



Introduction to the Inclusive Q&A Learning Environment Design

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Abstract

This study examines how critical feminist pedagogy can be advanced through a redesigned Artist Q&A in a large undergraduate humanities course. In *Introduction to Art* with 137 first-year students, Padlet was used to support real-time engagement during a guest lecture by Colombian artist Catalina Alzate, whose work addresses feminism, technology, and social justice. Data included 21 student questions, 76 reflections, and class dialogue. Content analysis showed that students engaged most when discussions connected to personal experience, disciplinary knowledge, or creative practice. The Q&A encouraged inquiry and interdisciplinarity, with students linking feminist perspectives to fields such as agriculture, engineering, and architecture. Padlet expanded opportunities for participation, though contributions remained uneven across the class. The study suggests that combining feminist pedagogy with accessible digital tools can foster inclusive dialogue while also presenting challenges of facilitation, privacy, and access.

Keywords: feminist pedagogy, artist Q&A, interdisciplinary learning, student engagement, critical thinking, social justice, technology, visual culture

Introduction to the Inclusive Q&A Learning Environment Design

In teaching *Introduction to Art*, a large (137 students) humanities general education first-year course for non-art majors, I sought to connect with students' lives and learning styles. My own position as a Korean-born, Canadian-educated faculty member in a U.S. institution shaped this approach. Having experienced multiple educational systems, I am attentive to how some voices remain unheard in large lectures. This awareness led me to adopt Padlet as a way for students to contribute without speaking publicly. I also considered it important to include women artists of color, since their perspectives are often excluded from mainstream art history. Their work encouraged students to see art as both aesthetic practice and as a means of questioning cultural and social structures, while also showing how positionality and power influence knowledge in the classroom.

As part of this effort, I regularly invite artists whose professional backgrounds and practices bring new perspectives for students to consider. In October 2023, for example, I welcomed Catalina Alzate, a Colombian artist and designer with professional experience in Colombia and India before moving to the U.S. in 2020, to offer a one-day guest lecture.¹ Her guest lecture provided a brief but valuable opportunity to observe how students engaged with global perspectives in art and design. This moment, though limited in duration, informed my reflections on how critical dialogues around the intersections of feminism, technology, and social justice can be facilitated in the classroom.

For this study, I aimed to create an interactive space where students could deeply explore societal gender issues through direct engagement with an artist's body of work. By reimagining the conventional Artist Q&A format, where

¹. I would like to thank Catalina Alzate, Assistant Professor of Graphic Design at the University of Illinois Urbana-Champaign, for her engagement as a guest speaker and her contribution to this study. With her permission, Catalina Alzate is acknowledged for delivering a one-day guest lecture, engaging in Q&A, and reviewing student reflections. All student work is presented anonymously. The author declares no conflicts of interest. This activity was conducted as part of regular course instruction and was not subject to IRB review at the University of Illinois Urbana-Champaign.

students pose questions (“Q”) and receive real-time responses (“A”) from the artist, I introduced a method that centers the artist’s voice as a primary source of insight. This approach is particularly meaningful within feminist pedagogy, as it foregrounds the lived experiences and perspectives of a woman artist of color, a voice often marginalized in mainstream discourse.

To this extent, I designed the real-time Q&A format to evolve dynamically. Students first posed interview-style questions that reflected what they wanted to learn more from Catalina. From there, I prompted them to connect her creative ideas to their own disciplinary perspectives and to themes from other lessons and artists studied in class. This structure supported a progression from basic comprehension toward more complex interpretation and critical analysis. I observed how students responded spontaneously to challenging issues through their posts on Padlet, revealing their immediate perspectives and familiarity with the topic. While reflective time has its benefits, the immediacy of students’ responses provided a distinctive opportunity to perceive students’ capacity for on-the-spot engagement (Freire, 2000; Schuermans, Loopmans, & Vandenabeele, 2012). Use of an online platform enabled a learning environment where students actively and directly contributed to a collaborative understanding of complex social topics (Pérez-Izaguirre & Reglero, 2023).

