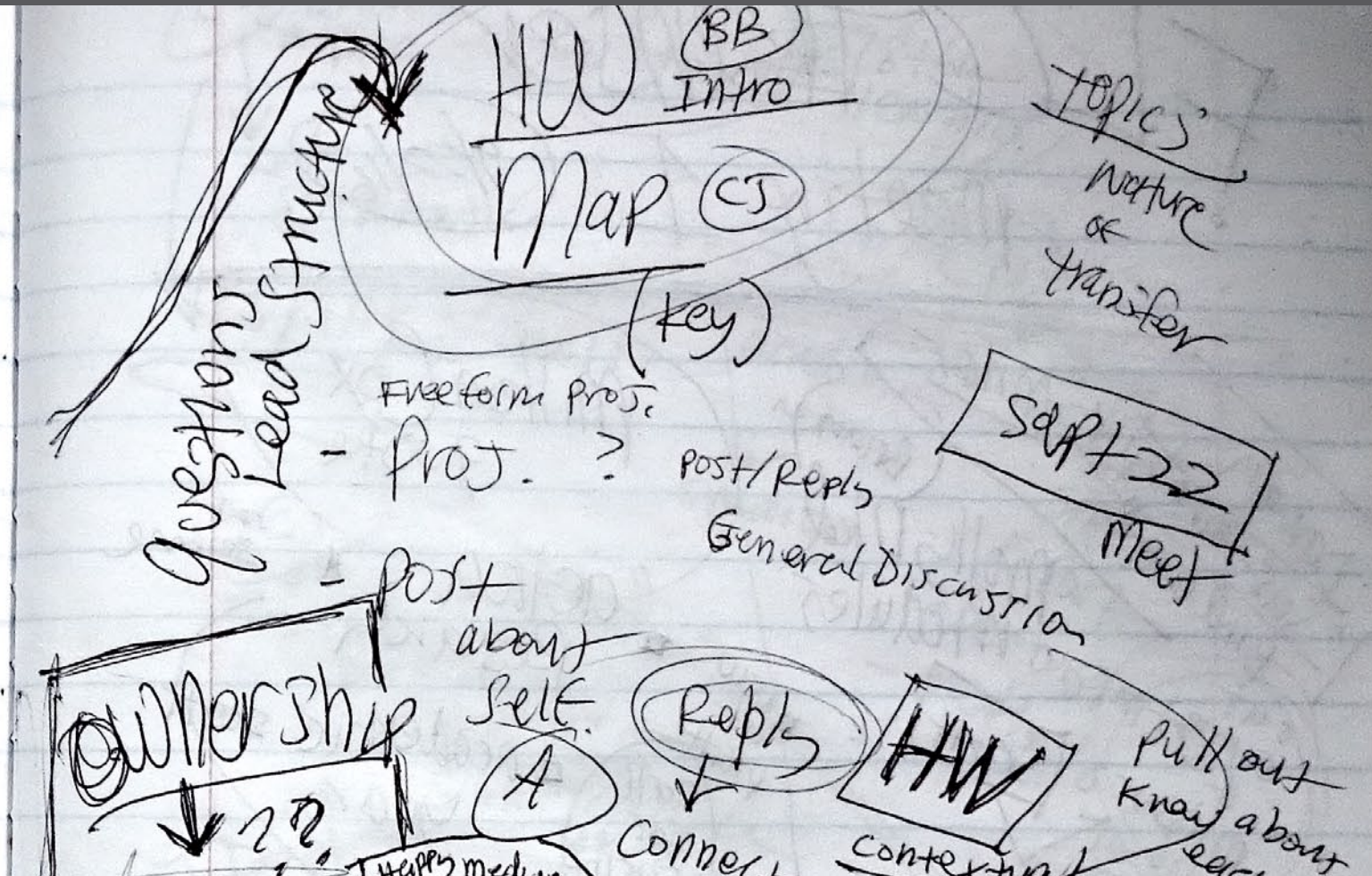
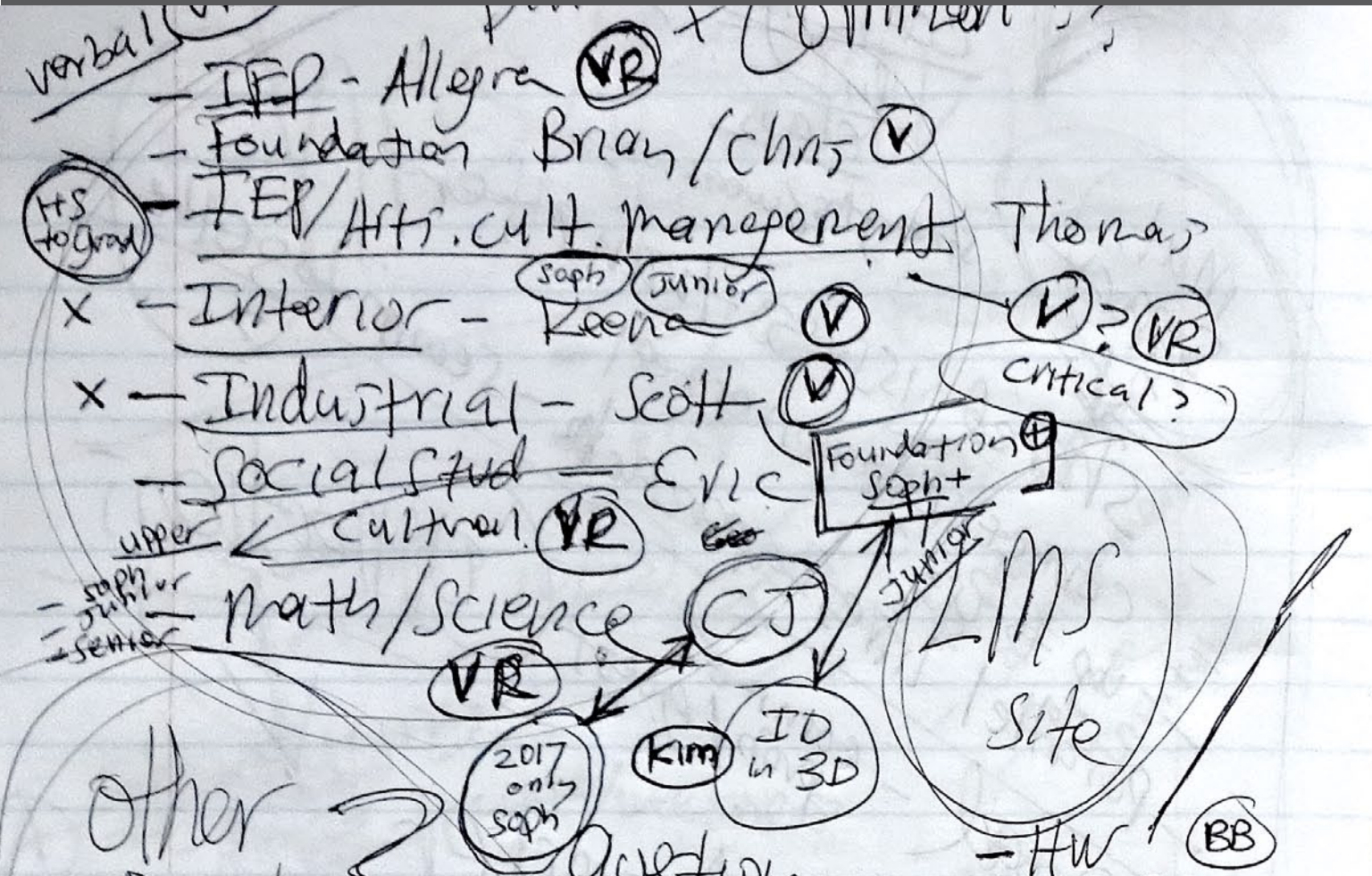


Identifying Transfer of Learning Pathways across Disciplines



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)

