TEACHING AND LEARNING AT PRATT
FACULTY LEARNING COMMUNITIES (FLCs)

“...develop empathy among members; operate by consensus, not majority; develop their own culture, openness, and trust; engage complex problems; energize and empower participants, have the potential of transforming institutions into learning organizations; and are holistic in approach.” (Cox, 2001)
SCHOLARSHIP OF TEACHING AND LEARNING

“...the kinds of inquiry and investigation that faculty are most likely to undertake when they examine and document teaching and learning in their classrooms in order to improve their practice and make it available to their peers.” (Huber & Hutchings, 2005)
40 FACULTY IN 5 CROSS-DISCIPLINARY FLCs

- Crit the Crit
- Learning in the First Year
- Transfer of Learning
- E-Portfolios
- Narrative and Student Socio-Cognitive Development
DISCIPLINES

Interior Design
Industrial Design
Graphic Design
Architecture
Fine Arts
Foundation
Art History
Humanities
Social Sciences
Science
While Pratt Institute is relatively small, the faculty experience is generally one of disciplinary siloes.

MEETING THE CHALLENGE

Envisioning teaching and learning integration as an alternative to siloes and “disintegrative forces” (Boose & Hutchings).
Faculty have few opportunities to discover commonalities in their pedagogical practices across disciplines and to learn from each other.

Mapping shared “mental models” (Kezar, 2014) across disciplines through: common, cross-disciplinary taxonomies, lexicons and visual tools for studio/classroom based observation and research.
Emergent Themes Year I

- Mapping shared "mental models" (Kezar) across disciplines through: common, cross-disciplinary taxonomies, lexicons and visual tools for studio/classroom based observation and research.

A lot of the work the FLCs have done was to create foundational understandings of some of the webbing that ties teaching and learning at Pratt together. I have a broader understanding of the nexuses and how my work plays into that understanding.

- Envisioning teaching and learning integration as an alternative to siloes and "disintegrative forces" (Boose & Hutchings).

- As a long-time part timer...I still lack an overview of how the disciplines communicate and work together to create the best curriculum for students and approaches to teaching and activities that are truly integrated.

- Top down support for grassroots leadership for change

I understand the need for both a ground-up faculty base of engaged faculty and a focused institutional infrastructure for change to happen successfully.

A TLC Start Up: Concentric Circles of Grasroots Faculty Leaders

Heather Lewis | Pratt Institute
Professor, Art, and Design Education & Director, Assessment for Learning

Project

- **Participants:** 40 faculty scholars in five, cross-disciplinary faculty learning communities (FLCs).
- **Scholarship of Teaching and Learning:** Learning in the first year, the transfer of learning, learning in the critique context, learning through narrative, and student self-assessment.

Context

- The first year of an institute-wide approach to assessment for learning through faculty scholarship of teaching and learning.
- While Pratt Institute is relatively small, the faculty experience is one of disciplinary siloes.

Materials and Methods

- Project reports based on studio/classroom research, group discussions, conference presentations and post-conference reflections.
- Surveys, action research, grounded-theory.

Implementation Year II

- Assess Year I thorough focus groups and collaborative first year report. Make mid-course revisions for Year II.
- Use the common tools developed in Year I to examine student experience of critique, transfer of learning, self-assessment, and learning through narrative.
- Share results publicly and expand the reach of the FLCs through campus events, communications, and institutional policies.

Mapping the Critique

Mapping the Transfer of Learning

Mapping transfer in process.
Transfer across disciplines and grade levels.
YEAR II

Use the common tools and typologies developed in Year I to examine how cross-cutting themes such as Transfer and Critique are implemented in diverse contexts.

Share research with the broader public, including the Pratt community.
Submit articles for publication

Initiate and guide a planning process to launch a new round of transdisciplinary SoTL research through Faculty Learning Communities.

But…….
UNINTENDED CONSEQUENCE 1: Transdisciplinarity

The multi-disciplinary nature of the FLCs and the themes were intentionally established in Year I.

