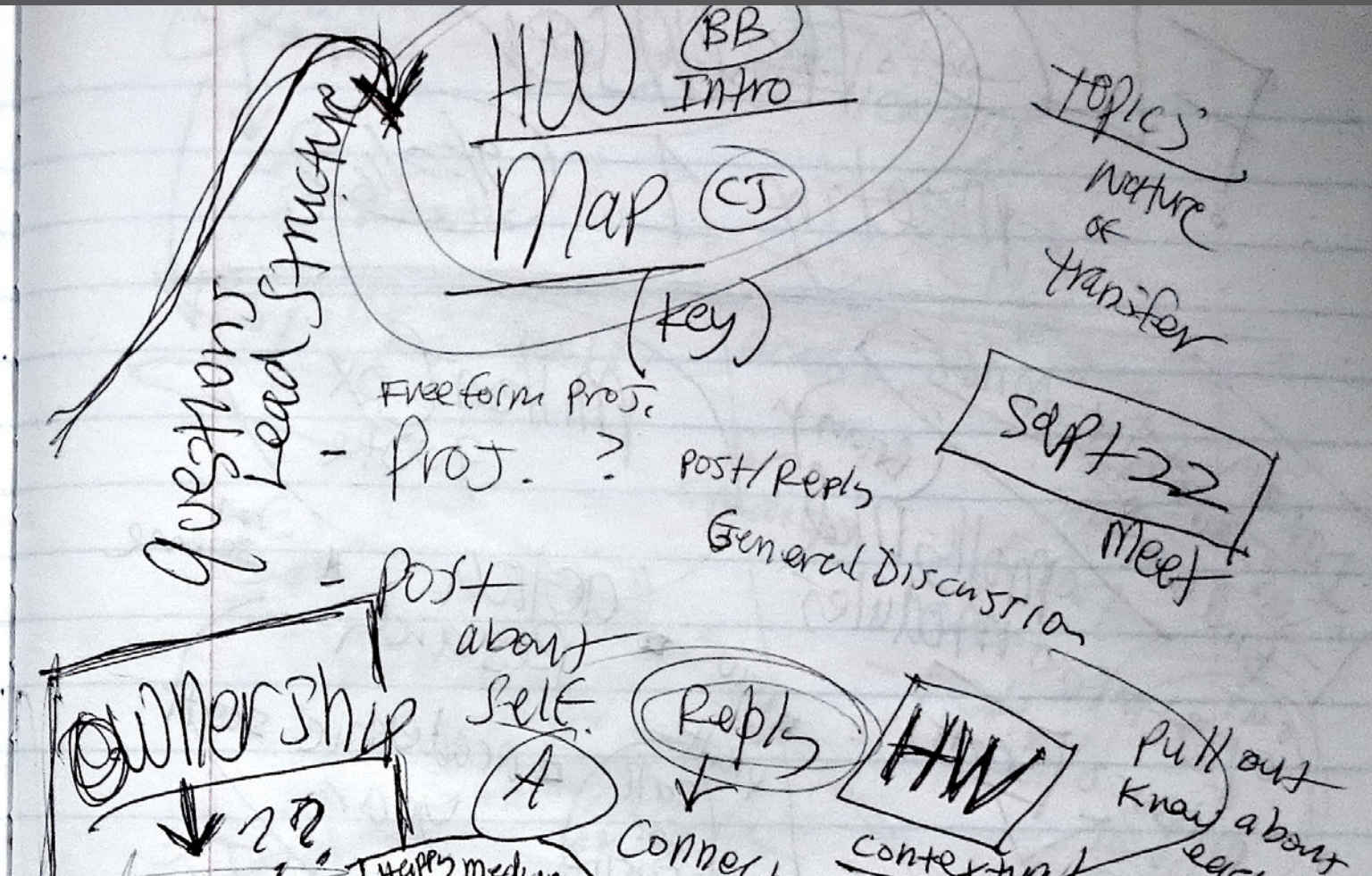
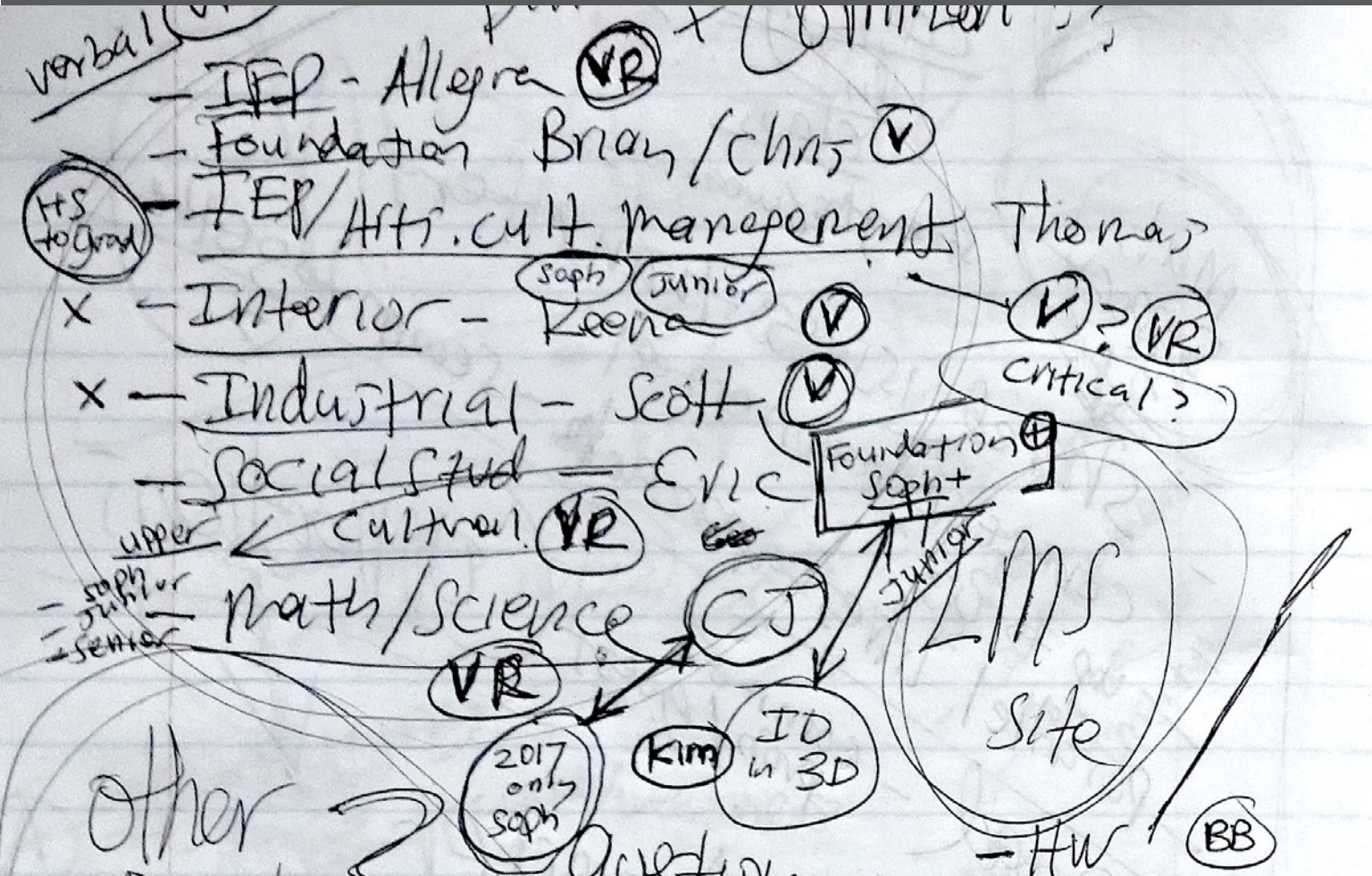


Identifying Transfer of Learning Pathways across Disciplines



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)