I chose Padlet as the platform for this process. Despite its simplicity, Padlet offers innovative potential by supporting real-time engagement through a low-key, accessible design that suits the inclusive nature of critical feminist pedagogy (hooks, 1994; Keengwe & Bhargava, 2013). Padlet’s simple interface enabled students to bypass the usual barriers associated with high-tech tools and focus directly on meaningful, collaborative exchange (Hertz, Dupree, & Smith, 2020). In this way, Padlet can transform classroom dynamics, encouraging students to interact openly, viewing each other’s responses, without technical distractions or the time it would take to have verbal responses from 137 students. This study investigated to what extent critical feminist pedagogy could be supported with such an accessible technological platform to foster meaningful dialogue and engage student learning from discussing feminist art, and the issues raised by the art. By revisiting digital tools and platforms such as Padlet and examining their impact, this study contributes to informing the development of pedagogical

strategies in art education supported by digital tools that enhance inclusivity and actively support student engagement.

The next section introduces the framework of critical feminist pedagogy that guides the study. I then describe the case study design, including the course structure, student composition, the Artist Q&A activity, and data sources. I present the analysis in two parts: student engagement through real-time questions on Padlet and student reflections submitted afterward. The findings synthesize these strands to consider how the Artist Q&A fostered inclusive and interdisciplinary dialogue. The article concludes with implications for feminist art education and recommendations for educators seeking to adapt similar approaches.

Critical Feminist Pedagogy

Within a framework of critical feminist pedagogy, this study emphasizes the importance of critical dialogue in the learning process, fostering open and inclusive conversations. Critical pedagogy aims to empower students with the skills, knowledge, and critical thinking abilities necessary to engage meaningfully with complex issues, question established norms, and contribute to positive social change (Pérez-Izaguirre & Reglero, 2023). Feminist art pedagogy, understood as an approach to teaching art that foregrounds diverse perspectives, fosters critical reflection, and links artistic learning with broader social concerns (Garber, 1995), further extends these aims. Integration of critical feminist pedagogy can prompt students to question and rethink social norms, inequality, and oppression (Schuermans et al., 2012; Zorrilla & Tisdell, 2016). Interdisciplinarity is critical to critical feminist pedagogy, since it enables students to explore diverse issues and solutions from combining various disciplinary perspectives (Sark, 2023). A key aspect of critical feminist pedagogy is the facilitation of dialogue to foster critical consciousness,² agency, and social transformation (Almansori, 2020; Peck, 2021). In this study, by centering active participation within pedagogical dialogue, I examined the engagement of students, myself as the instructor, and the guest artist in a collaborative process of inquiry and reflection to discern the impact of the critical feminist pedagogy on students’ exploration and transformation of their

² Critical consciousness, a concept developed by Paulo Freire, refers to the process through which learners develop awareness of social, political, and cultural contradictions and take action against oppressive elements of reality (Freire, 1970/2000).

views of the world and themselves.

Adult education scholar Stephen Brookfield (2017), known for their work on critical pedagogy, advocated for alternative modes of participation that are context-specific and aligned with course objectives. They critiqued conventional dialogic approaches, noting that small group conversations can inadvertently silence introverted students, non-native English speakers, and those who may look or sound different from the majority of the students. In line with Brookfield's (2017) idea, I adopted flexible platforms in my Artist Q&A case study to enable each student to participate in their own way, supporting anonymous and real-time interactions. This approach aimed to make classroom dialogue more inclusive.

In the following, I describe the framework of critical feminist pedagogy in the case study design. The discussion then turns to the pedagogical approach to the Q&A lecture format, drawing on examples from the case study data to analyze student engagement and faculty feedback on students' writing. The examples provide context related to feminism, technology, and social justice, and show how the pedagogical approach stimulated critical dialogue among students through the study of art and the artist.

Case Study Design: Critical Feminist Art Pedagogy Methodology

As faculty of the course, I met once a week in the lecture hall with the students, and students met once a week in the studio classroom for hands-on activities facilitated by teaching assistants (see Figure 1). The fixed, forward-facing rows in the lecture hall sets instructor apart from the students, reinforcing a sense of separation and one-way delivery. By contrast, the studio classroom, organized with open tables and movable chairs, brings students into proximity, encouraging dialogue, shared materials, and collaborative activity.



Figure 1. Lecture Hall & Studio Classroom. The picture on the left shows the lecture hall where the Artist Q&A and student engagement took place. The picture on the right is the area where students attend weekly studio sessions. Photos courtesy of the author, Somi Lee.