But, the transdisciplinary approach to the themes evolved over time from the shared conversations and learning cultures of the FLCs.
UNINTENDED CONSEQUENCE II: Student Learning

We thought we would focus on student learning in the first year of the research.

We then realized that we needed to identify and examine learning opportunities before we focused on the learning gaps.
The research methodologies were not pre-determined but social science assumptions prevailed, even within arts and humanities fields.

Visual research methods developed organically as an integral part of the transdisciplinary research process.
UNINTENDED CONSEQUENCE IV: Inclusive Learning Cultures

Although the FLCs were meant to generate a sense of trust and community, how we build inclusive learning cultures for SoTL was not an intentional research focus.

Yet, in Year II the FLCs’ inclusive learning cultures were as vital to the research process as the thematic focus and evolving research methodologies.
UNINTENDED CONSEQUENCE V: Institutional Support

Starting with a grassroots but high-profile SoTL initiative does not guarantee sustainability.

It might have contributed to administrative reservations about whether the time and resources it requires can be used for larger scale, but less costly faculty development.
UNINTENDED CONSEQUENCE VI: SoTL Leadership

Although we provided development and support for two FLC facilitators in each group, we did not anticipate they would become SoTL leaders institutionally.
Next Steps: Research on Inclusive Learning Cultures

Culture is constructed and maintained by people, continuously. Culture is always in the making. It influences the members as they influence the culture. These entangled processes make it less interesting to talk about what is a culture and more interesting to focus on how it is constructed....After a change process meaning is constructed in different ways.

Torgny Roxa 2018 ISSOTL Closing Plenary Speaker
Workshop: ISSOTL 2018
International Society for the Scholarship of Teaching & Learning
“Toward a Learning Culture”
Bergen, Norway

**General Education**

**First Year**
- Allegra Marino Shmulevsky
  - Intensive English Program

**Beyond the First Year**
- Chris Jensen
  - Math & Science

**Studio Education**

**Foundation**
- Chris Wynter
- Brian Brooks

**Intensive English Program**
- Keena Suh

**Math & Science**
- Eric Godoy
  - Philosophy
  - (FLC Emeritus Illinois State University - Bloomington-Normal)

**Industrial Design**
- Scott Vandervoort
  - (FLC Emeritus Bali)
What is *Transfer of Learning*?

The application of what has been learned in one context to new contexts.
Year 1 Process: Cross-Disciplinary Comparisons

DISCIPLINARY DIFFERENCES
Establishing mutual understanding of how each of our disciplines are taught at Pratt

COMMON APPROACHES
Coming to a common understanding of what “transfer of learning” means

POTENTIAL TRANSFER
Conceiving of a research approach to studying the potential for transfer in the Pratt art & design education
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POTENTIAL TRANSFER
Conceiving of a research approach to studying the potential for transfer in Pratt’s art & design education
Year 1 Process: Mapping Transfer Connections

Discovering potential pathways of transfer between our course assignments.
Year 1 Process: Process as Transferable

Exploring the potential for transfer of process
Year 1 Process: Process as Transferable

The IIP framework allows for the comparison of different project processes:
Year 2 Process: Transfer Sessions

**General Education**
- Humanities & Media Studies (4)
- History of Art & Design (3)
- Intensive English Program (1)

**Studio Education**
- **Foundation:**
  - Visualization & Representation (3)
  - Light Color & Design (3)
  - Time & Movement (3)
  - Studio Language (2)
- Fine Arts (1)
- Industrial Design (1)
- Art & Design Education (2)
- Communications Design (2)
- Interior Design (2)

**First Year**
- Math & Science (3)
- Social Science & Cultural Studies (2)
- Humanities & Media Studies (1)

**Beyond the First Year**
- Humanities & Media Studies (1)
- Fine Arts (1)
- Industrial Design (1)
- Art & Design Education (2)
- Communications Design (2)
- Interior Design (2)

33 participants
Year 2 Process: Transfer Sessions

Goals of the *Transfer Sessions*:

- Expand how faculty contextualize their teaching within the broader Pratt education
- Broaden each faculty participant’s perspective on their teaching by introducing the “transfer lens”
- Learn more about what transfer of learning means across the broader Pratt undergraduate (Art & Design) curriculum
- Build a community of Pratt faculty who are interested in fostering better transfer of learning
### Year 2 Products: Outreach and Data

**Professional development and faculty outreach**

- 10 sessions
- 33 faculty participants
- 11 different departments
- 166 elements of learning transferred in
- 249 elements of learning transferred out

### Data on the nature of transfer of learning at Pratt

(From each participant)

- **Transfer In List**
- **Project Guidelines**
- **Transfer Out List**

[Sample student work]
**Humanities and Media Studies** Literary and Critical Studies course

Students are able to unify and develop body paragraphs in support of a working thesis and an overall argument.

Students can identify and work with these formal elements of literature: plot, structure, character, setting, theme, speaker and voice, tone, imagery, diction, figurative language, rhythm, and sound, dialogue, considerations pertinent to translation, genre expectations particular to tragedy.

Students are able to offer useful editorial support to their classmates.

Students will be able to use writing as a tool for thinking.

Students will be able to use writing in a way that clearly conveys their thoughts to others.

Students will be able to understand the critical/theoretical as a longstanding and continuing conversation that can include them.

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**Communication Design** Research, Analysis & Process course

An appreciation of the crucial role of research in the design process.

The ability to iterate as part of the design process.

The ability to create prototypes as part of the design process.

The ability to accept and address feedback.

The ability to be critical about their own work.

The ability to be flexible throughout the design process.

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**Foundation** Time & Movement course

How to conceptualize a design project (how to link idea and visuals).

How to execute a design project (process and revisions/refinement).

Basic frame animation execution and principles (12 principles of animation).

A better critique vocabulary, and a more thoughtful approach to critique.

A solid understanding of what Pratt expects in terms of workload, attendance, deadlines and quality.

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**Art & Design Education** Foundation in Art & Design Education course

Introductory knowledge of their studio core at the post-secondary level.

Introductory knowledge of how to plan a learning experience for a group of students (design guiding questions, structure timing, assemble necessary materials).

How to organize studio core content—artists, tools, materials, concepts, language—in preparation for teaching others.

How to plan an art making activity and lead participants through it.

How to develop instructional materials to support participants’ learning.

Understanding of issues that teachers may encounter in instructing others in their studio core.
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**Foundation Time & Movement course**

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**Art & Design Education** 

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<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Art &amp; Design Education</th>
<th>Foundation in Art &amp; Design Education course</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introductory knowledge of their studio core at the post-secondary level. <strong>FORM ANALYSIS</strong></td>
<td></td>
</tr>
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</tbody>
</table>
**Ability to visually analyze historical works**

**Ability to analyze visual form in relation to meaning & cultural context**

**Ability to design a work using spatial analysis**
Our Expanding Community… and Next Steps

Transfer FLC

Narrative account of the project

External Publications

Formal analysis driven by Research Questions

Transfer to ???

Center for Teaching & Learning
Transfer FLC Research Questions

Within our existing curriculum, what’s the potential for student transfer of…

- The ability to **plan a process of project development**?
- The ability to **give and respond to feedback/critique**?
- The ability to **self-assess** and **self-reflect**?
- The ability to **deconstruct existing work** and plan/conceptualize a work by playing with constituent design elements?
- The ability to **translate between visual and written languages**?
- The ability to **perform the research necessary to inform a project**?
The Transfer Sessions Project Database

Creating a searchable, sortable means of analyzing all of the qualitative data that we have collected via these sessions

- Descriptive Data
- Transfer In List
- Transfer Out List

Samples

Project Guidelines

Sample student work
Group Exercise: Step 1 of 3

- Complete the form distributed to you by one of our FLC members by considering which “elements of learning” transfer IN or OUT of your courses.

- Let us know if you have any questions as you complete the form!