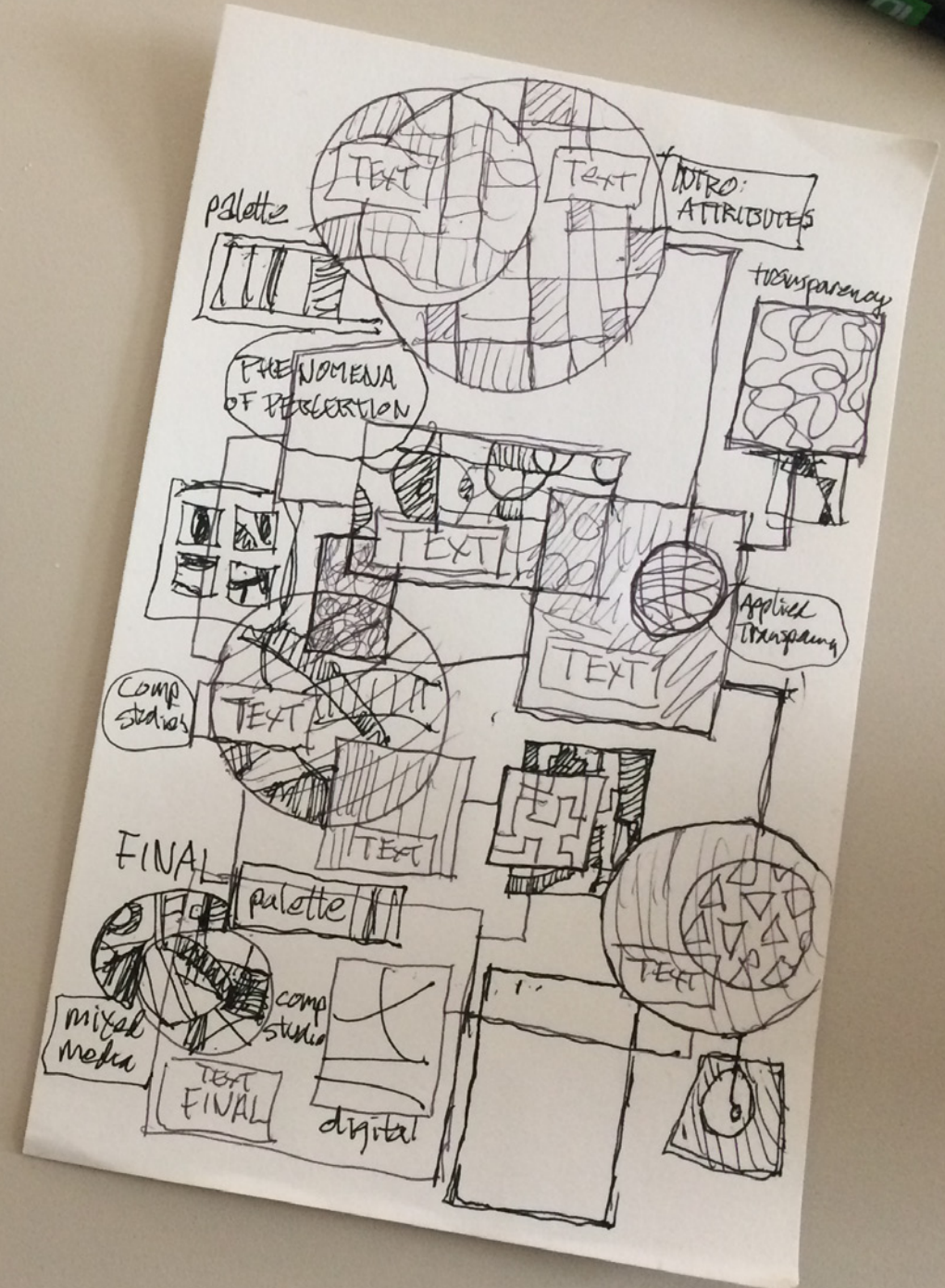
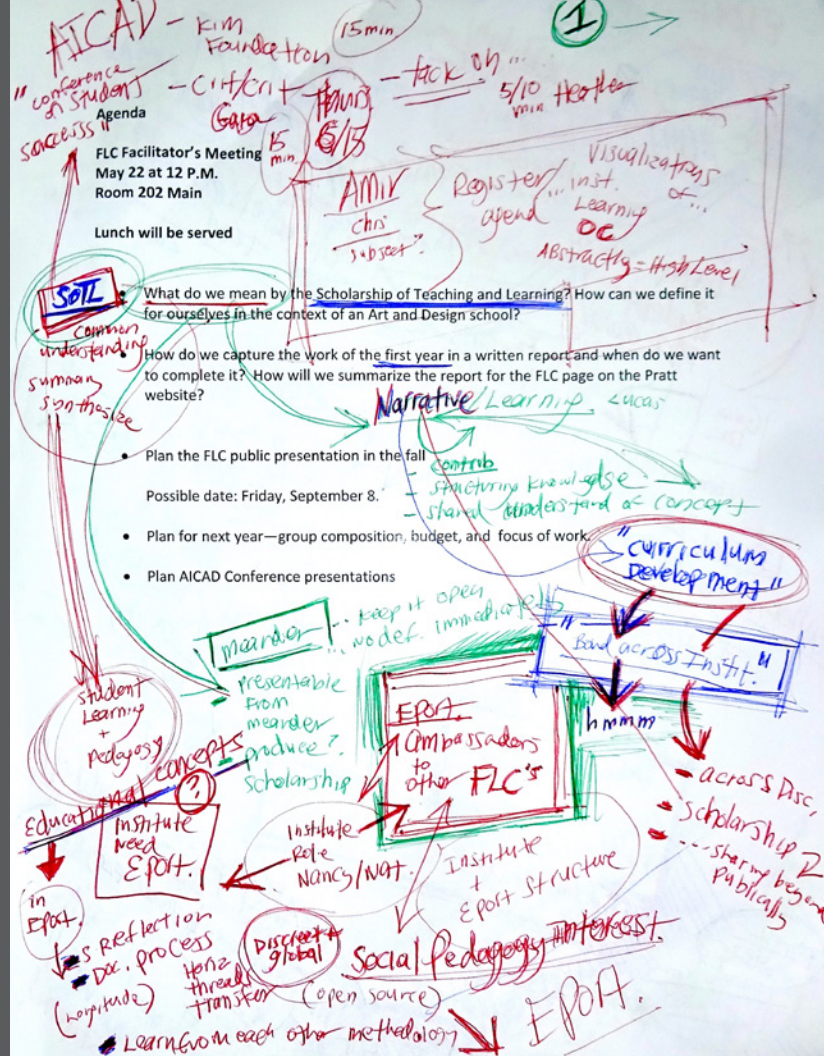
School of Liberal Arts
and Sciences

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

[illegible]

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

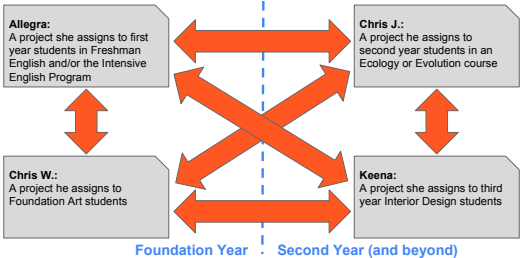
group red

Mapping transfer in projects we teach

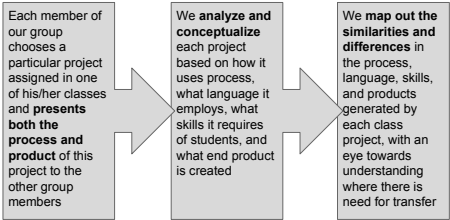
Transfer of Learning FLC

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



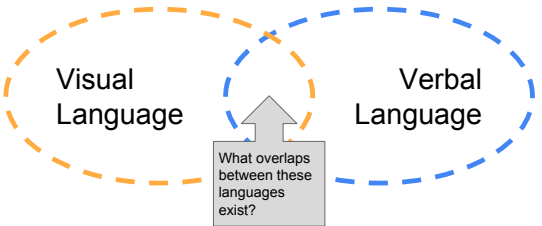
Our process:



Questions to answer as we present our projects:

1. What are the learning objectives of the project? (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

Pratt InstituteFaculty Learning Community (FLC)Fall 2016

Transfer of LearningGroup B

“Scaffolding / Iterative Process”

Faculty Action ResearchQuestions

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 ResearchQuestions

- 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 ResearchQuestions

What do we hope to learn from this process ??

Faculty Action ResearchQuestions

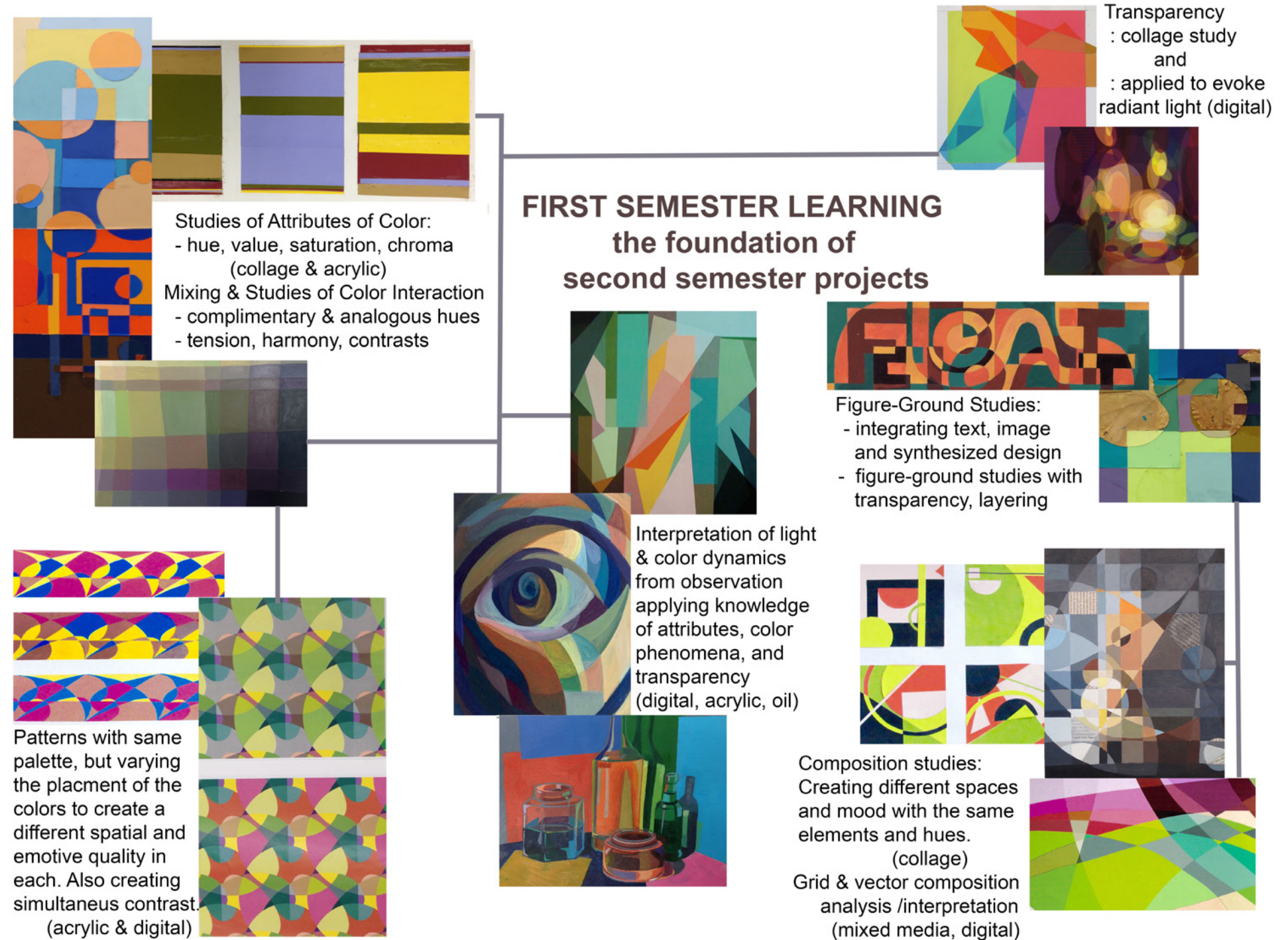
Can what we learn be beneficial to Pratt’s Teaching & Learning Practice ??