The first-year level course enrolled 137 students from a range of majors, including engineering, agriculture, ROTC, business, nursing, and the humanities. The class included both women and men, along with a number of international students. One of the assignments required students to conduct research about an artist, which involved interviewing an artist of their choice, reading related articles about the artist and/or their genre, and writing a comprehensive analysis.

On October 19th, 2023, Catalina Alzate was a guest artist speaker, who gave a lecture sharing her personal experiences and artistic reflections on the topic of feminism and social justice, such as her work depicts the impact of technological advancements on women's bodies in digital media (see Figures 2 and 3). This specific lecture event was a demonstration of how to conduct an artist's interview for students' data collection as part of their assignment in the course. To prepare students for this day, I presented women artists such as the Guerrilla Girls, Doris Salcedo, Barbara Kruger, introduced Catalina and her work in advance, and incorporated interactive questioning exercises during class. I also showed clips from artist interviews, demonstrated strategies for formulating meaningful questions (i.e., building on artists' prior interviews and addressing intent or context), and asked students to conduct brief research beforehand to support more critical engagement during the dialogue.



Figure 2. Collage on fragmentation and visual representation of women's bodies.
 This image is a collage piece from 2019 used in the lecture to open the discussion about fragmentation of women's bodies, and the role of visual representation on thinking through shapes and juxtaposition. Created by Catalina Alzate as an example shown to students, used here with permission.



Figure 3. Digital Collage of Dialogue Between Two Women in El Clon. This image is a digital collage from 2020 that intervenes a dialogue among two women from the TV show El Clon. Created by Catalina Alzate as an example shown to students, used here with permission..

The guest lecture began with my introduction of artist and professor Catalina, followed by her 20-minute presentation of images and discussion of her work. Following Catalina's presentation, I reserved 20 minutes at the end of the class session for the Artist Q&A, in which students in the lecture hall posted questions on an online collaborative platform called Padlet. Padlet is a user-friendly tool commonly used in classrooms to facilitate collaboration and idea-sharing. It allows users to create interactive boards where participants can post text, images, videos, and other content in real-time. Prior to the studio class sessions, which are run by graduate students as teaching assistants, the students had two days to submit their reflections. I responded to the students' reflections by providing comments, and they addressed the responses during lecture time, a week after Catalina's talk (see Figure 4 for the sequence).

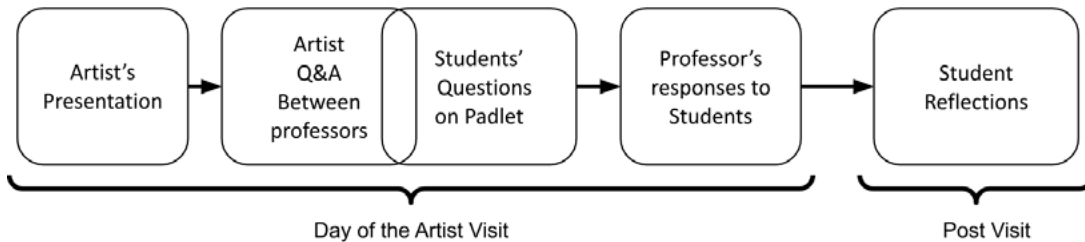


Figure 4. *Student Engagement Flow: Day of the Artist Visit and Post-Visit.* The diagram illustrates the sequential flow of student engagement activities, encompassing the day of the artist visit, as well as post-visit interactions, manifesting key elements of the learning process. Diagram courtesy of the Catalina Alzate and Somi Lee.

Artist Q&A as Pedagogical Dialogue: From Faculty Demonstration to Student Participation

After the artist's talk, which provided context for discussing feminism, technology, and social justice from an aesthetic perspective, I demonstrated how the Artist Q&A could proceed by asking questions in reference to Catalina's presentation. This approach prompted students to consider new questions or build on the ones I posed. Below is an edited excerpt from the transcription to illustrate the tone and conversational style that emerged during the demonstration. The visuals Catalina prepared appeared throughout the conversation, and my questions

were often inspired by or made in reference to these images. As the conversation developed, students submitted their questions to Catalina for clarification or further inquiry through Padlet, and she selected a few to answer after my short demonstration.