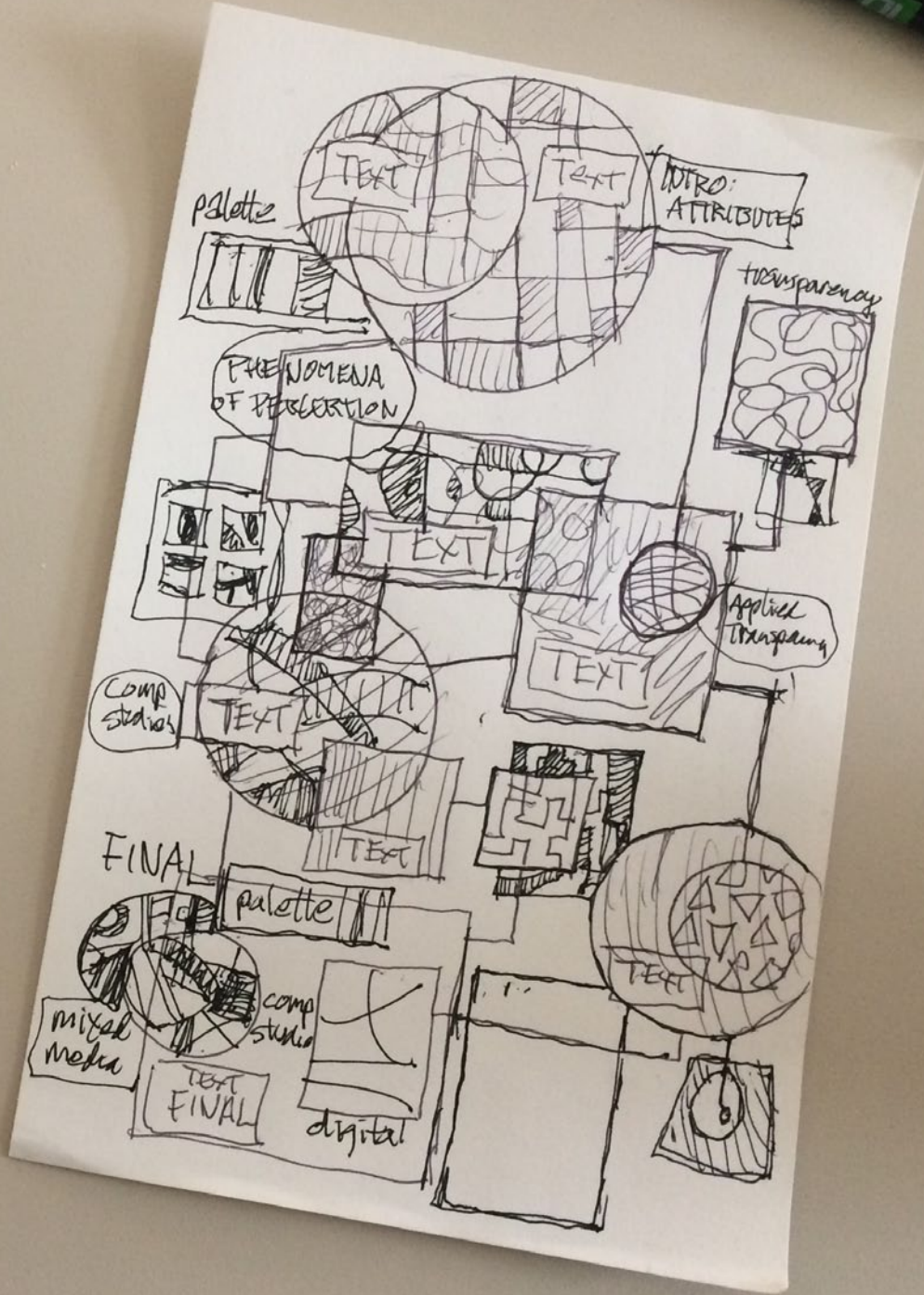
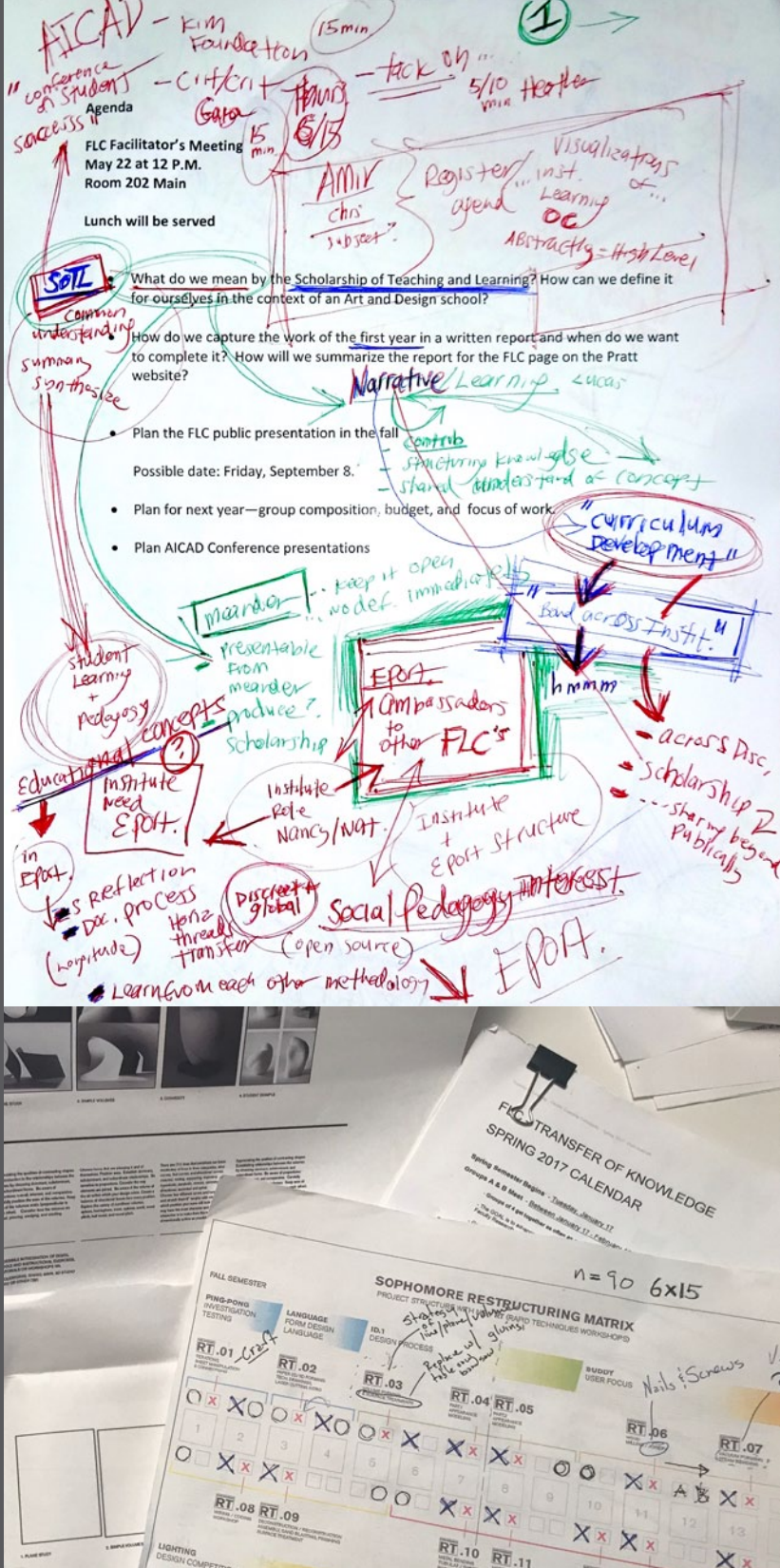
School of Liberal Arts and Sciences

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
our results

Transfer

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



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

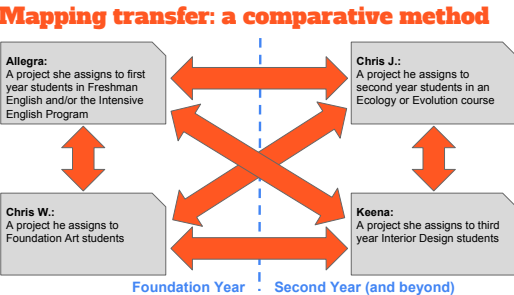
group red
Chris J, Allegra, Keena, Chris W

group blue
Brian, Eric, Scott

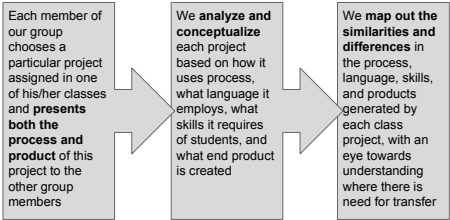
group red
Mapping transfer in projects we teach

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.)



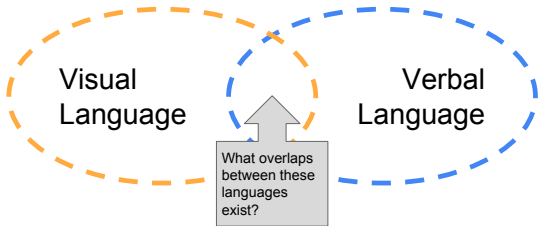
Our process:



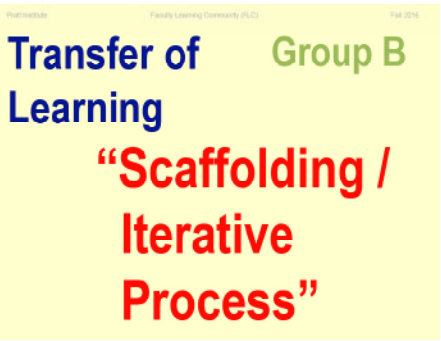
Questions to answer as we present our projects:

1. What are the learning objectives of the project? (linguistically/visually)?
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



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

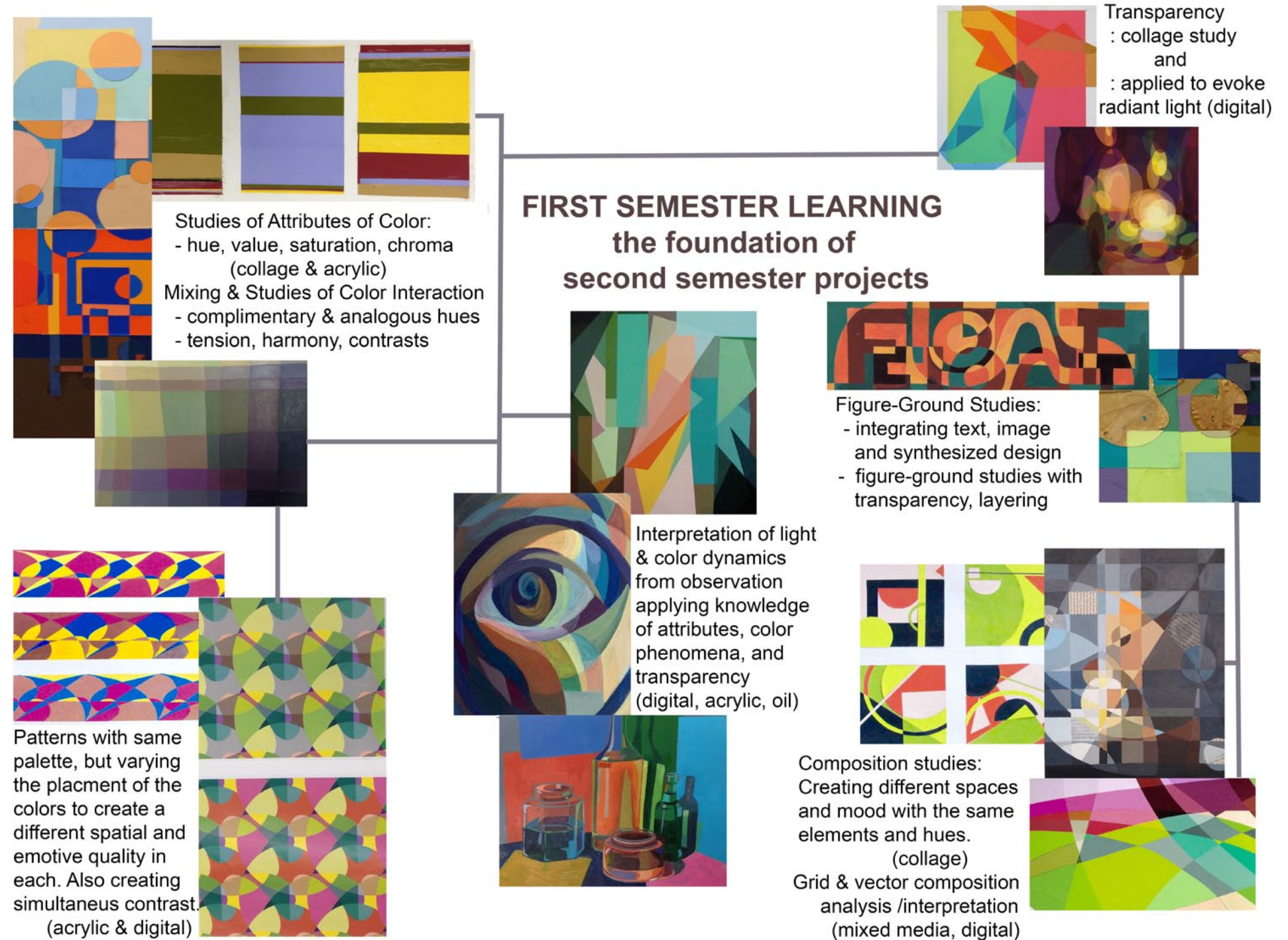
Can what we learn be beneficial to Pratt's Teaching & Learning Practice ??