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

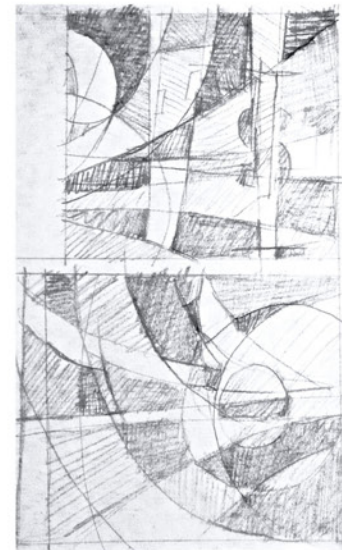
group red
mapping transfer in projects

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

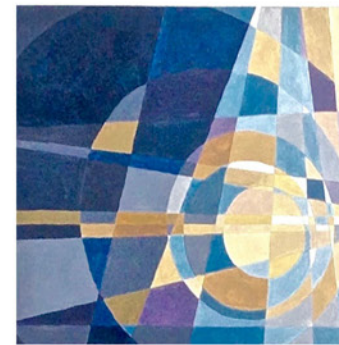
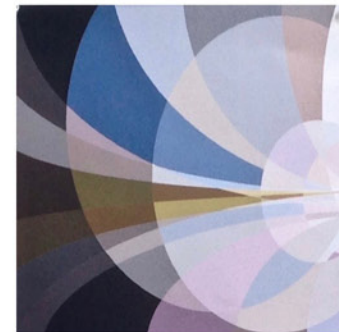
final:
digital print
& wood



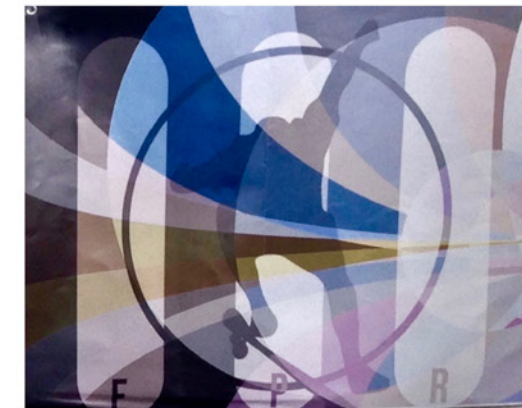
concept sketches



palette
studies
(collage)



iterative color composition studies
digital & acrylic

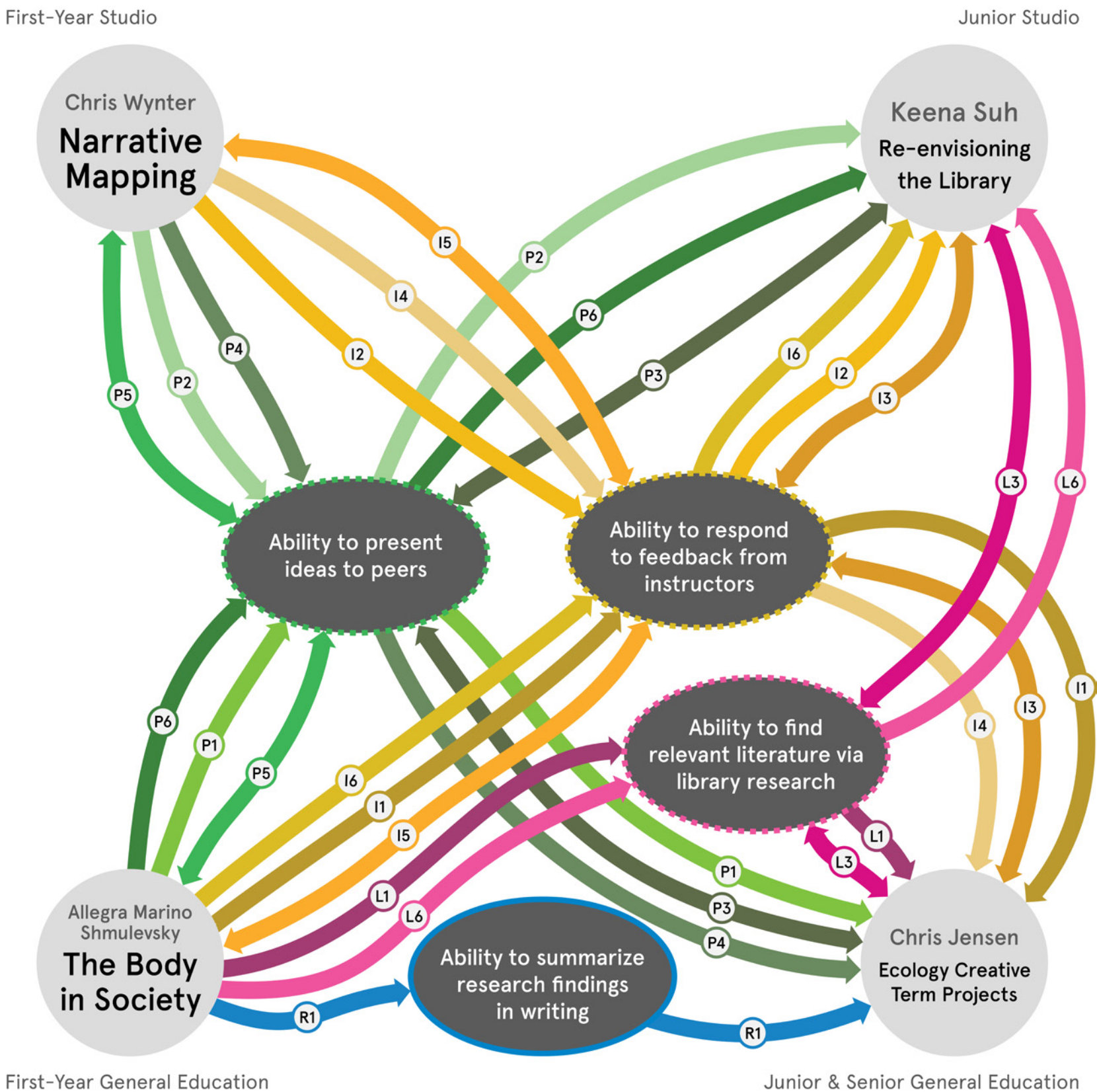
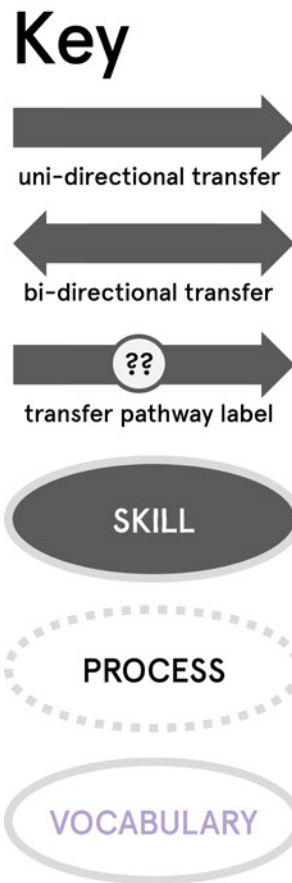


palette, format and
composition revision

who we are
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methods of analysis
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our results

group red
mapping transfer in projects

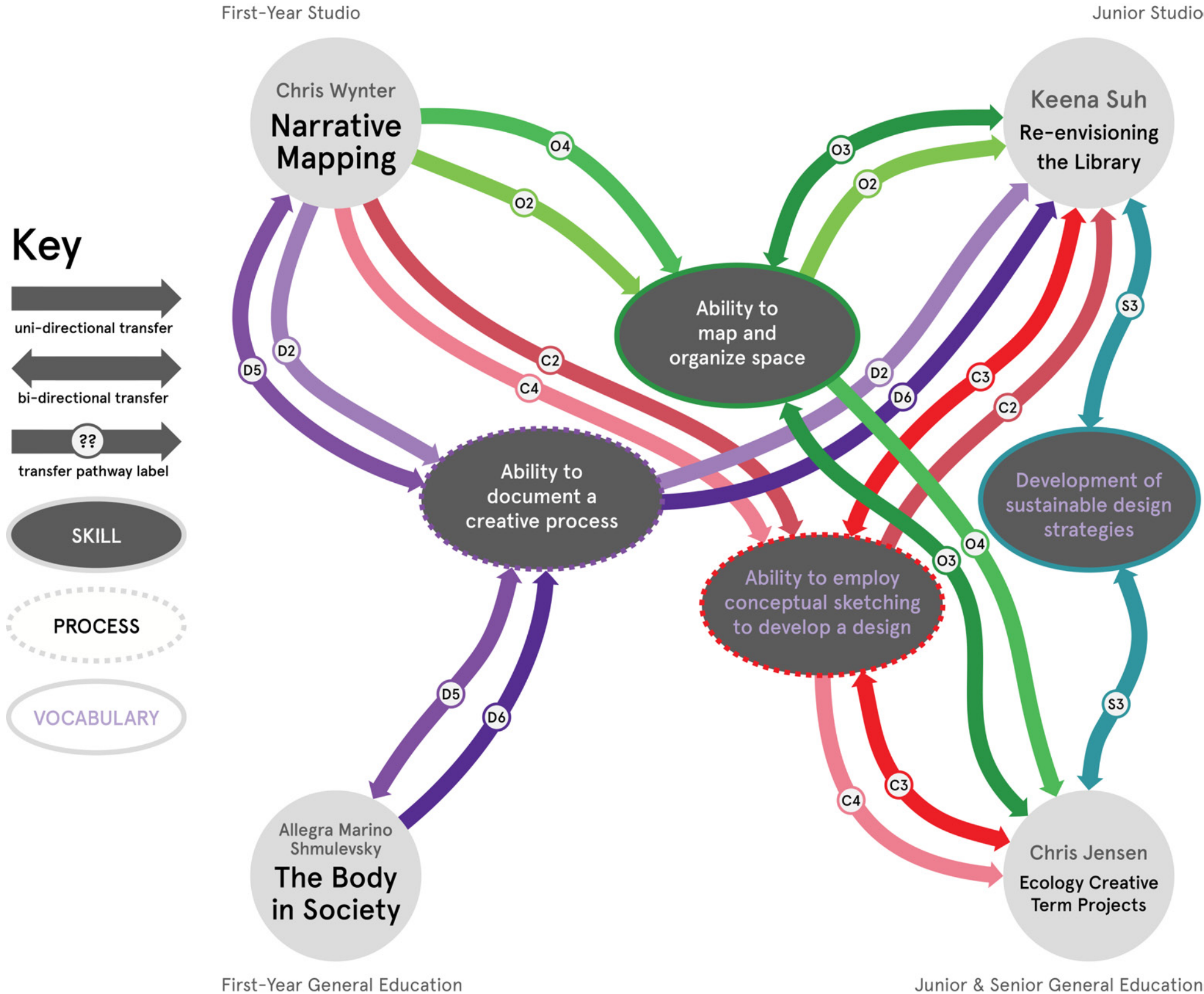
transfer across
disciplines and
grade levels



who we are
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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



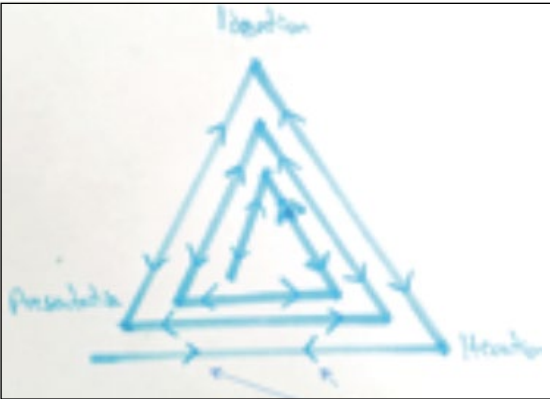
IIP

who we are
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methods of analysis
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our results

group blue
mapping transfer in process

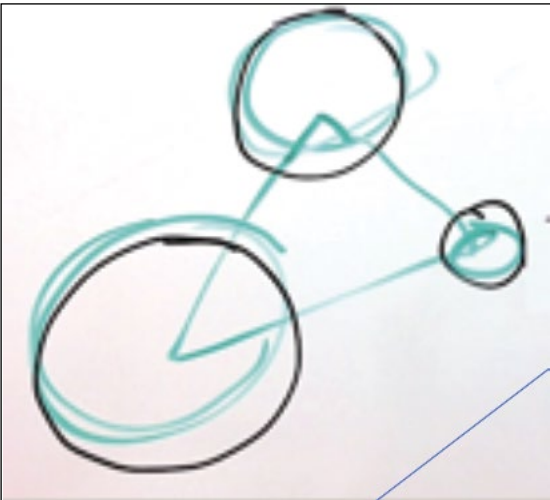
IDEATION

Through brainstorming possibilities



ITERATION

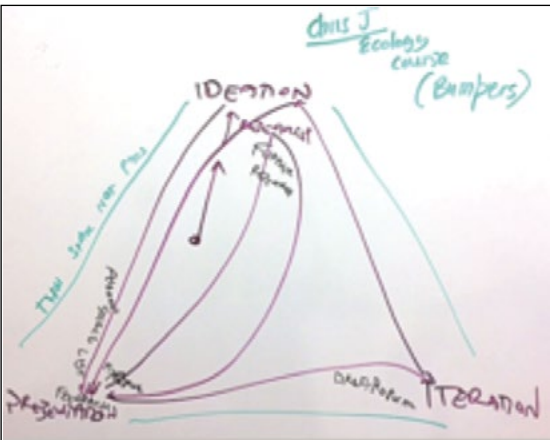
Of drafts and versions



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 reflecting the story. [Download](#)
May include smaller work of art, photo, film, the relevant resources.