Somi (Faculty): How did you come to work with feminism, technology, and social justice? What are their importance to you? Did your interest stem from personal observations of oppression?

Catalina (Artist): For many women, there's a moment when we realize we're following a societal script that limits our potential. When we realize that our personal appearance, the way we dress, behave, and envision what we can achieve is being limited by social expectations, the realization starts becoming a desire to find our own voice and to inhabit our body as truly ours. ... Learning through friendship, and critical friendships, with people who are okay with hearing our confusions or just with exploring a thought is important. ... I began wondering about my body. ... My body is not separated from the body in the fashion magazines. When I look for visual content for my multimodal creative practice, I know that it is not only about representation, but about who I am as well, how are we connected? How are our bodies part of the same story (i.e., the pervasive narratives in visual culture that shape our understanding of identity)?

Faculty: Tell me about the Feminist Internet Research Network and your involvement. On their website, they explain:

the Feminist Internet Research Network focuses on making a feminist internet as critical to bring about transformation in gendered structures of power that exist online and on the ground. Members of the network will undertake data-driven research that provides substantial evidence to drive change in policy and law and in discourse around internet rights. The broader objective is to ensure that the needs of women, gender-diverse, and queer people are taken into account in internet policy discussions and decision-making. (2024, para. 1)

How do you contribute to the mission?

Artist: The Feminist Internet Research Network, based in the Global South, questions the politics of knowledge production and values lived experiences over expert knowledge. ... We discuss how research is influenced by underlying values and aim to produce knowledge with communities rather than for them. I've been an advisor, a thinking partner, a visual thinker that complements the conversations, so I contribute visually to some of the reports, to the blog posts that are part of the network.

Faculty: How does the topic of feminism and social justice translate into pedagogy?

Artist: Engaging with social justice in pedagogy requires readiness to let go of preconceptions and engage in new conversations. It's not just theoretical; it involves real-world interactions. ... Effective teaching in this context means making students comfortable with sharing and finding joy in the process, even when dealing with challenging topics like violence. ... This is very important for this kind of work that deals directly with different forms of violence, is that we have to find joy in doing the work. Like the image on the screen (see Figure 5) [it] is a ritual we did in one of my classes, and one of the ways we learned that can bring us joy.



Figure 5. Ritual Example for Finding Joy. The image was projected on the screen when Catalina responded to question 3. Image courtesy of Catalina Alzate, used with permission.

Student Questions and Reflections

During the Q&A session, students posed 21 questions on Padlet. These ranged from inquiries about artistic identity (e.g., how Catalina defined herself in relation to the label “artist”), to questions on feminism and technology (e.g., how linking feminism with today’s technologies challenges traditional art forms), and interdisciplinarity (e.g., how art could intersect with science education). Having 21 questions in a 20-minute session reflects a high level of engagement, far more than would usually emerge through hand-raising in a lecture hall. At the same time, the small number of contributors compared to the overall class size points to a limitation of the format: while anonymous digital platforms can broaden participation for some, they may leave others less inclined to contribute.

The third source of data was the 76 student reflections (about two-thirds of the class completed the voluntary assignment) submitted after the lecture on

October 22, 2023. Considering that it was an optional task without incentives, I believe 76 reflections is a substantial number for analysis. The absence of incentives was a deliberate choice to prioritize genuine engagement, and assess the students' intrinsic motivation and authentic responses, which are critical for understanding the depth of their reflections on how they perceive and interpret feminist art through their disciplinary or personal perspectives. I provide further details, including direct student quotes, in the analysis section as illustrative examples.

Case Study Data Collection and Qualitative Content Analysis

The qualitative case study incorporated theories of critical feminist pedagogy (e.g., Almansori, 2020; Kim, Rasporich, & Gupta, 2019) as guiding principles for the research design and lecture format. In shaping the research design, the principles required treating student reflections and questions as central to the analysis. In shaping the lecture format, they called for an emphasis on dialogue, shared authority, and attention to feminist concerns about power and representation. Further, I devised modes of participation as a way of creating a more active and freer environment for student questioning to encourage a multiplicity of opinions to be gathered, some without disclosing student identity. I used qualitative content analysis with an interpretive lens based on principles of critical feminist perspectives (i.e., centering student voice, recognizing interdisciplinary connections between art, feminism, technology, and social justice, and examining how dialogue fosters awareness of inequities and multiple perspectives).