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

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

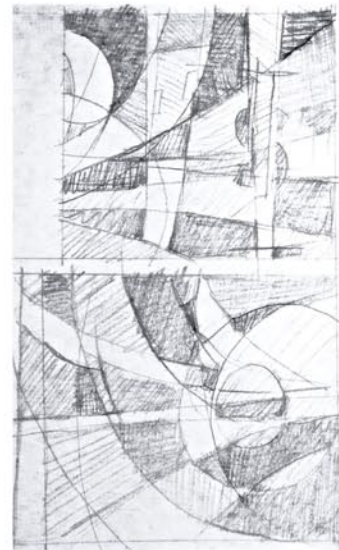
transfer within a
course and **across**
two-semester
sequence

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

final:
digital print
& wood



concept sketches



palette studies
(collage)



iterative color composition studies
digital & acrylic

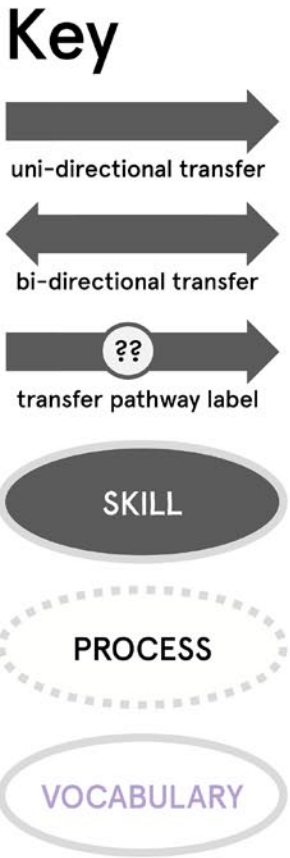


palette, format and
composition revision

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

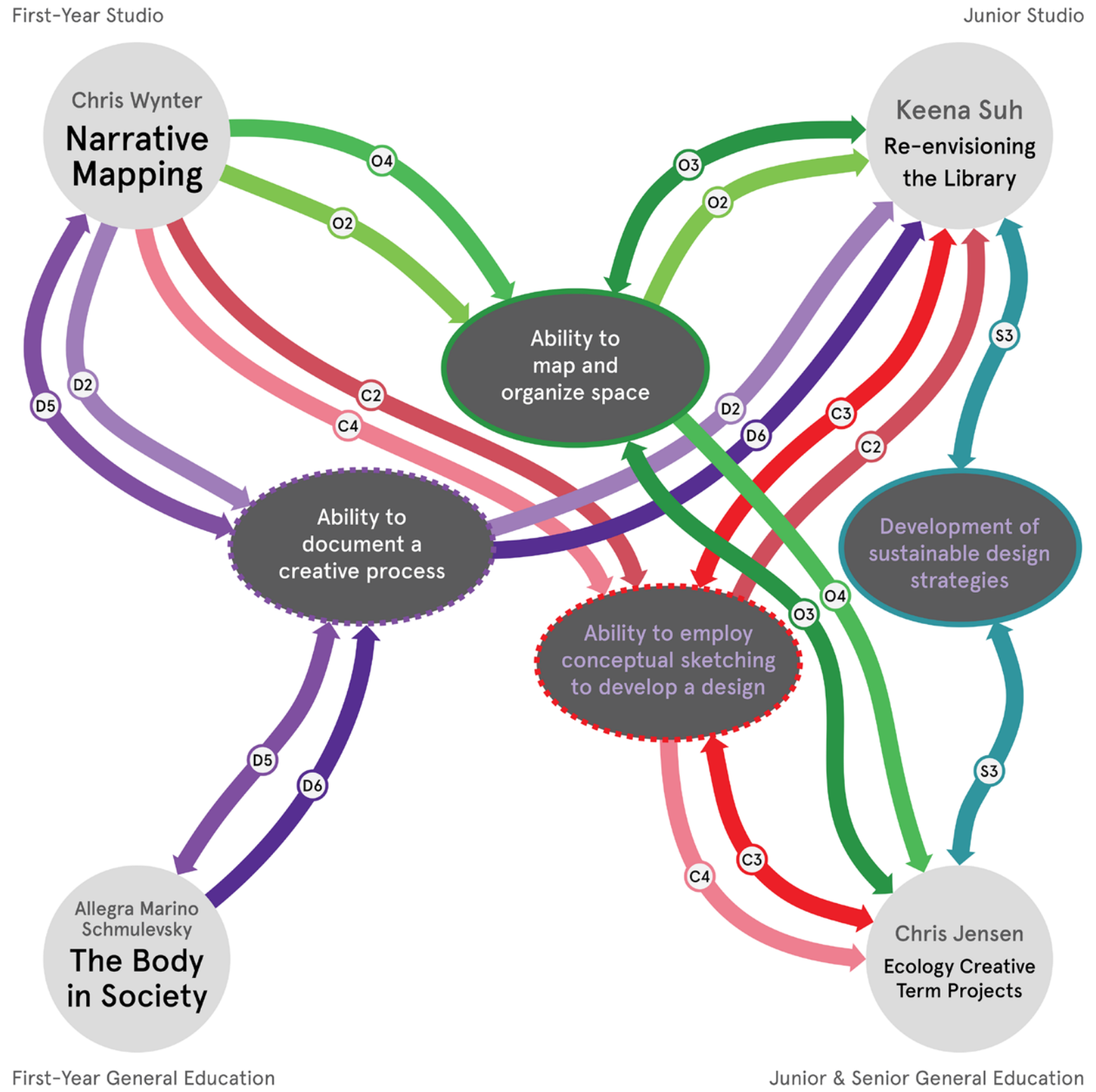
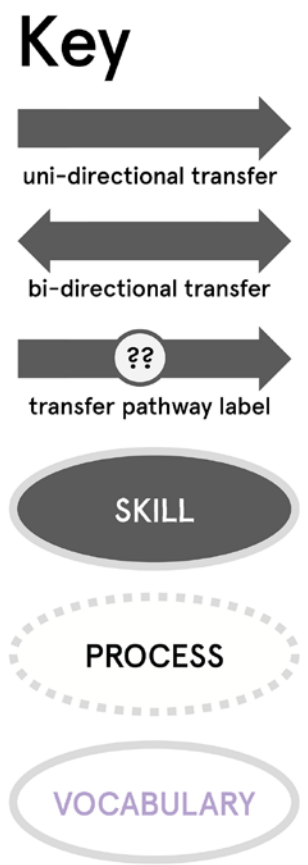
transfer across
disciplines and
grade levels



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

group red
mapping transfer in projects

transfer across
disciplines and
grade levels



who we are

our focus

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



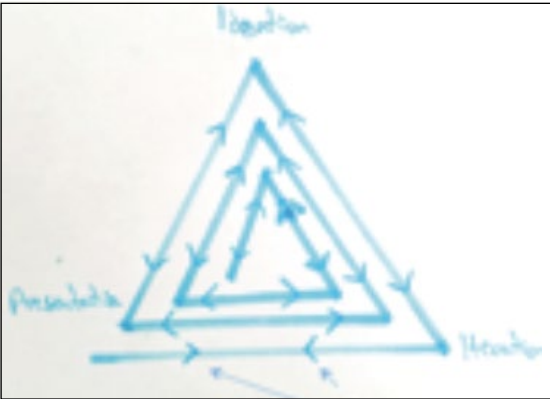
IIP

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

group blue
mapping transfer in process

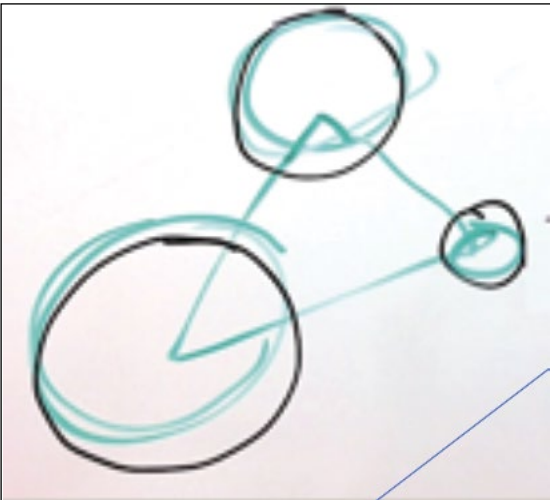
IDEATION

Through brainstorming possibilities



ITERATION

Of drafts and versions

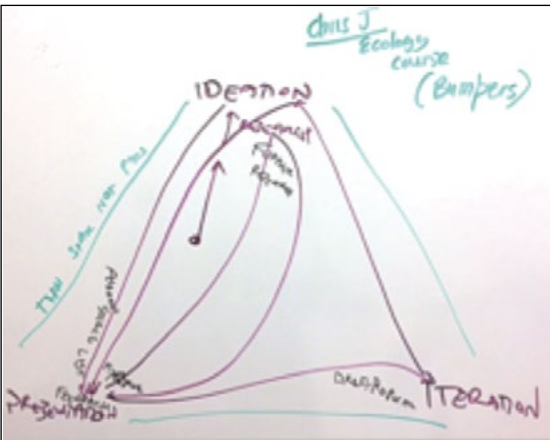


PRESENTATION

At various stages for feedback

IIP

POSSIBLE GUIDING MODELS



our results

group blue
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

Assignment 1. It is important to say something here but not say what to say here so where reflection begins and the story ends after the moment you consider the most of writing and ending the story. [Download](#)
 May include smaller work of art, text, film, the wild west experience

Assignment 2. This sketch can be done to show that it is a different thought and moving to the [download](#) thinking
 How are things in something complete but everything else, at first yes, right you're right

Assignment 3. Version 1 can be about making something completely new and end this world, something to give the viewer attention and [download](#) how the reader will react. In the end, it is a simple process and can be completed.

Assignment 4. About the idea of making something completely new and end this world, something to give the viewer attention and make expression and have the reader understand more. In fact, it is a simple process and can be completed.

Assignment 5. Making something completely hard to see to find a new and interesting way of the world, something to give the viewer attention and make expression and have the reader understand more. In fact, it is a simple process and can be completed.

Assignment 6. Something completely hard to see to find a new and interesting way of the world, something to give the viewer attention and make expression and have the reader understand more. In fact, it is a simple process and can be completed.

PRESENTATION

Assignment 1: The End of My Wilderness (Due Week 2) – In week 1, we spent time in class reflecting on what nature and wilderness means. After reading for week 2 (McKibben), return to those reflections to answer the following questions: What was your conception of wilderness or nature? Does it still exist according to McKibben? Why or why not? If it does still exist, what would cause its end? Be sure to properly cite references to the text. (At least 300 words)

ITERATION

Assignment 1: 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 anything 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. Genealogies 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 decontextualised version of said beliefs onto the cultures who these ideas were stolen from is not a trend toward bioecriticism (76-77).

PRESENTATION

Three-Dimensional Design III

CONCAVITY STUDY

STUDENT DOCUMENT
FALL 2016, MASSACHUSETTS

EXTEND OF DESIGN
DRAW CONCEPT OF
CONCAVE STUDY.

IDEATION

WIREFRAME STUDY
(4)PHOTOGRAPH EACH
SIDE OF THE WIRECUBE

ITERATION

WIREFRAME STUDY
(4) PHOTOGRAPH EACH
(4) WIRECUBE VIEWS

ITERATION

PLASTER STUDY
(4) PHOTOGRAPH EACH
(4) PRIORITY VIEWS

PRESENTATION

PLASTER STUDY
(4) PHOTOGRAPH EACH
(4) PRIORITY VIEWS, DESIGN
IN OF EXPRESSING THE STRONG
DIRECTION AND DYNAMIC
MOVING WITH WOODGRAIN.