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 sometimes all the
At first yes, Page you play?

Assignment 3: Version 1 can be about making something completely new and not fit 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 considered.

Assignment 4: About can be about making something completely new and not fit 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 considered.

Assignment 5: Writing a something or playing hard choices to find a new and interesting way of the words, something to give the viewer attention and make reactions and have the reader want more. In fact, there is a final product of practice and the [download](#) from

Assignment 6: Something completely hard choices to find a new and interesting way of the words, something to give the viewer attention and make reactions and have the reader want more. In the end, it is a simple process and can be considered.

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: DOUGHERTY
 DATE: 2011 WINTER/SPRING

EXTEND OF DESIGN
 DRAW CONCEPT OF
 CONCAVITY STUDY.

IDEATION

WIREFRAME STUDY
 (4) PHOTOGRAPH EACH
 SIDE OF THE WIRECUBE

ITERATION

WIREFRAME STUDY
 (4) PHOTOGRAPH EACH
 SIDE OF THE WIRECUBE

ITERATION

PLASTER STUDY
 (4) PHOTOGRAPH EACH
 SIDE OF THE WIRECUBE

PRESENTATION

PLASTER STUDY
 (4) PHOTOGRAPH EACH
 SIDE OF THE WIRECUBE
 (2) PHOTOGRAPH EACH
 SIDE OF THE WIRECUBE
 (2) PHOTOGRAPH EACH
 SIDE OF THE WIRECUBE
 (2) PHOTOGRAPH EACH
 SIDE OF THE WIRECUBE

PRESENTATION

DRAM BINGS
 (4) PHOTOGRAPH EACH
 SIDE OF THE WIRECUBE
 (2) PHOTOGRAPH EACH
 SIDE OF THE WIRECUBE
 (2) PHOTOGRAPH EACH
 SIDE OF THE WIRECUBE
 (2) PHOTOGRAPH EACH
 SIDE OF THE WIRECUBE

who we are

our focus

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two groups

methods of exploration

methods of analysis

methods of visualization

our results

Visually mapping transfer...

freshman

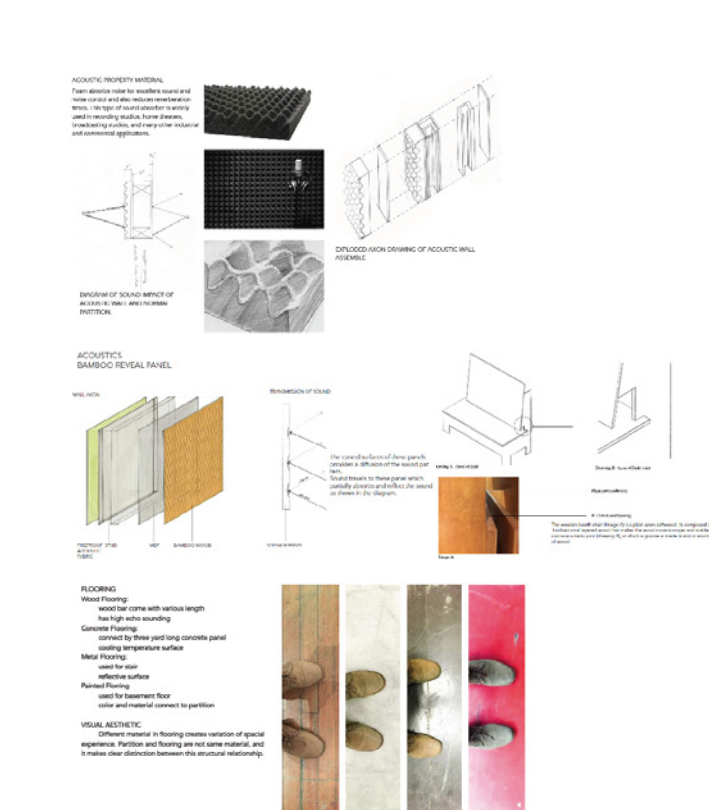
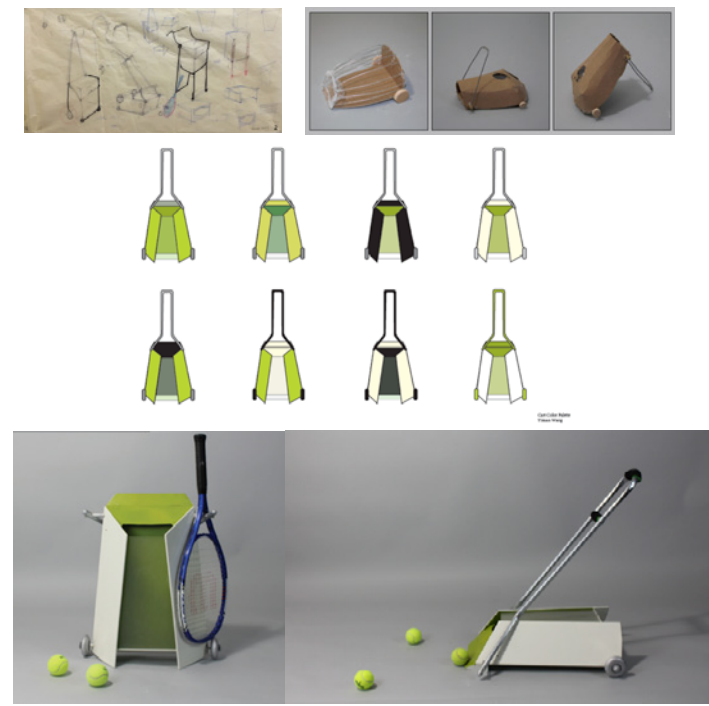


Thesis

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.