The focus of analysis was specifically to study student engagement with feminist art. Qualitative content analysis is an interpretive research methodology employed across various disciplines to systematically examine and interpret textual, visual, or audio data content (Harwood & Garry, 2003). Content analysis is a versatile and invaluable strategy for addressing this case study's research question: How can critical feminist pedagogical approaches, when integrated into the Artist Q&A format in a university setting, enhance student engagement, stimulate interdisciplinary learning, and foster critical thinking on issues related to feminism, technology, and social justice? From scrutinizing media representations and propaganda to probing public sentiment and consumer behavior, content analysis provides a structured and systematic means to extract meaningful

information from multifaceted content sources (Lacy, Watson, Riffe, & Lovejoy, 2015).

Content analysis generally consists of distinct phases, commencing with collecting data, which may encompass written documents, multimedia content, interviews, or other recorded information (Prasad, 2008). I gathered data for the case study from three sources: Zoom video recordings of class sessions, student Padlet posts of questions, and student reflections.

First, I gathered data from a video recording of the dialogue exchanges between myself, and guest artist, and between the artist and the students on the initial visit on October 19, 2023. I recorded the Q&A lecture session through Zoom (see Figure 6), and utilized the automated transcriptions, a function of Zoom, to analyze the recordings. Using the Zoom recording as data, I observed the relevancy and quality of student questions posted on Padlet. In analysis of the video, I focused on content visualization on Padlet and observed how the students' questions posted on Padlet shaped the class discussion.



Figure 6. Zoom recording saved on iCloud. Artist Catalina Alzate (left) and faculty Somi Lee (right) holding a discussion in front of the students in the lecture hall. Photo courtesy of Somi Lee.

After data preparation, the critical coding phase ensues, wherein researchers meticulously identify, categorize, and code specific content elements, such as themes, phrases, visual features, or numerical data (Prasad, 2008; Serafini & Reid, 2023). The approach focuses on identifying patterns and themes in the data to support a deeper understanding of the subject under study (Peake & Koleth, 2025). To analyze the data, I used content analysis to systematically evaluate the questions posed by students during and after the artist's talk. I employed emergent categories for analysis, allowing themes to naturally arise from the data as I examined the students' questions and reflections. These categories included inquiries about the artist's creative process, reflections on social and political contexts, considerations of professional artistic practice, and personal connections to identity and expression. From the coding process, three key areas emerged:

1. **Relatability:** Personal relevance significantly heightened student engagement and curiosity, particularly in topics related to personal identity and social justice. Student reflections and questions demonstrated their increased connection and motivation to explore these themes further.
2. **Curiosity:** The "Artist Q&A" format successfully sparked student curiosity, resulting in a diverse range of questions that explored various facets of feminism, technology, and social justice. This curiosity drove deeper inquiry and enriched the learning experience.
3. **Interdisciplinarity:** Discussions bridged gaps between art and other disciplines such as engineering and technology, encouraging students from diverse academic backgrounds to engage and contribute. This interdisciplinary approach stresses the interconnectedness of different fields and enhanced learning outcomes.

In the data review process, I examined the contents and context of each source, becoming familiar with the data collected (Lacy et al., 2015). Coding can be conducted through qualitative methods, contingent upon the research objectives (Harwood & Garry, 2003) of analyzing student engagement and critical thinking in response to themes of feminism technology, and social justice presented in the Artist Q&A sessions. I conducted interpretative content analysis by sorting and categorizing their questions in relation to these thematic areas. Furthermore, I

reviewed discourses surrounding student reflections and in the following section present my analysis on how the students critically reflected upon the artist Q&A style of lecture for a comprehensive observation of the evolving interpretation of the lecture. I reflected on these conversations in relation to the student questions, reflections, and identified key areas of learning that emerged as discussed in what follows.

Analysis of Synchronous Student Engagement and Questions Posted on Padlet

While the Artist Q&A was in progress, students were actively engaged by both listening attentively, evidenced by students generating and submitting questions through Padlet to the artist that were directly relevant to the content Catalina and I discussed (see Figure 7).



Figure 7. Real-time Interaction through Padlet. Screenshot from the video recording of Catalina (right) and me (left) reading aloud student questions in real time. Image created by the Somi Lee.