PRESENTATION

DRAM DRESS
(4) DRAW EACH (2) 3D
PAINT (2) DESIGN, ACT
DOTTED RED LINES IN
BLACK AND WHITE AND
OTHER IN COLOR.

who we are
our focus
our methods
our results

rian - Light Color Design-Lab

process uses same "COMPOSITIONAL
GRAMMING" and Same CRITIQUE & SELF
ASSESSMENT PROCESS (see VRC-Drawing

Evaluating the Results (Honestly)

nal Color Version - In Ai (Illustrator) with all 4-5
frames plus, 3 "transitional frames" called
"frames" that transition between. These are put
to a gif, (and for documentation purpose every
time comes in a PPoint)

ynthesis:

LCD-Day 8-Concepts & Practices - Checklist

Figure/Ground Tension ... Closure

Brian - Light Color Design-Lab

Process uses same "COMPOSITIONAL DIAGRAMMING" (see VRC-Drawing 2)

2 - Listing, Revising and Assessing the Process (Questions/Realizations)

Additionally - Students had to make two separate shape / design options, and then after Group Crit, decided which of two to use or make a hybrid of the (aspects of) two

(Peer Note-Takers - during crit, part of Comp. Diag. Process)

Brian - Light Color Design-Lab

Day 8-11) ABSTRACT JACK & JILL - Abstract Shapes and "select icons"

THE RHYTHM OF THE STORY - 5 "phrases".

INTERPRETATION - Feel free to change every aspect of the rhyme but it must have the same rhythm and story telling dynamics of the original J & J

IMPORTANT DESIGN RULE - ONLY ONE SHAPE DESIGN IS USED FOR THE WHOLE COMPOSITION AND EACH SEQUENCE / PHRASING OF THE STORY - Color relationships will make some shapes more and less present and visible in one sequence of frame versus another. Color changes - not the shapes

Process uses same "COMPOSITIONAL DIAGRAMMING" (see VRC-Drawing 2)

1 - Planning the Composition (Intentions)

represent
rhyme w/
consonants

Chris J.

There are basically three "final" forms that this project takes;

1. The Final Proposal;
2. The Final Project Summary; and
3. The Creative Work.

All of these are submitted to the instructor via the LMS; there is no time for final presentation or critique of these projects.

Instructor provides written feedback on each of these final project components via the LMS.

I think that this project would greatly benefit from some means of displaying and discussing the results.

Chris W.
After each class and peer critique of each step in the design process, revisions are made, and/or entire new iterations to be presented the following week. Some of the stages of the process are required to be in analog materials, and some in digital. AS the process develops and the final format and materials are designed (& evaluated) the student uses analog or digital media which are best suited for the iterations and the final work.

Eric	Ideas are presented informally throughout the semester via small group and in-class discussions, however there is no presentation of either essay
------	--

Keena
Format for each class session varies, but feedback is provided at each meeting. At the beginning of the project, the entire class meets together for pin-ups and critiques so students can learn from each other's approaches. Each student verbally presents their work along with drawings and models. Instructor provides feedback but students are also encouraged to critique each other's work.

Scott
Each project has a graphic presentation meeting sessions, critiques are extreme to grow the student work and embrace

Chris J.

Students select a topic based on their personal interests; topic must connect to one or more of the major topics outlined in the syllabus.

The eventual goal of the Proposal phase is to converge on one or more scientific ideas that will be incorporated into the creative work. Students perform library research in order to develop an annotated bibliography, which is the first "stab" they take at establishing a topic and identifying scientific ideas that are of interest.

The Proposal itself does not ask the students to clearly identify what kind of creative work they intend to produce, but they are asked to provide some evidence that they can use this open-ended process to select several

Chris W

1) Each Student makes several palette studies modulating the color balance and relationships, then their peer writer of the narrative gives their evaluation of the palette possibilities, then more revised palette studies. 2) Each Student makes 2-3 composition studies, with some suggestion of the palette and value, which is then critiqued.

Presented
all three

Eric	All-pre essay writing assignments, in-class discussions, group discussions count as ideation with regard to the final essay.
------	--

Students discuss
their ideas
with one
another

The project begins with a "charrette", a short, one-week project that asks students to observe and document how people use the library (mostly at the Pratt Library) and propose a "body construct" that responds to a condition that improves the experience in the library. Student begin by identifying a minimum of three conditions, then select one or hybridize their proposals into one design. Students construct their designs at 1:1 scale and are asked to test their proposals by wearing or inhabiting their designs. This is accompanied by drawings and documentation of how the body construct addresses issues such as visual or acoustic privacy, physical comfort, etc. The second part of this charrette asks the students to develop their body construct into a furniture design that builds upon concepts previously identified. This may lead to ideas about materiality, transformation, adaptability, design vocabulary, details of construction. Following this phase, students work in groups to research library precedents and contemporary case studies. Students also research and analyze the building, neighborhood context and program components of the library.

Scott
Students
2D & 3D
stronger
are then
exerci
scale n
final de
forths
determ

Chris J.

One of the main goals of the Term Project in this course is to **translate scientific research into a creative work**. Students start by **researching a topic (of their own choosing) related to the course**, and then develop a project proposal through a process of feedback and revision that includes both an in-class presentation and the development of a written proposal. Although different students will contextualize this assignment within their career trajectories in different ways, I see this proposal as good practice for convincing clients to "buy" a design idea, for applying for residencies, or for seeking project funding.

Chris W.

Narrative Mapping. Through research studies and iterations **each student designs a visual product which is an evocation of a narrative about an experience of transition of place,** psychological state, mood, light, other or all of these. As the emphasis of this project is empathy, each student's project is based on the narrative written by another student. And the paired students critique and evaluate the each step of the development of the visual material by their partnered student. This starts with critiquing the written component: Does it suggest visual metaphors and evocative images?

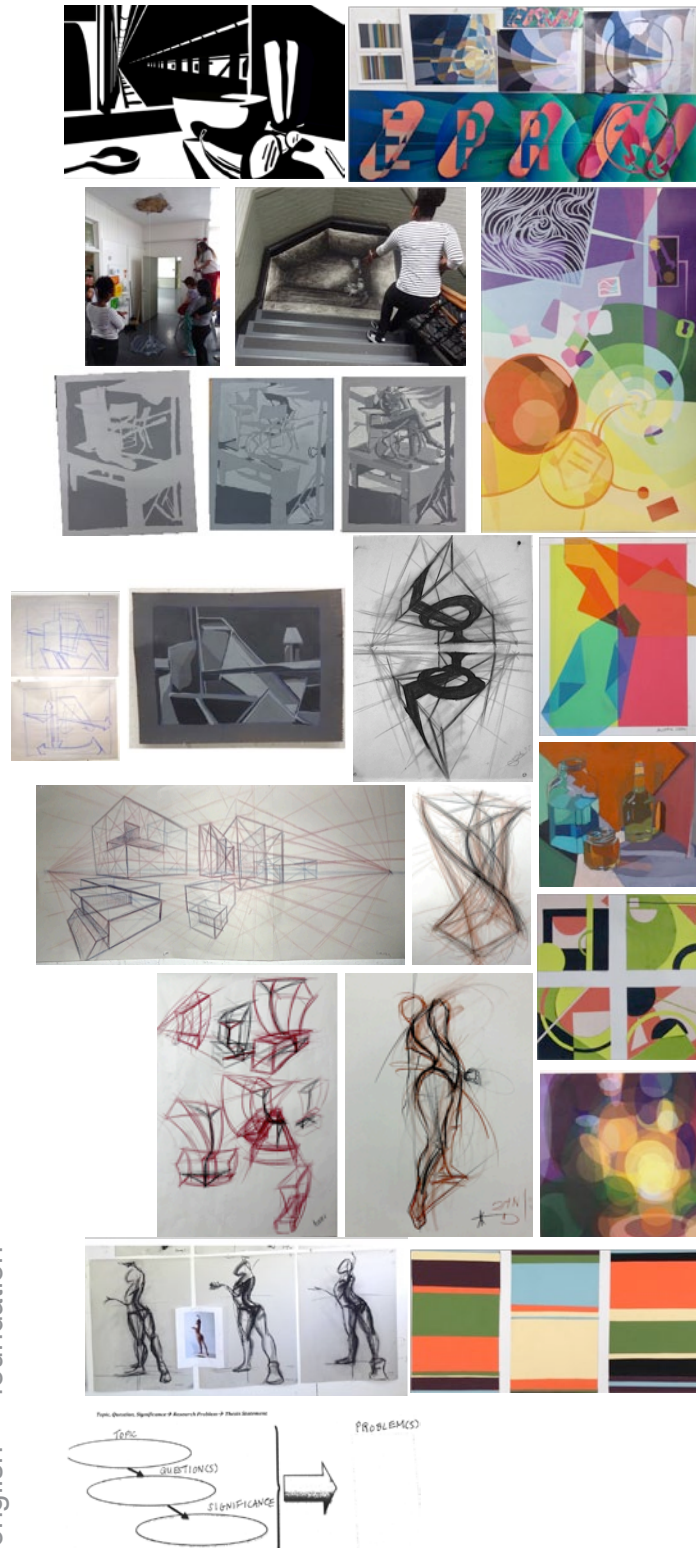
Eric

The major course projects are two independent essays that serve as the midterm and final. The essays are meant to assess student engagement with the course concepts and texts. Students are asked to defend a position regarding some controversial aspect of course concepts. Throughout the term there are smaller writing assignments. Students are encouraged to workshop ideas in these assignments and incorporate feedback into the essays.

Keena
<p>The first of two project in the fall semester of the junior year, re-envisioning a local branch library of the BPL. Introduces students to more complex programs and issues surrounding the contemporary library: how are libraries evolving as places of learning, access to information, as part of the local community. Students consider specific responses to site and program to develop individual concepts. In addition to generating conceptual and formal strategies, students develop designs integrating furniture, light and lighting, colors and materials and space planning at a more complex level than in previous studios.</p>

Scott
Sophom
series's
challeng
Studio a
design a
which sh
specific
as a top
research
CATEG
Service
Students
develop
apply fin
applicati
a design
collabora
producti
reviewed
and Mode