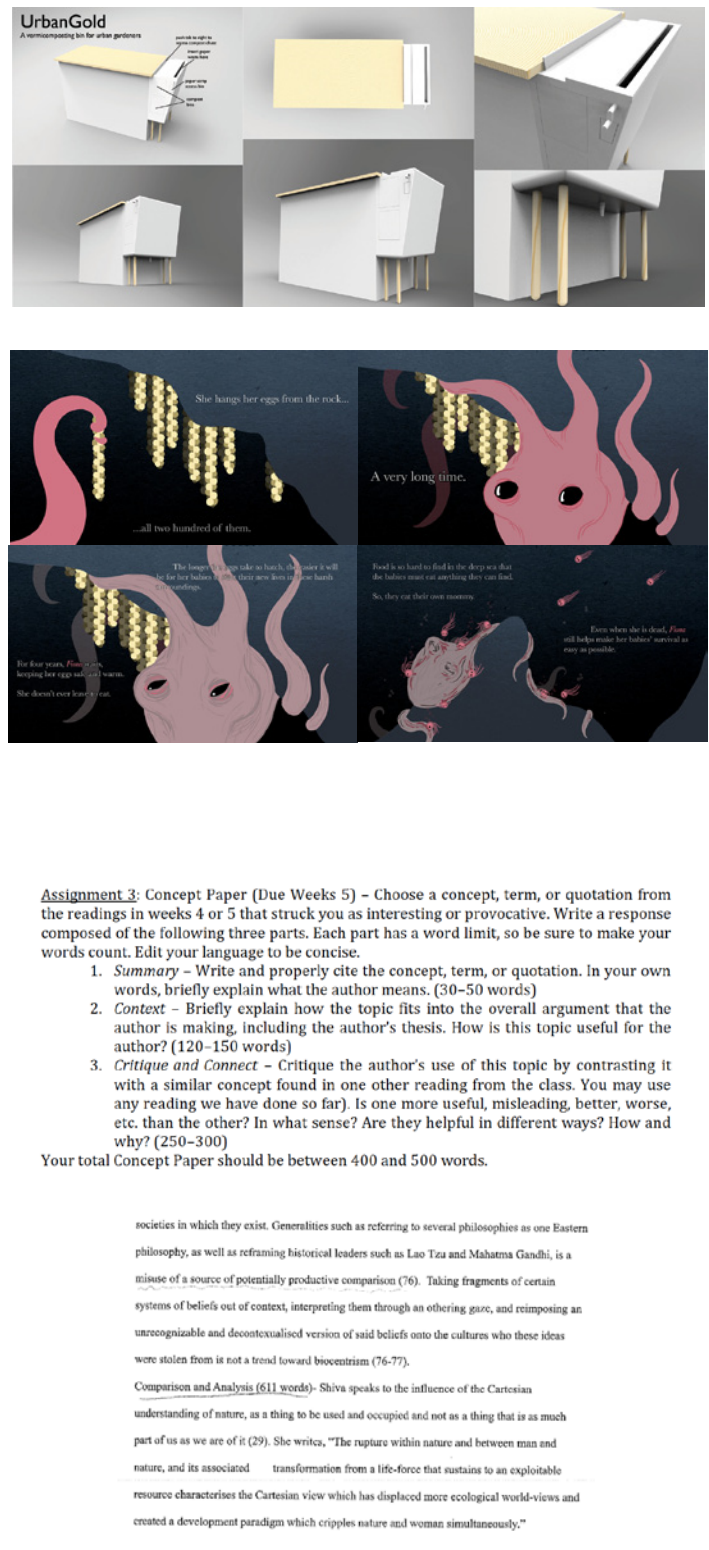
sophomore



junior



senior



english foundation

freshman



Thesis

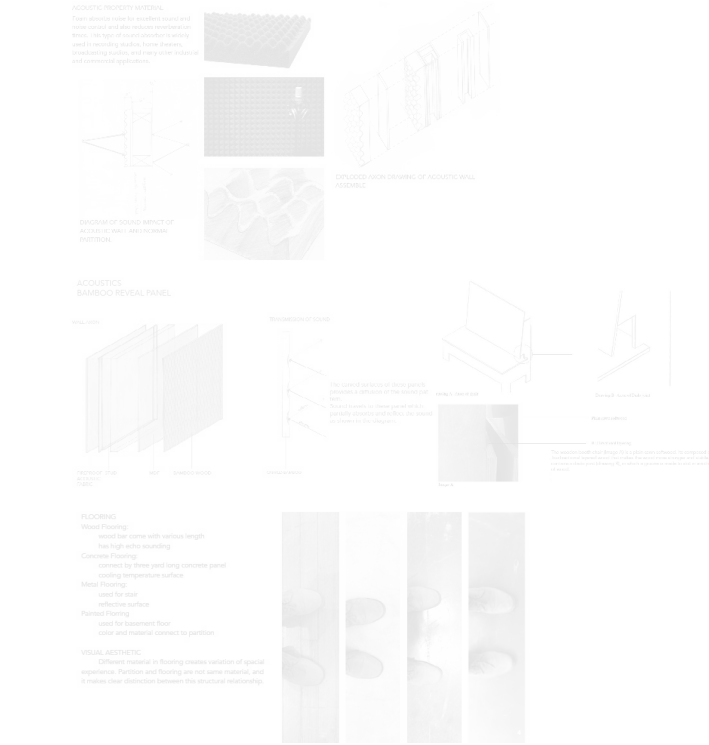
Disability and Evelyn Glennie:

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sophomore

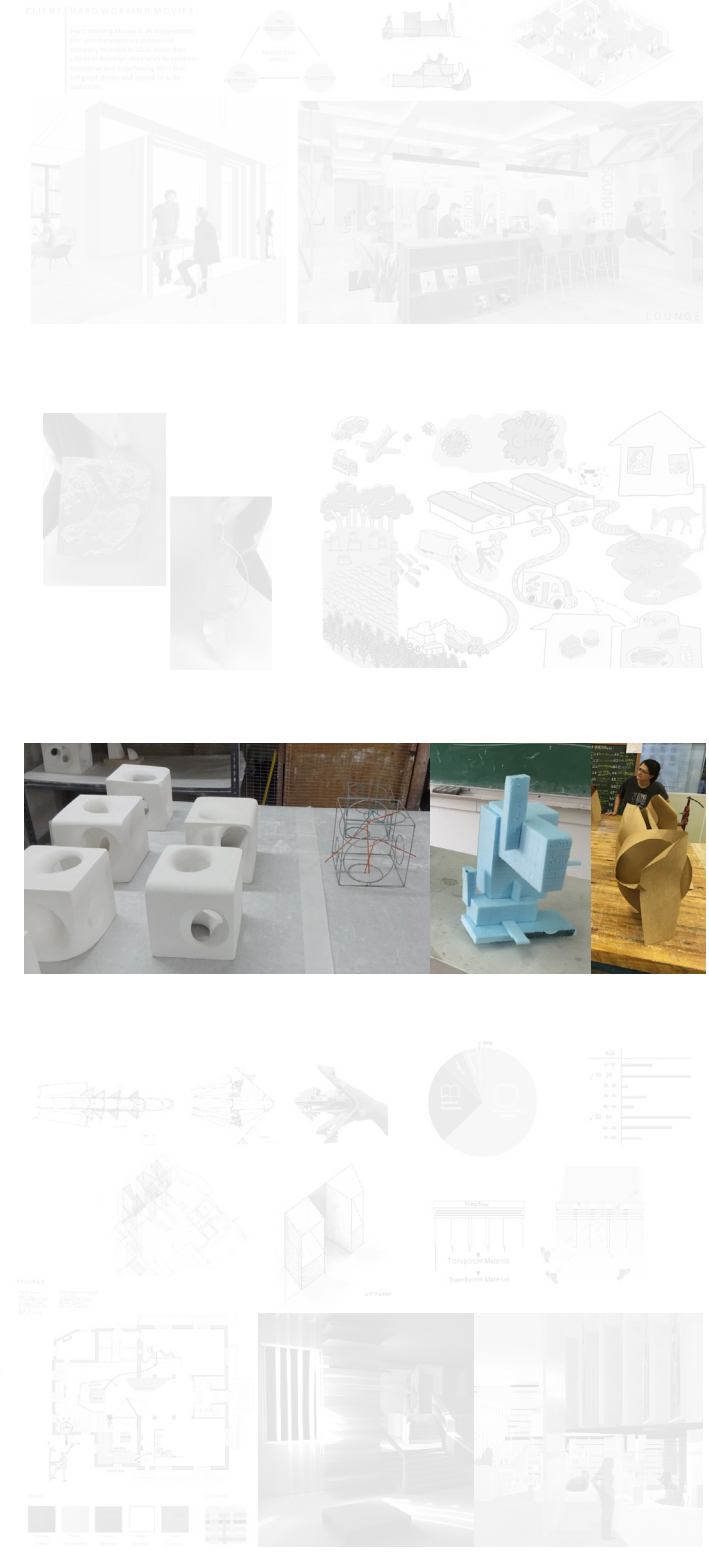


industrial design



interior design

junior



industrial design

interior design

senior



math and science

philosophy

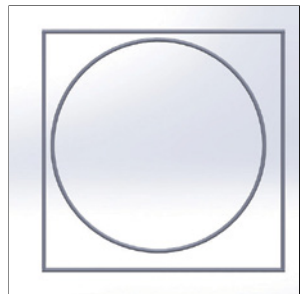
Assignment 3: Concept Paper (Due Weeks 5) – Choose a concept, term, or quotation from the readings in weeks 4 or 5 that struck you as interesting or provocative. Write a response composed of the following three parts. Each part has a word limit, so be sure to make your words count. Edit your language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

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)
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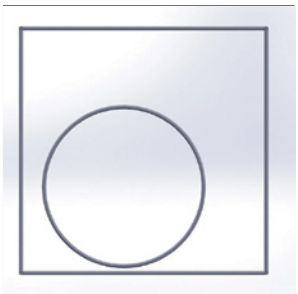
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societies in which they exist. Generalities such as referring to several philosophies as one Eastern philosophy, as well as reframing historical leaders such as Lao Tzu and Mahatma Gandhi, is a misuse of a source of potentially productive comparisons (76). Taking fragments of certain systems of beliefs out of context, interpreting them through an othering gaze, and reimagining 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).

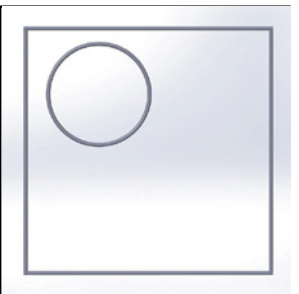
Comparison and Analysis (611 words)- Shiva speaks to the influence of the Cartesian understanding of nature, as a thing to be used and occupied and not as a thing that is as much part of us as we are of it (29). She writes, "The rupture within nature and between man and nature, and its associated transformation 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."