There was a large range of emergent categories from analysis of the student questions. Out of 21 questions, eight were related to gender, five were about technology and politics, four pertained to the creative process, and four focused on teaching (see Figure 8). The patterns and themes within the student questions emphasized personal expression, identity, and the emotional aspects of art, aligning with the essential concepts of critical pedagogy (Zorrilla & Tisdell, 2016). Furthermore, this multitude of questions demonstrates that the Q&A effectively sparked students' academic and personal curiosity, fostering active participation in the discussion. For example, in the context of discussions around identity and the societal expectations placed on artists, a student asked: "You mentioned that you sometimes shy away from the title of 'artist' due to the responsibilities that come with your work. How would you define yourself? Do you believe there are negative or shallow connotations associated with the titles 'artist' or 'female artist'?" This question reflects the broader themes of personal expression and identity, which are central to critical feminist pedagogy. By questioning societal labels and exploring their impact on personal and professional identity, the student engages with the objective of critical feminist pedagogy to challenge power structures. This type of inquiry manifests how the Q&A format encourages students to critically examine and articulate their perspectives on complex issues related to feminism and social justice.

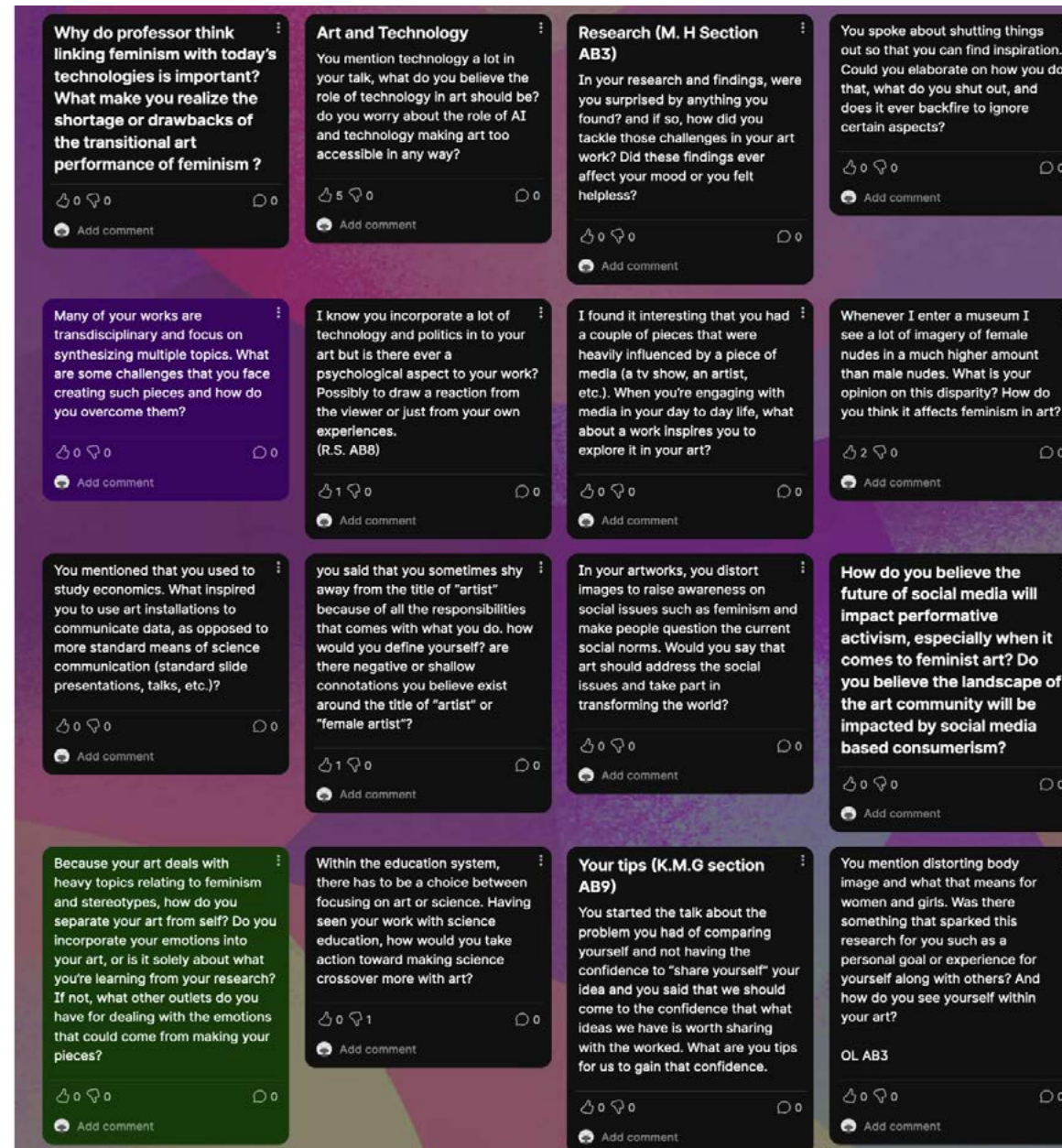


Figure 8. Student Questions. The screenshot is of 16 of the 21 student questions posted on Padlet during the Artist Q&A. Photo courtesy of the Somi Lee.

The intersection of feminism and technology, as well as the exploration of gender disparities in art, prompts students to consider broader societal issues, fueling their social awareness. The dialogue from our Artist Q&A encouraged critical reflection on the significance of feminist art and the limitations of conventional art forms, as evident in this student question: “Why do professors think linking feminism with today’s technologies is important? What makes you realize the shortage or drawbacks of the traditional art performance of feminism?”

Moreover, the dialogue promotes interdisciplinary learning, allowing students from various academic backgrounds to participate in discussions related to feminism, bridging the gap between different fields of study (Kaufmann, 2010). This was evident in this student question: “Within the education system, there has to be a choice between focusing on art or science. Having seen your work with science education, how would you take action toward making science crossover more with art?”