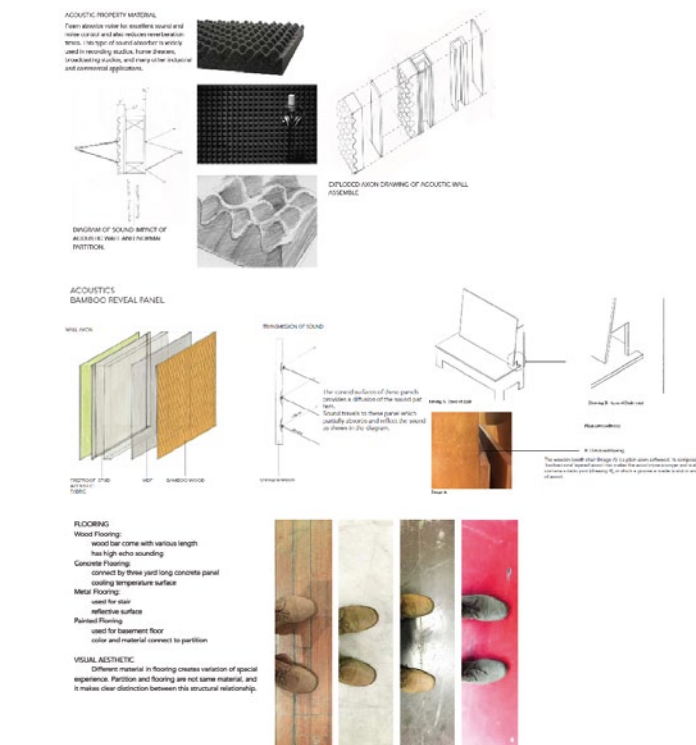
english foundation



industrial design



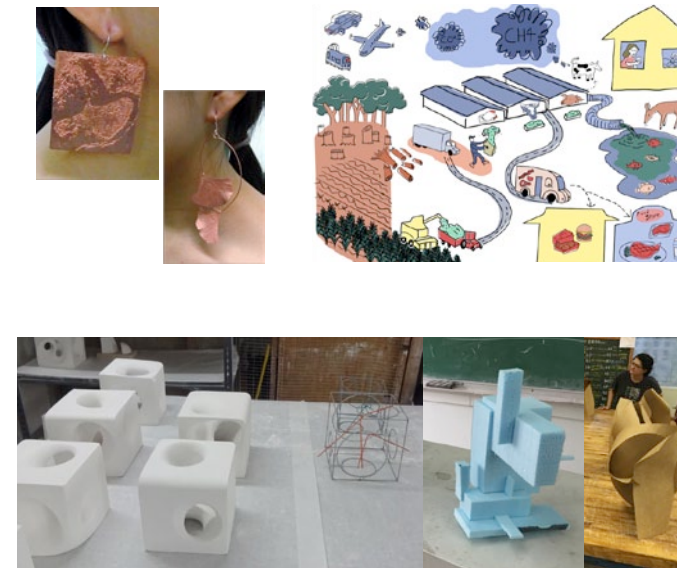
interior design



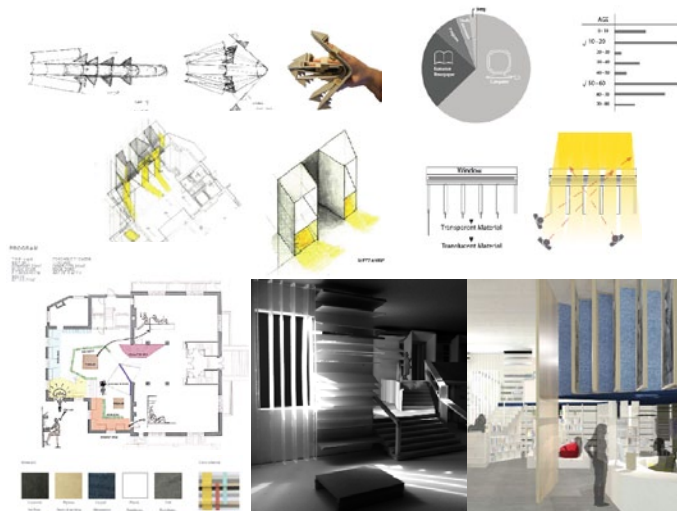
interior design



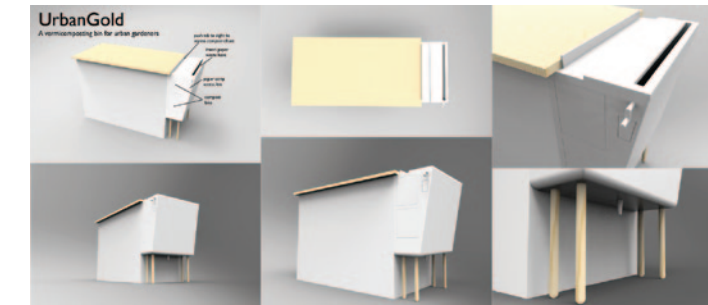
industrial design



interior design



math and science



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.

1. *Summary* – Write and properly cite the concept, term, or quotation. In your own words, briefly explain what the author means. (30–50 words)
2. *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)
3. *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)

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philosophy

freshman



sophomore



industrial design



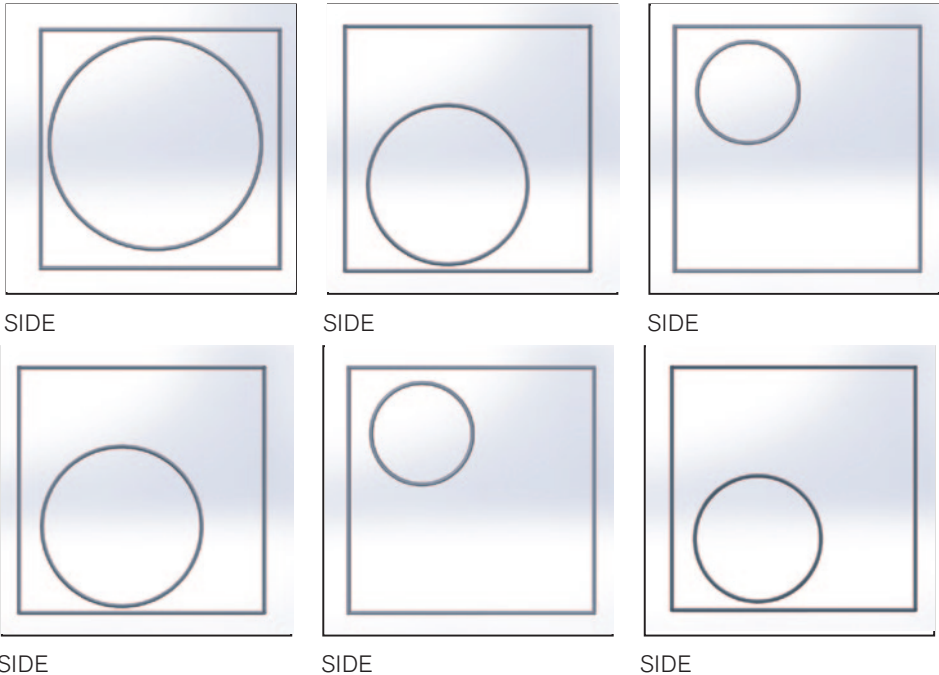
junior



industrial design

senior





Visualization / Representation

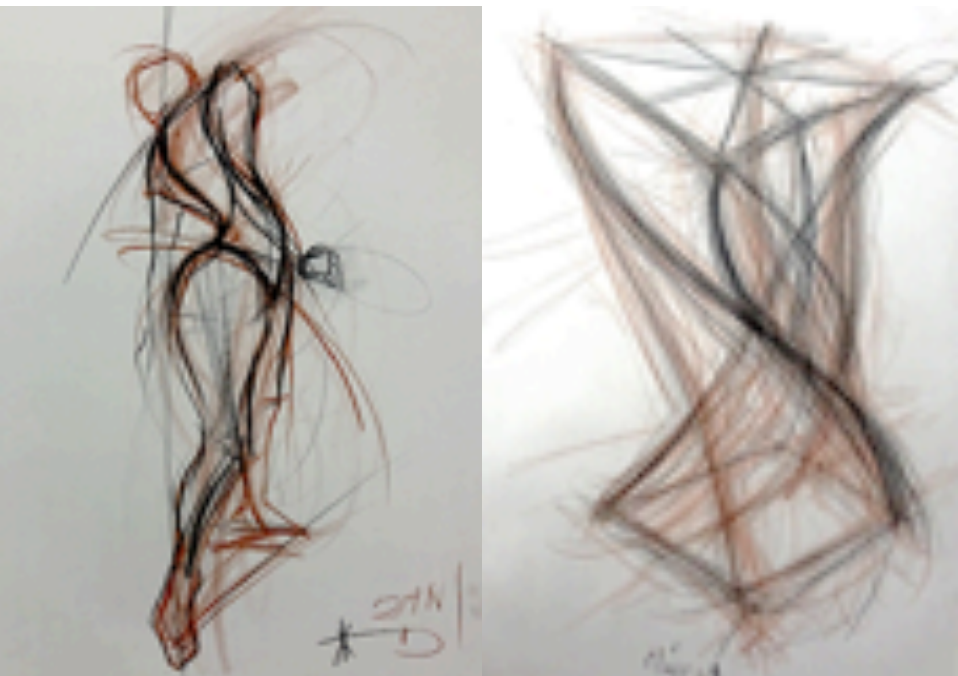
- line variation and logic
- size contrast
- overlapping layers of elements in space
- contours
- materiality

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

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

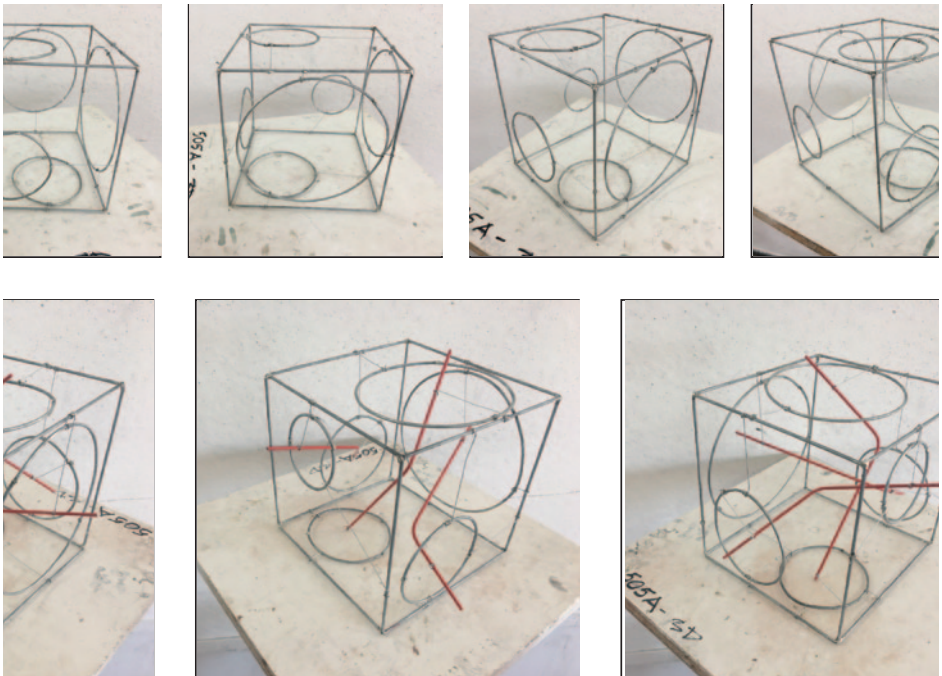
Foundation



Visualization / Representation

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

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



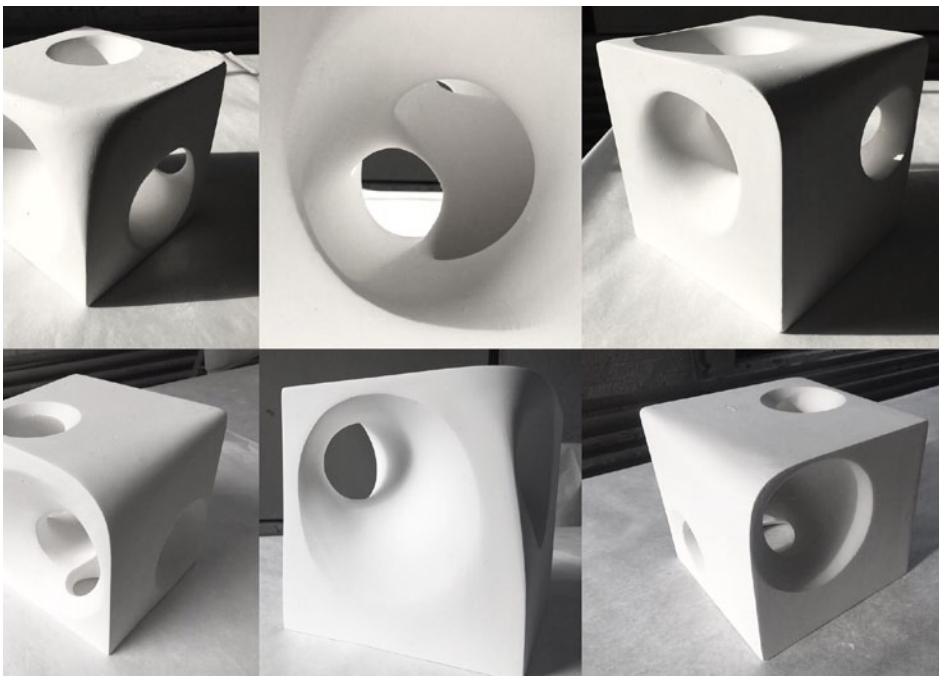
Visualization / Representation

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



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

Industrial Design (junior year)