---

**Transfer of Learning FLC Workshop**

**International Society of Teaching & Learning (ISSOTL) 2018 - “Toward a Learning Culture” - Bergen, Norway**

*Pratt*

Name: ___________________________  Academic Department: ___________________________

Check the box(es) that best describe your teaching:  
- Studio  
- General Education  
- Other  

Instructions: Consider whether each of the following “elements of learning” transfers IN or OUT of one of your classes. Check all IN and OUT boxes that apply to your teaching.

<table>
<thead>
<tr>
<th>Element of Learning</th>
<th>Transfers IN</th>
<th>Transfers OUT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic + Process</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Using ideas to generate directions/possibilities/solutions (or something else)</td>
<td>IN</td>
<td>OUT</td>
</tr>
<tr>
<td>How to conceptualize/plan/execute a work of art/design/writing (or something else)</td>
<td>IN</td>
<td>OUT</td>
</tr>
<tr>
<td>Using iteration and selection/revision to improve the quality of work produced</td>
<td>IN</td>
<td>OUT</td>
</tr>
<tr>
<td><strong>Topic + Feedback</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How to provide effective feedback in response to work produced by peers</td>
<td>IN</td>
<td>OUT</td>
</tr>
<tr>
<td>How to respond to critique from peers, instructors, and/or external critics</td>
<td>IN</td>
<td>OUT</td>
</tr>
<tr>
<td>Using feedback as a means to refine a work throughout the stages of the project</td>
<td>IN</td>
<td>OUT</td>
</tr>
<tr>
<td><strong>Topic + Analysis</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deducing the argument, intent, strategy, and/or goal of a work</td>
<td>IN</td>
<td>OUT</td>
</tr>
<tr>
<td>Deconstructing an existing work into its constituent elements or components</td>
<td>IN</td>
<td>OUT</td>
</tr>
<tr>
<td>Achieving the goals of a work by employing appropriate elements or components</td>
<td>IN</td>
<td>OUT</td>
</tr>
<tr>
<td><strong>Topic + Self-Assessment</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How to reflect on one’s own processes as an overall learner and problem-solver</td>
<td>IN</td>
<td>OUT</td>
</tr>
<tr>
<td>Considering what one already knows/needs to know in order to complete a project</td>
<td>IN</td>
<td>OUT</td>
</tr>
<tr>
<td>Identify understanding that was transferred from an earlier educational experience</td>
<td>IN</td>
<td>OUT</td>
</tr>
<tr>
<td><strong>Topic + Vocabulary</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Familiarity with discipline-specific vocabulary</td>
<td>IN</td>
<td>OUT</td>
</tr>
<tr>
<td>Connecting vocabulary from different disciplines with similar conceptual meaning</td>
<td>IN</td>
<td>OUT</td>
</tr>
<tr>
<td>Appropriately employing discipline-specific vocabulary in oral and/or written forms</td>
<td>IN</td>
<td>OUT</td>
</tr>
</tbody>
</table>
Group Exercise : Step 2 of 3

- Based on what elements of learning you checked off and your own interests, move to some of the five “topic tags” throughout the room.
- Introduce yourself to other people at your tag and compare lists to find elements of learning that you share in common.
- Explain to each other how these shared elements of learning factor into your teaching.
- Prepare to share any “pathways of transfer” that you discovered in your group.
Group Exercise : Step 3 of 3

● Let’s share with the whole group!

● Please report any interesting “pathways of transfer” that you discovered to the rest of the groups.
The anti-bias critique: a provocation

T Camille Martin, School of Design, Pratt Institute
Gaia Hwang, Grad ComD, Pratt Institute

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@martin1_camille
Understanding and rethinking critique practices in Art and Design education in the context of inclusive pedagogy
Methods used to perform critiques in different fields

Crit the Crit
Faculty Learning Community
The impossible task of generating a single definition of critique
Multiple approaches from different disciplines and practices
Do the fields of art, design, architecture, and creative writing produce **distinctive approaches to critique**?

How do we discuss a tradition of critique that has been inherited and understood in different disciplines?