Furthermore, the specific questions examined complex issues, addressing how digital spaces contribute to the enhancement of voices of women, exploring the impact of the disproportionate representation of female nudes in art galleries, and considering the implications of feminist thinking for other areas of knowledge, such as agriculture. To this extent, the student questions, both in terms of quantity and quality, showcase their engagement in the Artist Q&A session.

Analysis of Student Reflections

As I reviewed the student reflections, I identified emerging patterns. These patterns in student reflections indicate that their interest is most pronounced when a topic is personally relatable, aligns with their intellectual interest, involves the creative process, or allows them to connect the subject matter to what they have learned in the course and their coursework in other disciplines. For example, one student from an agricultural program (typically, a male-dominated field) reflected that the discussion of feminist art made them think about equity in their own discipline. They described how creative approaches could help reimagine agricultural practices and open space for more inclusive perspectives.

Another student, an engineering major, connected the creative problem-solving aspects of art with their technical coursework, recognizing the value of

integrating artistic approaches into engineering design. They wrote:

Who’s considered an expert? We are all experts of our own lives. As an engineering major, I’ve experienced damaging perceptions of expertise in my early years. The discussion highlighted the importance of self-confidence in creating art and the value of ‘feminine’ traits like feeling, touching, and using senses. I have found these traits make me a successful engineer. (Anonymous 2, reflection, October 23, 2023)

These reflections show that students were most engaged when the material allowed for personal connection or creative engagement. They also point to the value students place on linking course content with learning experiences in their own fields (Lave & Wenger, 1991; Weng, Chiu, & Tsang, 2022).

Findings: Critical Feminist Artist Q&A

My approach to the Artist Q&A sessions prioritized fostering open and inclusive conversations, allowing students to voice their perspectives and engage in respectful debates. For instance, one student connected Catalina’s work with feminist artists such as the Guerrilla Girls and asked whether she drew inspiration from them or from other figures who informed her creation. Another student extended this line of inquiry by raising the issue of the diminished presence of women’s voices in art, a concern central to the Guerrilla Girls’ activism, and asked how Catalina’s work engages with this challenge.