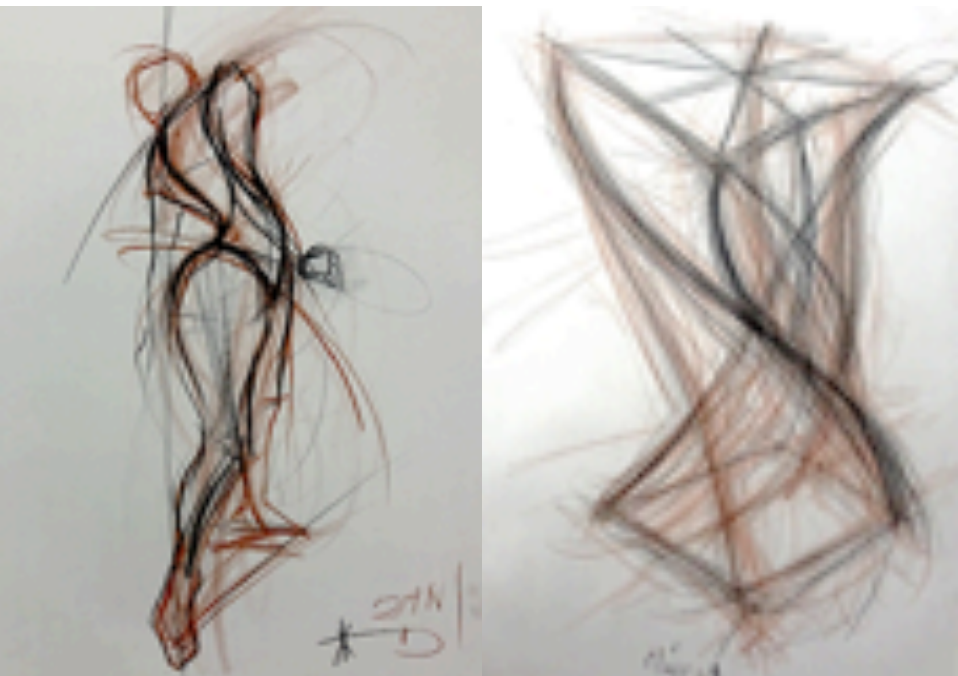


Design III

- 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



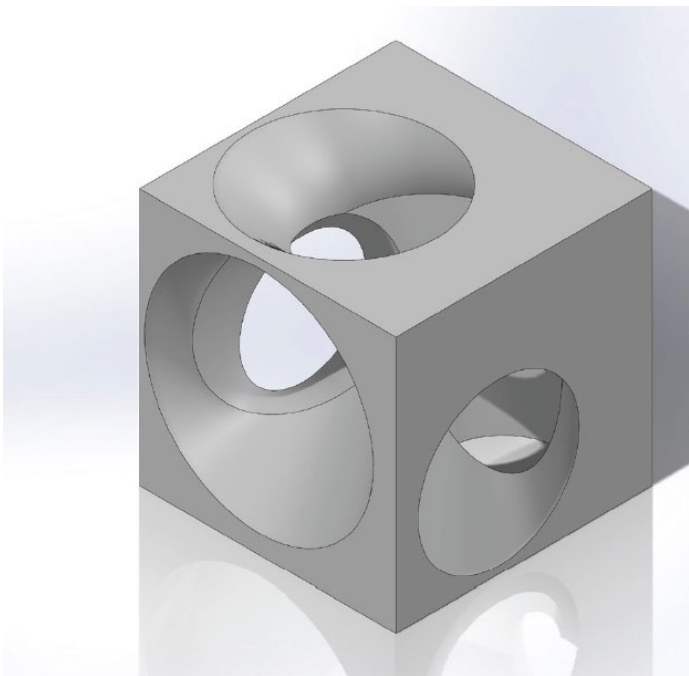
Visualization / Representation

- line variation and logic
- 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

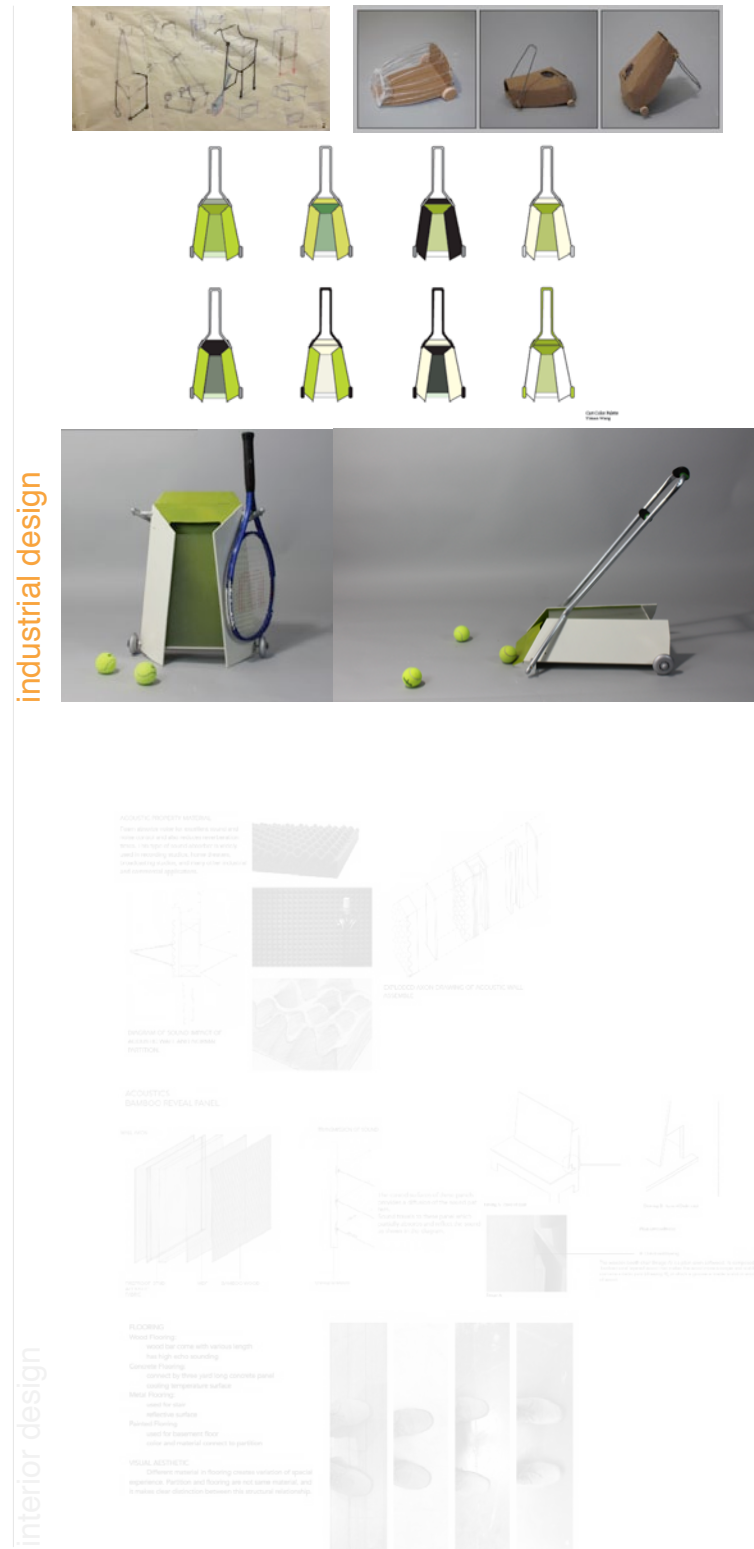
- composition
- line variation and logic
- size contrast
- overlapping layers of elements in space
- space-light-shadow
- contours
- negative space
- materiality
- frame, edges, surface, space



