tea and Mahamn Gandhi, is a rheme of a rourte of poteotly prdfuctive comapson (76). Tking frgments of ceane systms of bsiefs out of conxt, rpreting them fhough an obering gae, and rmposing an urprcognizable and deconstealized vrsion of ss beliefs onto the culturs who hese ideas were stlen from is not a trend towad bcomrnt (76-77).

Comparison and Analysis (591 weekly) Shiva sns to the influence of the Caromian understanding of nature, as a thing to be used and opccpied and not a thing that is as much part of as we are of it (29). She rtes, "The ruptre wthin nature and between man and nature, and its assocted transformation from a life-force that exst to an exploitable resece charactrizes the Caromian vewhch has displced more ecologcal wodviews and creted a developent ppragram which cripes nature and womn simultaneouly."
... and questions
What might be transferred in a student’s education, 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 and learning at Pratt?

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?
thank you!

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

AICAD

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  co-presenter
Associate Professor
Interior Design

Scott VanderVoort  co-presenter
Adjunct Associate Professor
Industrial Design

Chris Wynter  Professor
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