Which **typologies of critiques** are more employed for formative and summative assessment?

What types of **skills, attitudes and approaches are desirable** in the participants of a critique?

What **types of scaffolding** are necessary over students’ educational experience of critique to support and sustain learning?
appointment. All critiques happen simultaneously (it can get noisy). For this style critique, there need to be close to as many invited guests as number of students. Students get very specific feedback, one on one, with experts from different fields. (Fashion thesis Fall review, Parsons)

2l. Gallery style critique (a more casual version of the above): Students pinup and ‘curate’ a section of the review space. Student designer stands by their work and invited guests come in and approach the work that they find interesting and engage the student in a conversation. Student and invited guest have control over the timing and specificity of the conversation/critique. (Parsons design Elective)

3 Shared studio critiques – student presentation / faculty commentary

3a. Shared faculty review of low passing or failing projects; students not present

EPdV:

3b. Two faculty of same year but different sections share a review for the same project, by pairing students and alternating pinup order. Differences in faculty approach of the project make help student see different vantage points, as well as getting informed comments given the familiarity with the project intentions. (2nd Year UA)

**Non participatory observations**

- Instructor on first day of term
- One on one review/discussion and formatted grading rubric
- Completed by faculty / recorded by dept / accessible to students
- Review of structure + content completion / academic progress in studio courses
- (previously by all program faculty in one annual portfolio day)
Critique matrix

**Type of Critique**
Self, Group, Juried, Round robin, Desk Crit, Individual Critiques, Pin Ups, On line, Silent review, Student lead cross crit, Written evaluation, Science fair, Studio visit, Peer review, Adaptive, Panel discussion, Defense

**Participants inhabitation of the space**
Sitting, Standing, Room equipment organized radially, around a focal point, in parallel rows, one directional, other, Around a table, in front of the work, distance; Dynamic or static

**Recording and documentation**
Video, audio recording, note takers; streaming is the review actually managed on screen for institutional marketing, will information be photographed or recorded by students to preserve information communicated? Is the student invited to take notes?

**Questions, answers and comments (+ by who and how much)**
Silent review, Presentation, Conversational, Dialogical, Commentary, Silent, Are track charts, summary results by the Faculty and jurors? Are students invited to ask questions or comment at the close?

**Time in the year and semester**

**Discipline**

**Location**
Classroom, studio space, lab, hallway, amphitheater, gallery; open air vs interior.

**Expectations**
- How is the communication to students? How is the communicated to the jury? Do students know what is expected? Do they create the their ground rules or comment on the rules?

**Timing, Pace, Order**
Length, parallel sessions, Line up: One to one, One to group, Group to one, Group to Group; order of presentations.

**Assessment**
Formative, Summative

**Type of project**
Design, Solution, prototype, building proposal, urban proposal, installation, thesis proposal, ...

**Jury Makeup**
Peer driven, Faculty driven, Guest driven, Expert driven; Gender ratio; Selection of juror

- What is the gender diversity makeup of the panel?
- How did you choose the jury?
- Who do you typically invite and why?
DNA

Town Hall  Silent

Conversational  Dialogical  Commentary

Critics-led  Highly Participatory
Critique traditions embody the legacy of a particular discipline, department or faculty cohort.
Self Critique
Desk Critique
Individual Critique
Pin Ups
Written Evaluation
Silent Review
Juried Critique
Round Robin
Group Critique
Peer Review
Science Fair
Desk Critique
There is something magical about where a student works.
Peer Review
Students can provide valuable feedback to each other.
Each critique method can be understood in terms of its pedagogical implications.
Which critique techniques can better address concerns of inclusivity in the classroom?
Which techniques can better address concerns of racial, class, language and gender discrimination?
Should we design an anonymous critique?
Should we create closed and safe critique spaces for marginalized identities?
How do we reduce participants' propensity to stereotype?
How can we make individuals aware of their implicit biases?
We have no answers.
ISSOTL 2018, Bergen

Thank you!

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Gaia Hwang, Graduate Communications Design, Pratt Institute

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@martin1_camille