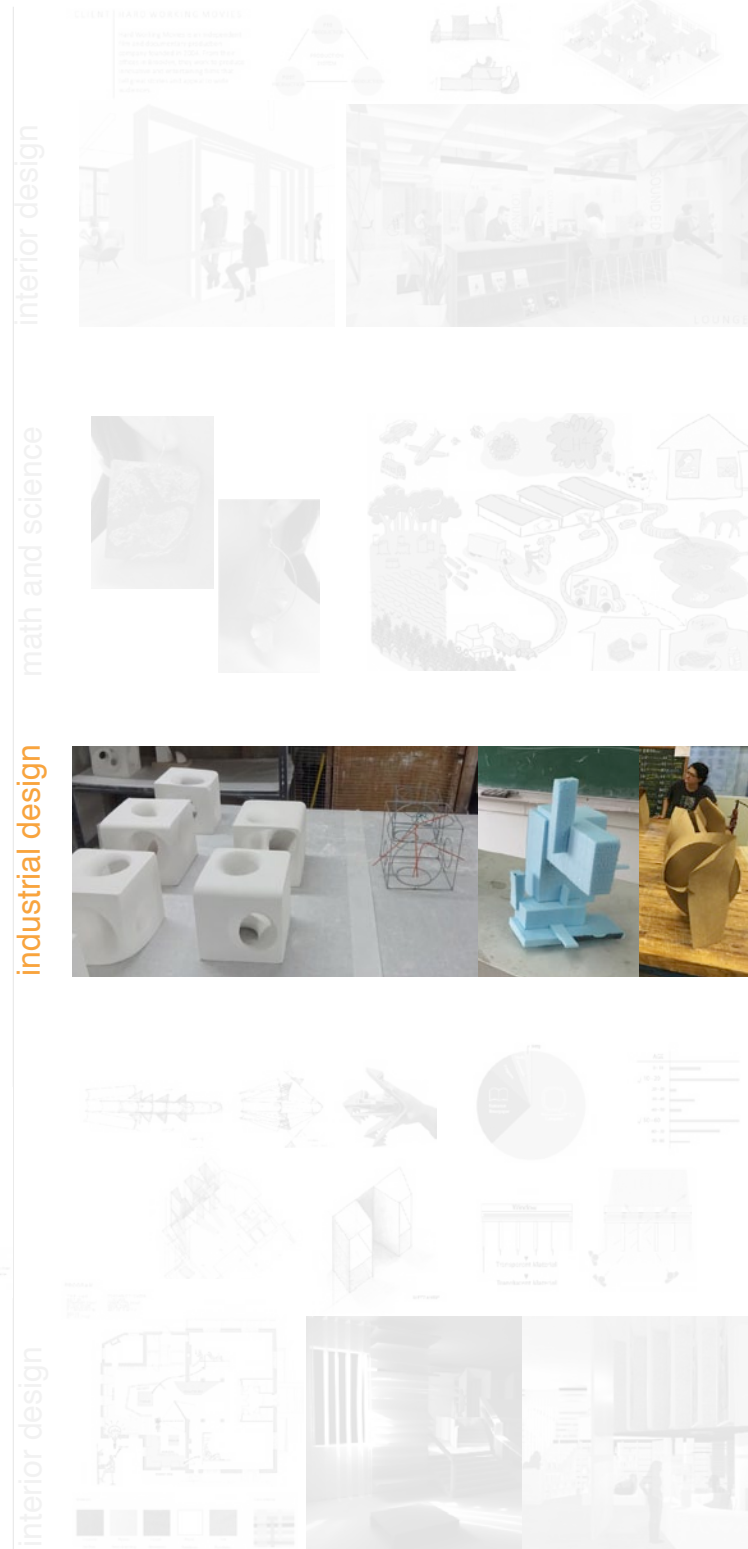
freshman



sophomore



junior



senior

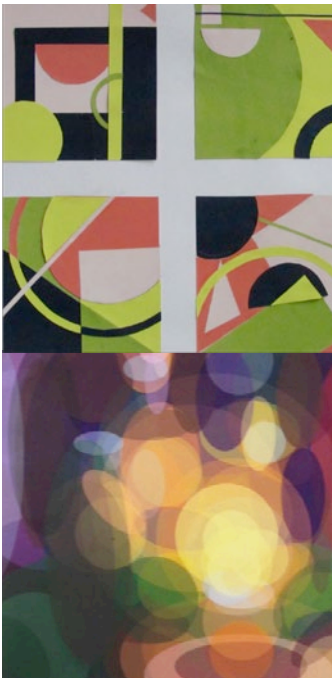


Visualization / Representation

- composition
- transparencies
- materiality
- spatial mapping
- analysis

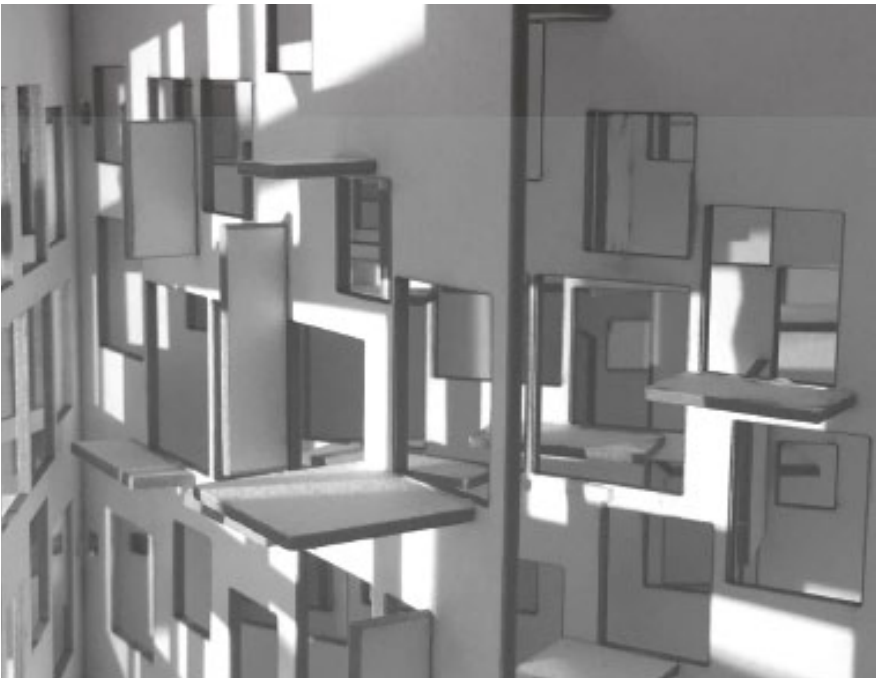


- composition
- interaction of light and color
- materiality
- narrative mapping
- spatial mapping
- site-specificity



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

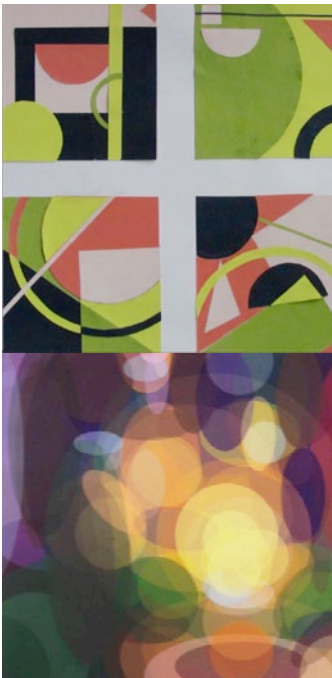


Visualization / Representation

- composition
- transparencies
- materiality
- spatial mapping
- analysis

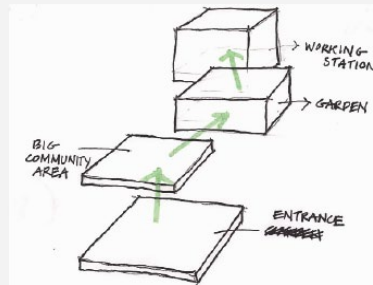
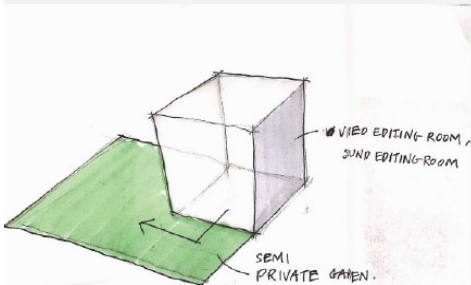
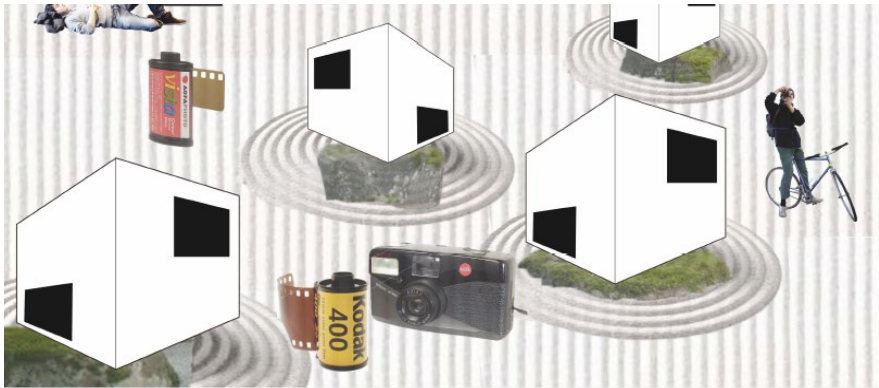


- composition
- interaction of light and color
- materiality
- narrative mapping
- spatial mapping
- site-specificity



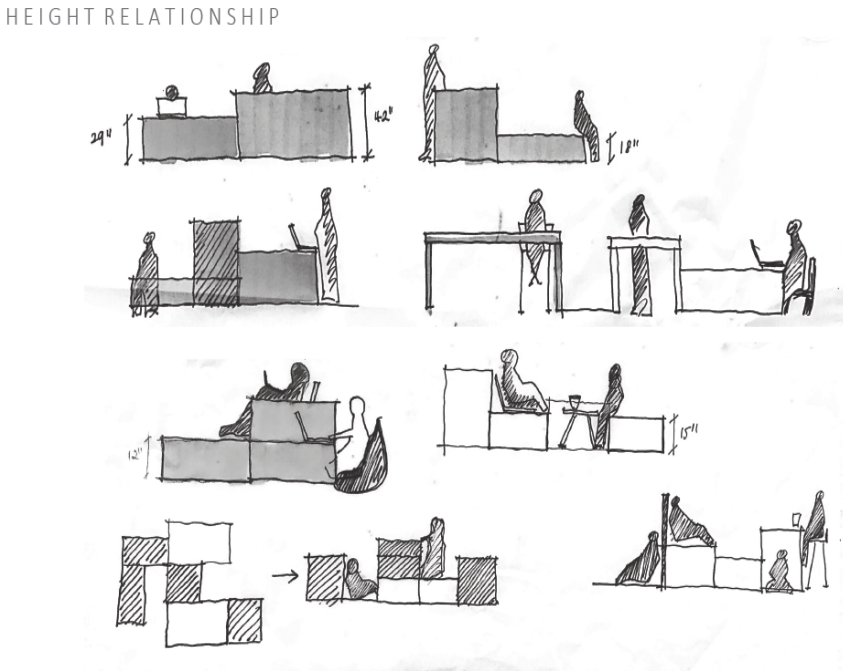
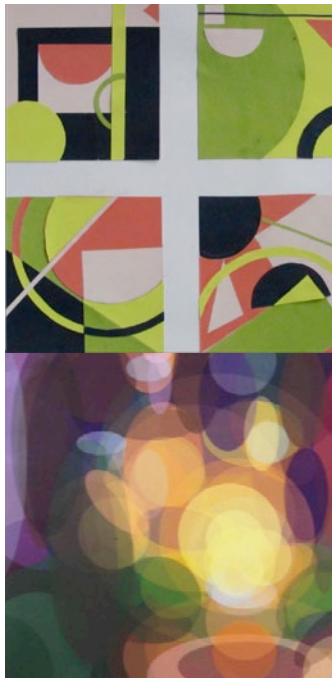
Light, Color, and Design

- 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



Visualization / Representation

- composition
- transparencies
- materiality
- spatial mapping
- analysis

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

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
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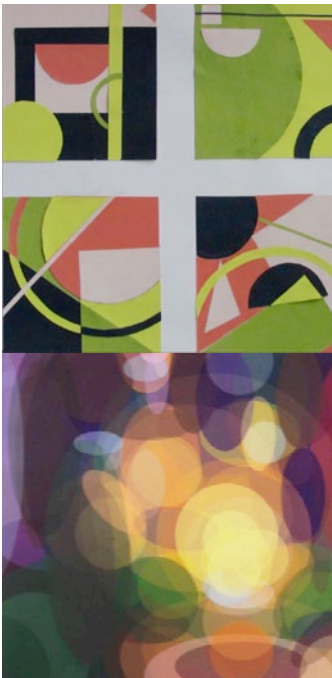


Visualization / Representation

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- transparencies
- materiality
- spatial mapping
- analysis



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



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
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- spatial mapping
- site-specificity
- analysis
- program
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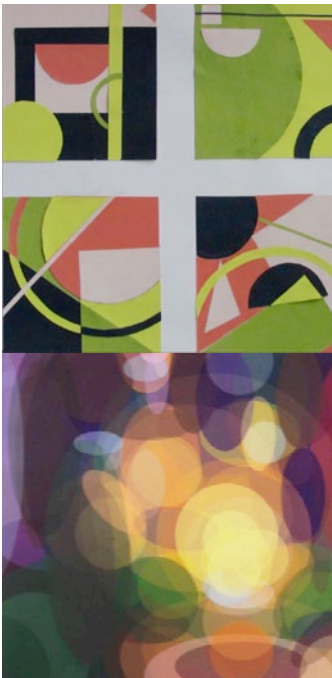