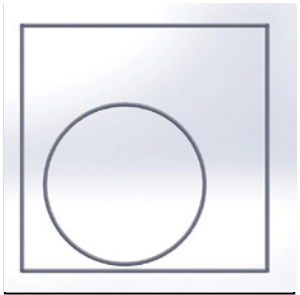
SIDE



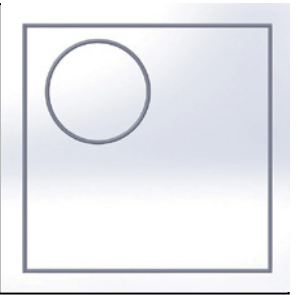
SIDE



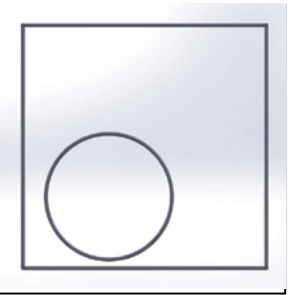
SIDE



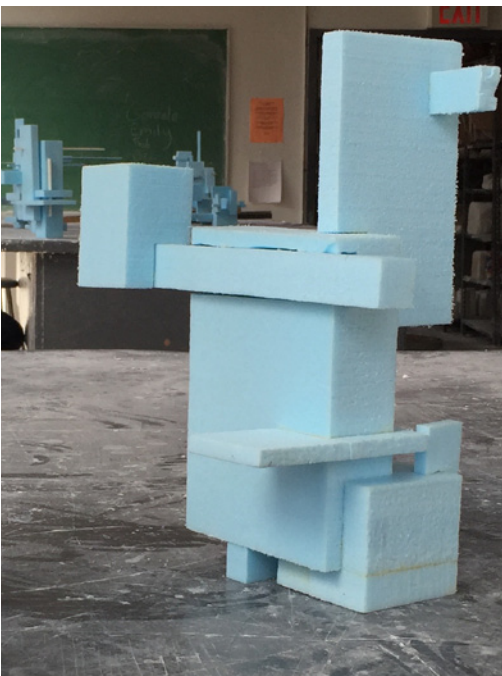
SIDE



SIDE



SIDE



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

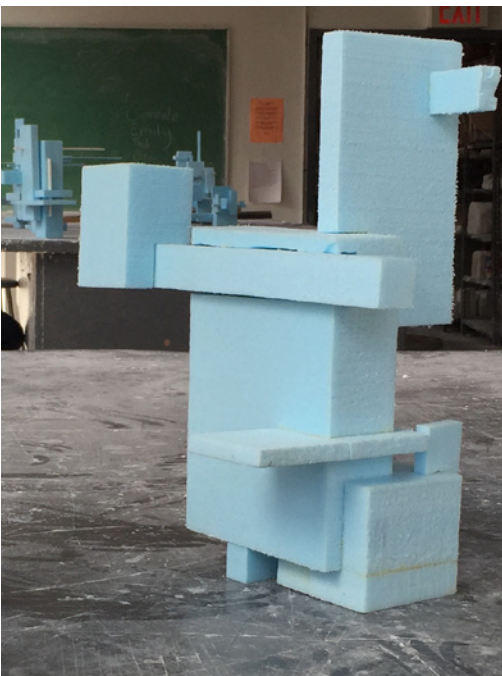
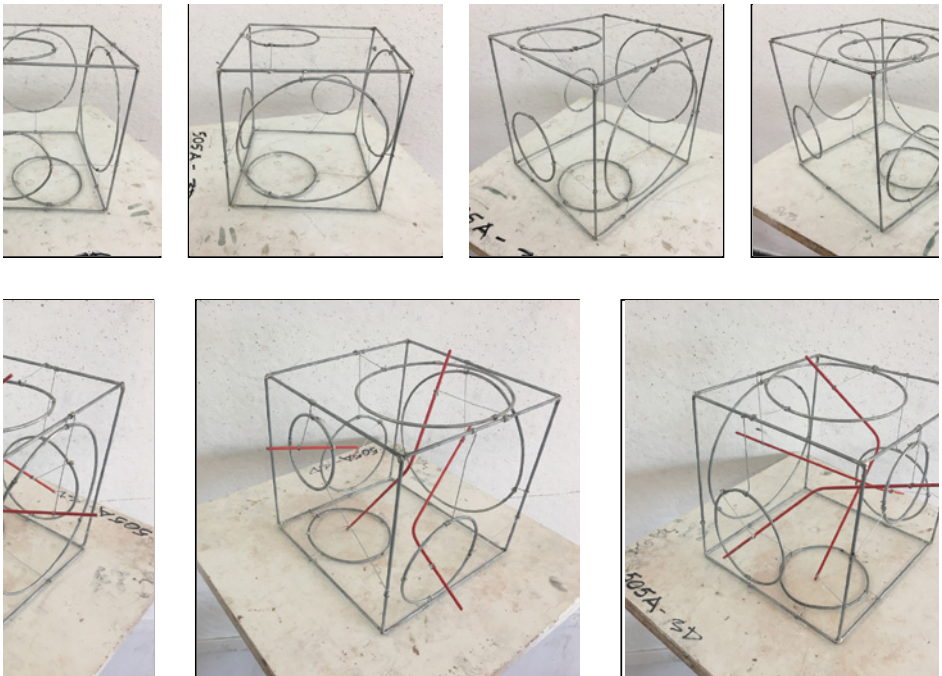
Foundation



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



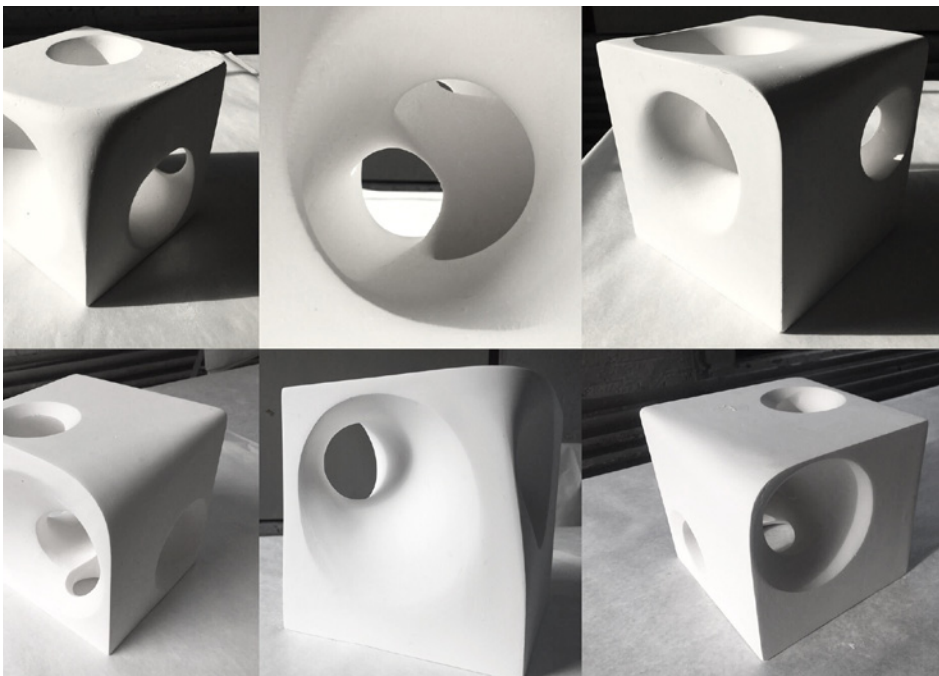
Visualization / Representation

- line variation and logic
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- materiality



- composition
- space-light-shadow
- negative space
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Industrial Design (junior year)



Design III

- composition
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- size contrast
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Foundation



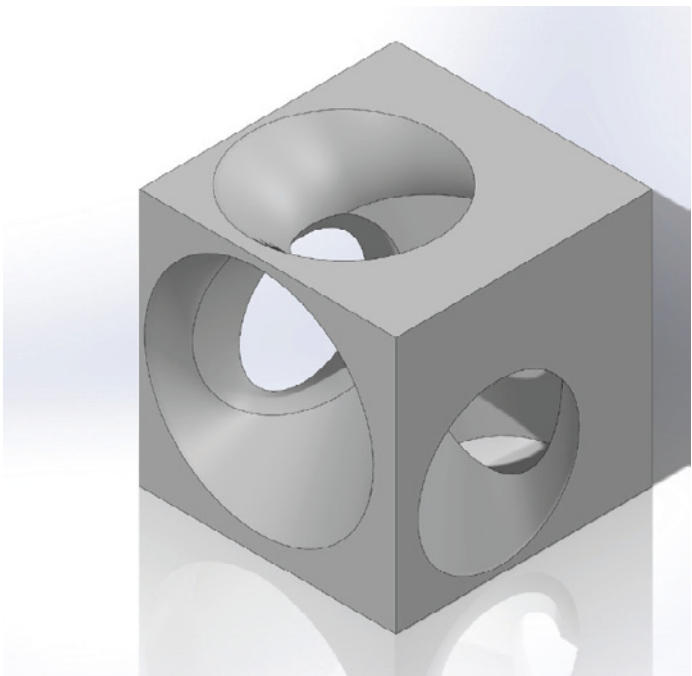
Visualization / Representation

- 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)

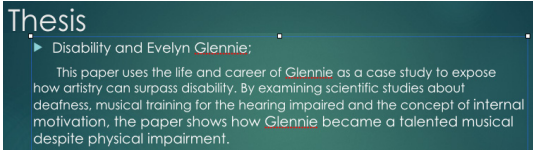


Design III

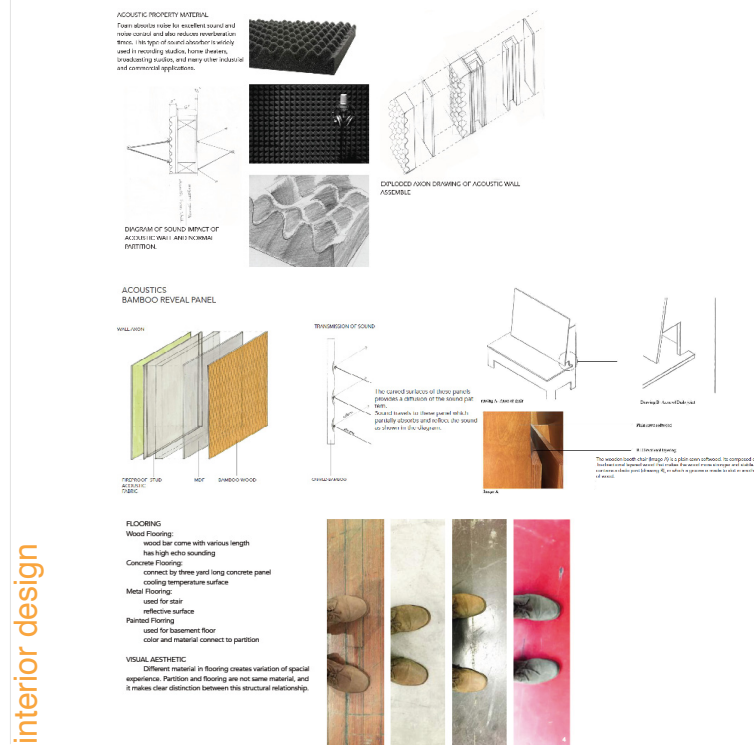
- composition
- line variation and logic
- size contrast
- overlapping layers of elements in space
- space-light-shadow
- contours
- negative space
- materiality
- frame, edges, surface, space



english foundation



sophomore

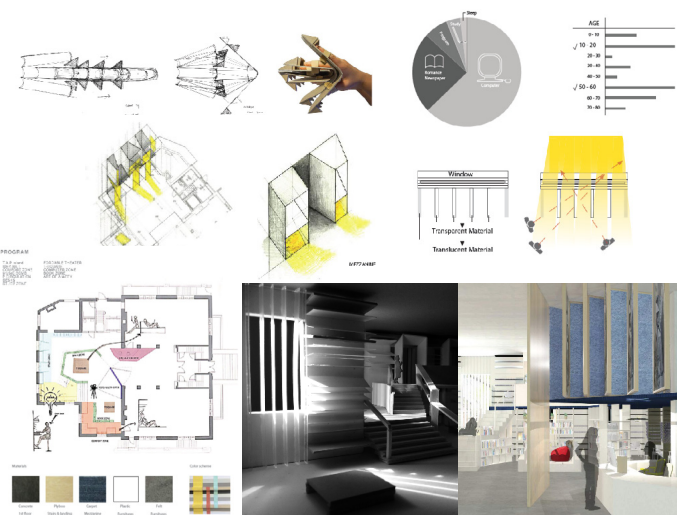


interior design

junior



interior design



interior design

senior

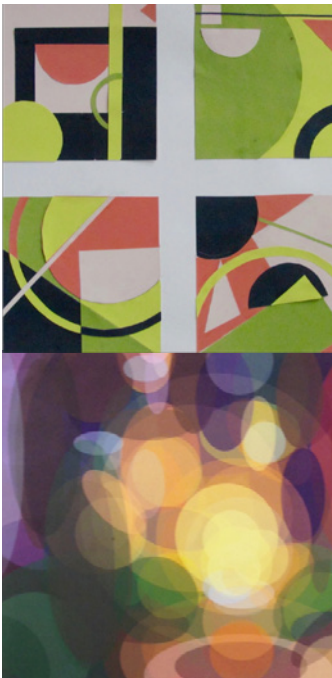


Visualization / Representation

- composition
- transparencies
- materiality
- spatial mapping
- analysis

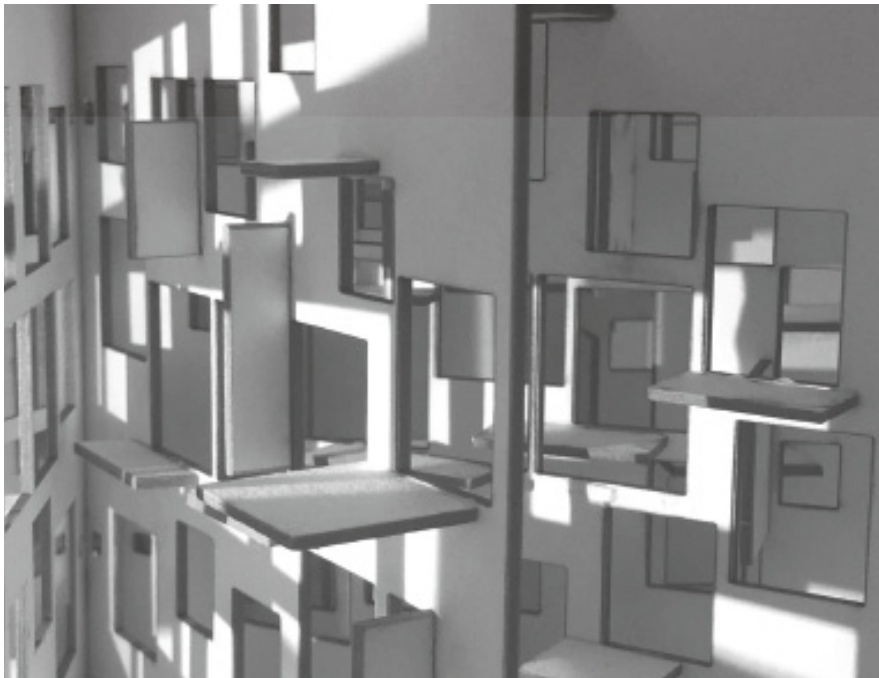


- composition
- interaction of light and color
- materiality
- narrative mapping
- spatial mapping
- site-specificity