This inquiry considered how student questions demonstrate their critical engagement and learning about social issues through feminism and art. The nature of the questions posed by students reflects their intellectual interest. The questions focus on personal expression, identity, and the emotional aspects of art making, aligning with the core tenets of critical feminist pedagogy (Almansori, 2020; Zorrilla & Tisdell, 2016). The dialogue promotes inclusivity and interdisciplinarity, encouraging students from various academic backgrounds to participate in discussions and bridging the gap between different fields of study (Freire, 2000). The student questions also manifest their interpretations of the potential of art as a learning approach for social awareness, aligning with the principles of critical feminist pedagogy aimed at empowering students to become active agents of transformation (Almansori, 2020; Zorrilla & Tisdell,

2016). For example, a student in engineering expressed their recognition of the lack of accessibility and equality in the fields of science and technology and their career goal to narrow this divide. A student reflected on how the Q&A session prompted them to reconsider their personal assumptions about gender roles in the art world, leading them to engage more critically with their own creative projects. The Artist Q&A pedagogical approach can also improve the educational context by encouraging creativity, connecting subject matter to personal experiences, and involving students from diverse academic disciplines. One architecture student reflected that the Artist Q&A encouraged them to connect creative approaches in art to sustainable urban practices, prompting them to consider how ideas of equity and innovation could shape their own field.

The Artist Q&A allowed students to critically examine and address social issues relevant to their academic disciplines, aligning with the core principles of critical feminist pedagogy. While the student's reflection emphasizes the perceived value of traits such as 'feeling,' 'touching,' and 'using senses' in engineering, I acknowledged and value their perspective. However, during the post-visit discussions, I offered comments to encourage further reflection on the cultural assumptions behind these labels. For example, my feedback included 'It is interesting to consider how traits (i.e., soft, emotional) are often associated with femininity.' Recognizing these qualities as universally human rather than tied to a specific gender could be a good start to thinking more deeply about gender assumptions. In offering this kind of response, I aimed to acknowledge students' perspectives while also extending them toward a broader understanding, creating space for critical dialogue central to feminist pedagogy.

The student reflections suggest that the discussions with the artists through the Q&A foster personal connection and creative engagement, making topics more relatable and intellectually stimulating. I attempted to invite students to explore these ideas on their own, fostering a self-driven understanding of how cultural constructs influence their perspectives.

The immediacy of the Q&A, facilitated through Padlet, allowed students to connect directly with the artist's perspectives, fostering an inclusive dialogue that challenges conventional power dynamics and encourages critical engagement with intersections of gender and identity. Padlet's real-time functionality amplified

student engagement, making it the focal tool of this case study. The use of Padlet elevated marginalized voices in this class by generating 21 questions within the first five minutes, a number far greater than what typically occurs through hand-raising, which suggests that students who may not speak up orally found Padlet an accessible avenue to contribute. Critical feminist pedagogy facilitated the exchange of diverse perspectives and fostered a richer, more inclusive pedagogical dialogue, contrasting with conventional formats where participation is often dominated by a few voices.

Conclusion and Implications

Student participation during the Artist Q&A demonstrated that a real-time, Padlet-supported format can sustain inclusive dialogue and foster critical thinking. Students engaged with questions of feminism, technology, and social justice while making connections to their own fields. The accessibility of Padlet lowered barriers for students who are less comfortable speaking in a large lecture hall and enabled multiple modes of contribution, including anonymous posts.

For feminist educators, a few practices proved helpful in this study. Giving students a short introduction to the artist and showing examples of meaningful questions prepared them for deeper engagement. Encouraging them to connect the artist's ideas with what they study in their own fields made the discussion more relatable. Allowing different ways of participation, including anonymous posts, written comments, or visual responses, supported wider involvement. Brief reflections after the session also gave students time to consolidate their thinking.

There are also limitations to consider. Anonymity made it easier for many students to take part, but some responses were brief or less developed without close facilitation. Using commercial platforms raises concerns about privacy and data protection, especially when the topics are sensitive. Padlet, in particular, is no longer fully free and now requires a subscription for extended use, which creates financial barriers for some classrooms and limits long-term accessibility. Unequal access to devices and the internet also affects participation, and questions of accessibility remain since students with disabilities or neurodiverse needs may face difficulties unless tools are adapted. Power relations among the instructor, the

guest artist, and the students shaped the dialogue, showing that digital tools support inclusion but do not replace the ongoing pedagogical work needed to build equity. The Artist Q&A, shaped by feminist pedagogy and supported through accessible digital tools, shows how classroom dialogue can become more inclusive and interdisciplinary. What remains important is to consider how facilitation, attention to privacy, and accessibility practices influence the depth and quality of student contributions across different settings.

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