Visualization / Representation

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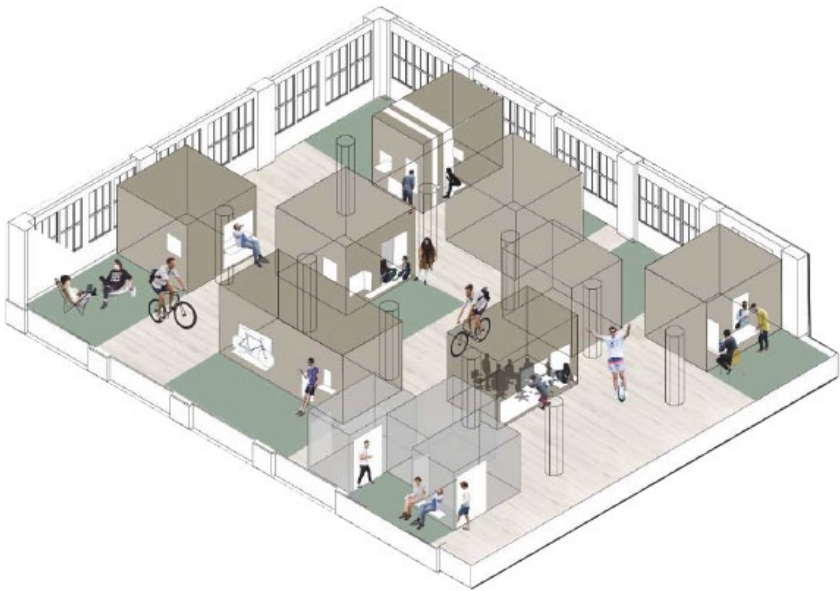


- composition
- interaction of light and color
- materiality
- narrative mapping
- spatial mapping
- site-specificity



Light, Color, and Design

- composition
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- interaction of color and light
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Design IV

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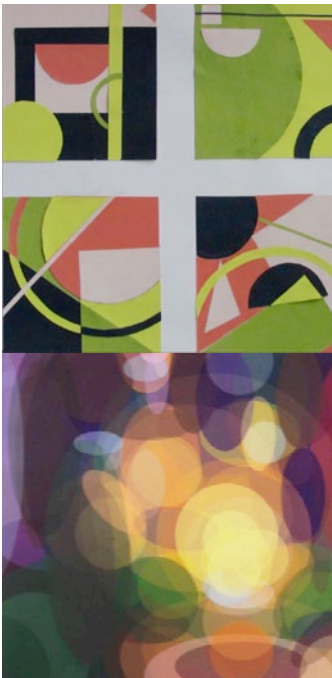


Visualization / Representation

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Light, Color, and Design

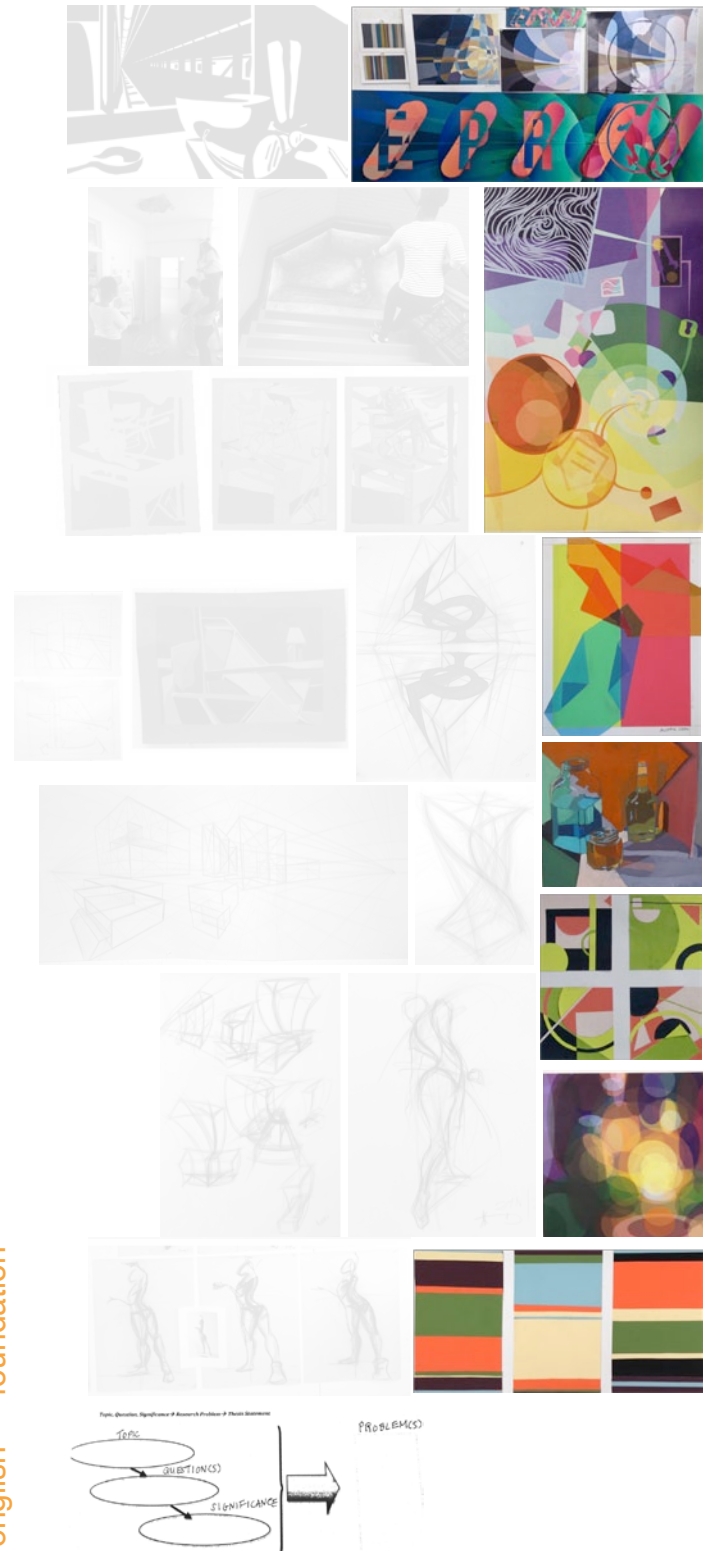
- composition
- transparencies
- interaction of color and light
- materiality
- narrative mapping
- spatial mapping



Design IV

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- materiality
- narrative mapping
- spatial mapping
- site-specificity
- analysis
- program
- research

freshman



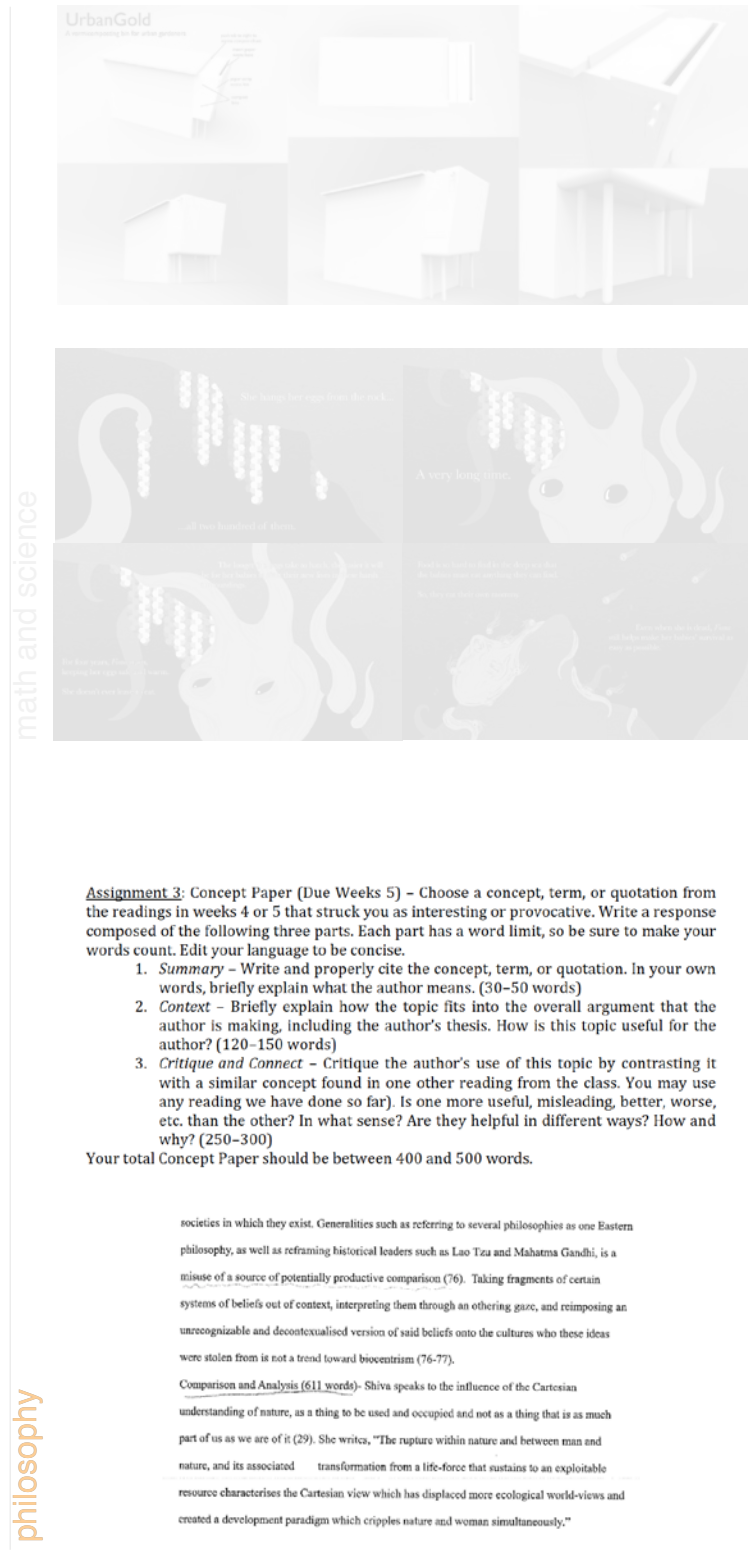
sophomore



junior



senior



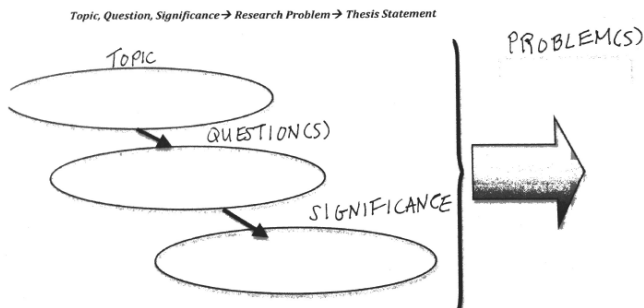
foundation

english



Visualization / Representation

narrative mapping
color, composition, transparencies



English

research
comparative analysis
structuring argument
body and society



Ecology

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

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 decontextualised version of said beliefs onto the cultures who these ideas were stolen from is not a trend toward biocentrism (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.”

Making/Faking Nature

research
comparative analysis
structuring argument

who we are
our focus
our methods
our results

... 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

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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
Foundation