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

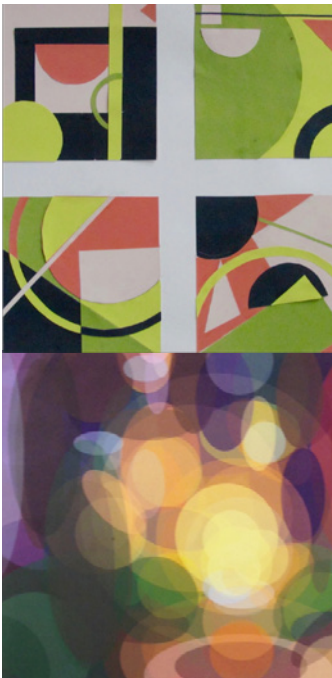


Visualization / Representation

- composition
- transparencies
- materiality
- spatial mapping
- analysis

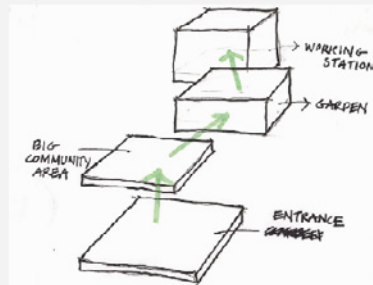
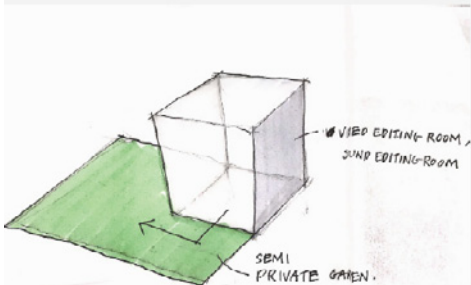
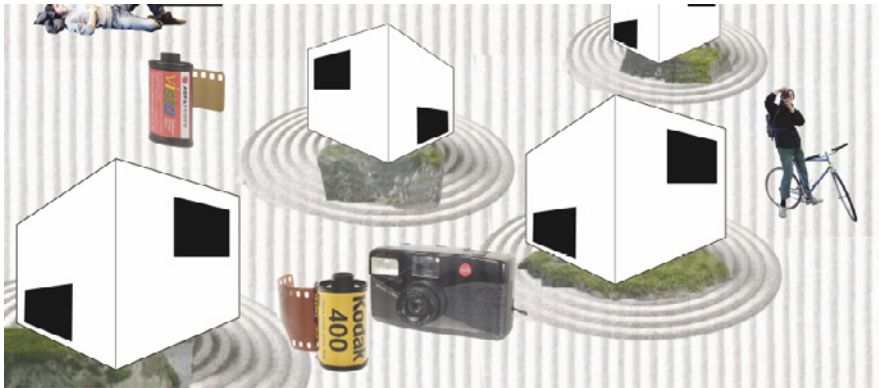


- composition
- interaction of light and color
- materiality
- narrative mapping
- spatial mapping
- site-specificity



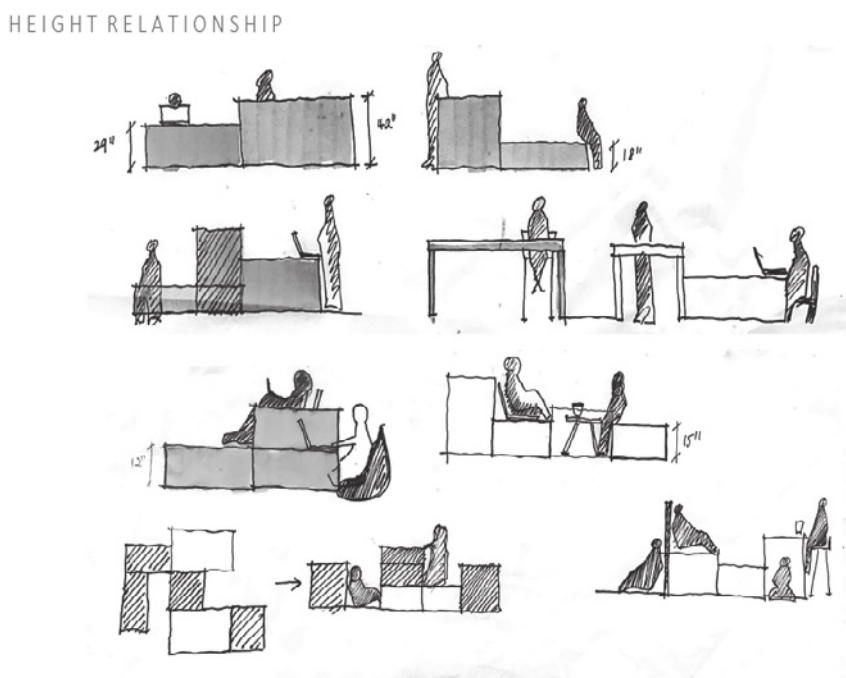
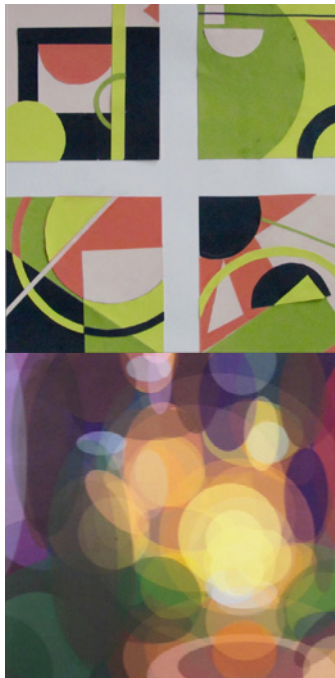
Light, Color, and Design

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

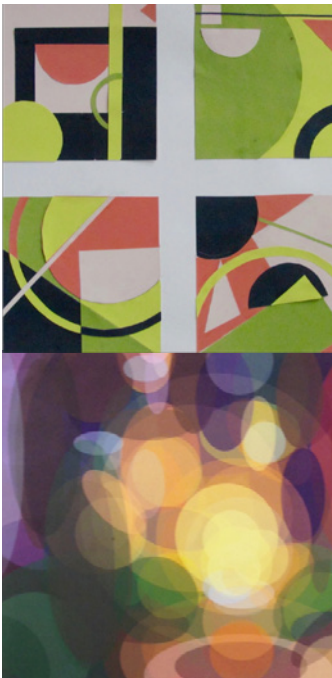


Visualization / Representation

- 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

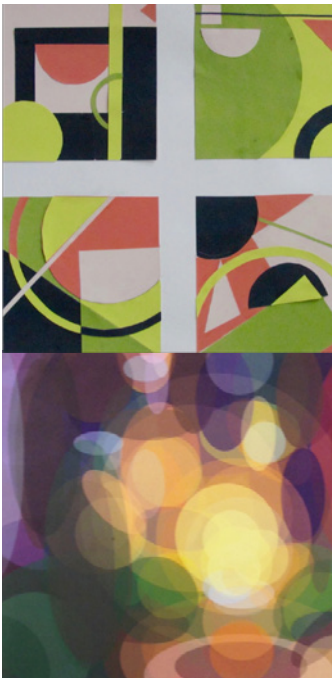


Visualization / Representation

- composition
- transparencies
- materiality
- spatial mapping
- analysis

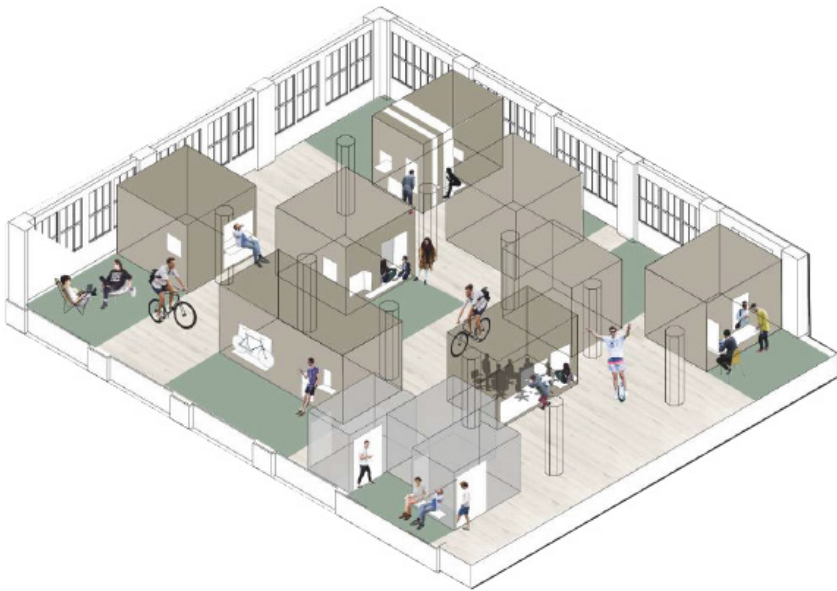


- composition
- interaction of light and color
- materiality
- narrative mapping
- spatial mapping
- site-specificity



Light, Color, and Design

- composition
- transparencies
- interaction of color and light
- materiality
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Design IV

- composition
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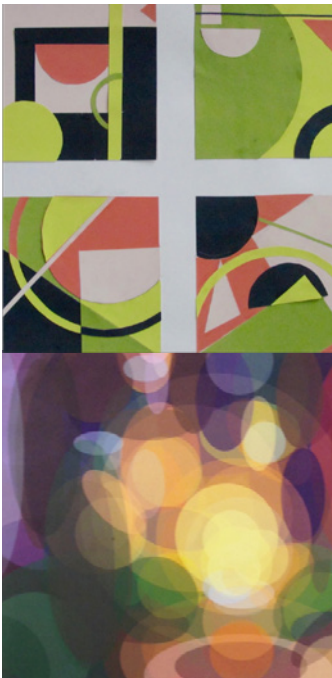


Visualization / Representation

- composition
- transparencies
- materiality
- spatial mapping
- analysis



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



Light, Color, and Design

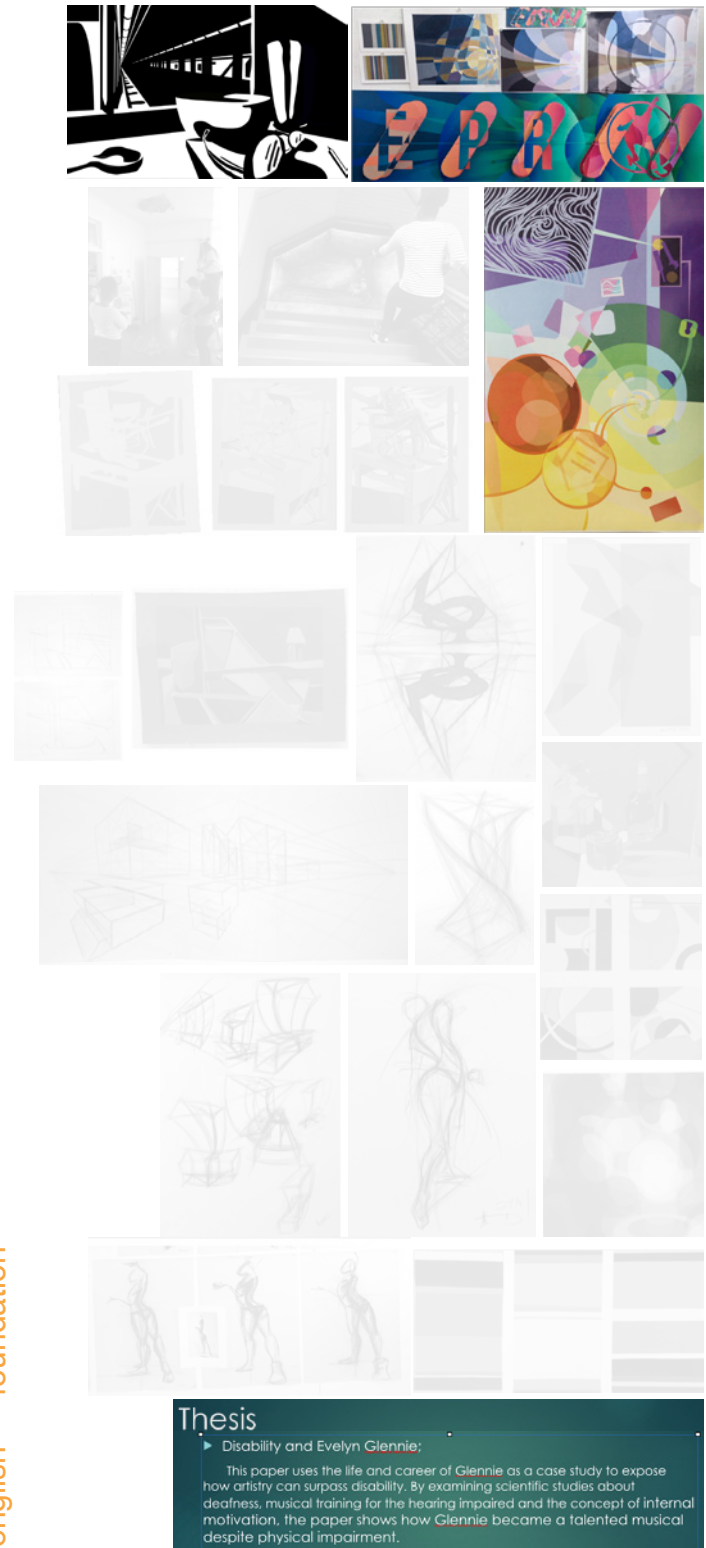
- composition
- transparencies
- interaction of color and light
- materiality
- narrative mapping
- spatial mapping



Design IV

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

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.

sophomore



Thesis

Disability and Evelyn Glennie:

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junior

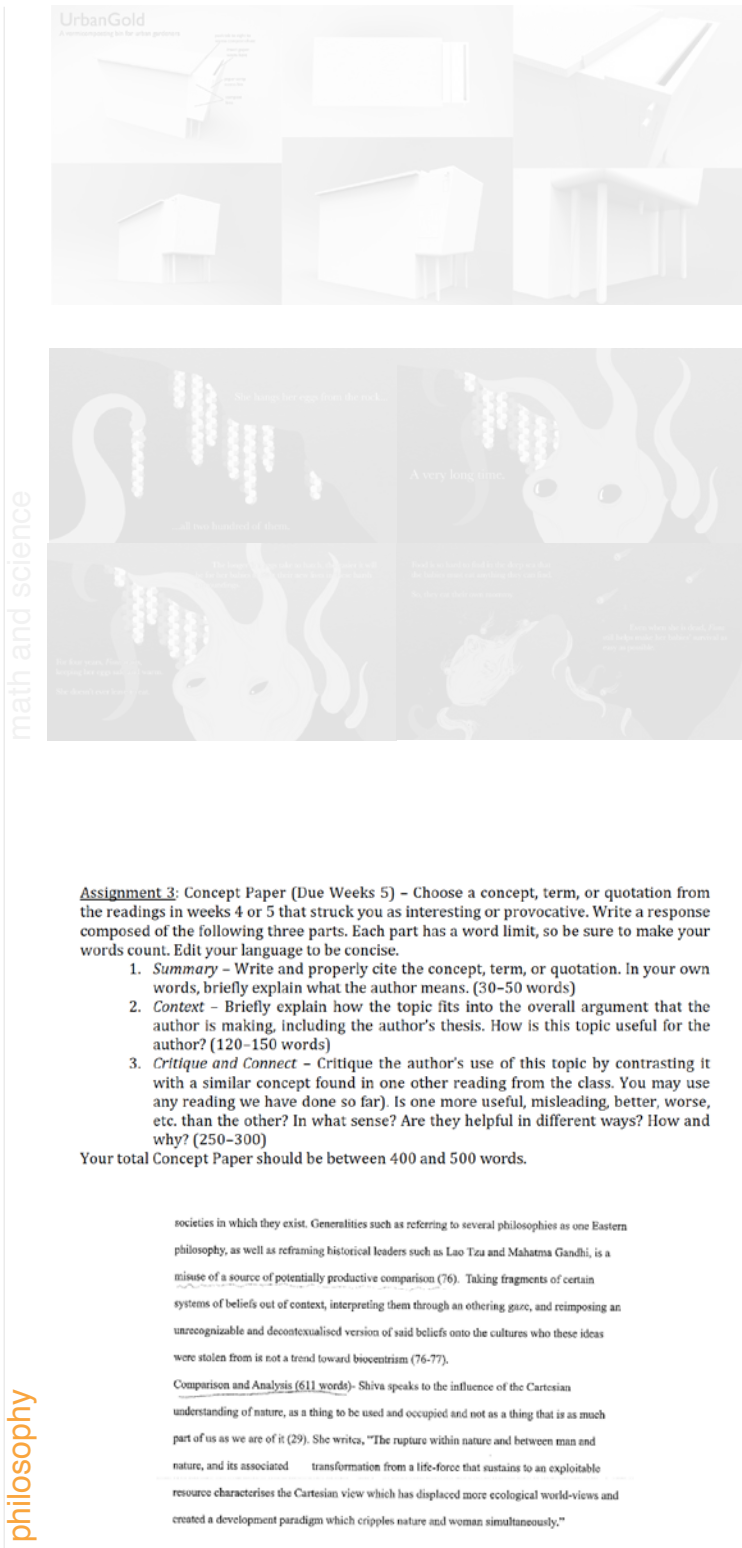


Thesis

Disability and Evelyn Glennie:

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senior



Thesis

Disability and Evelyn Glennie:

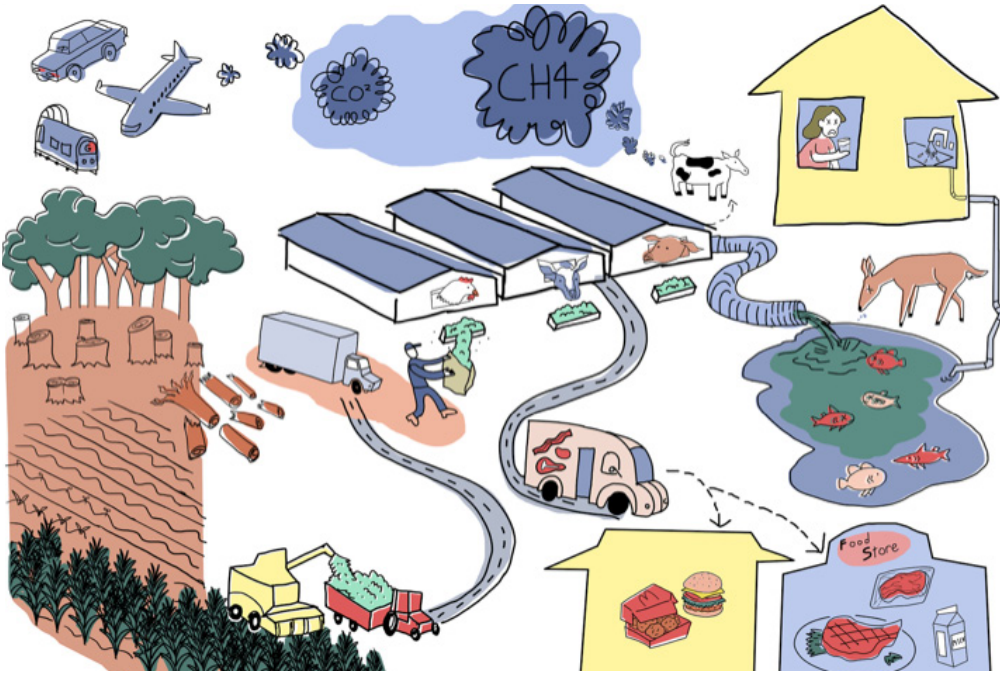
This paper uses the life and career of Glennie as a case study to expose how artistry can surpass disability. By examining scientific studies about deafness, musical training for the hearing impaired and the concept of internal motivation, the paper shows how Glennie became a talented musical despite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



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.



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.”

Visualization / Representation

English

narrative mapping
color, composition, transparencies

research
comparative analysis
structuring argument
body and society

Ecology

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

Making/Faking Nature

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

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