Crit the crit

Community-building approach to faculty learning through the Scholarship of Teaching and Learning across schools, disciplines and departments

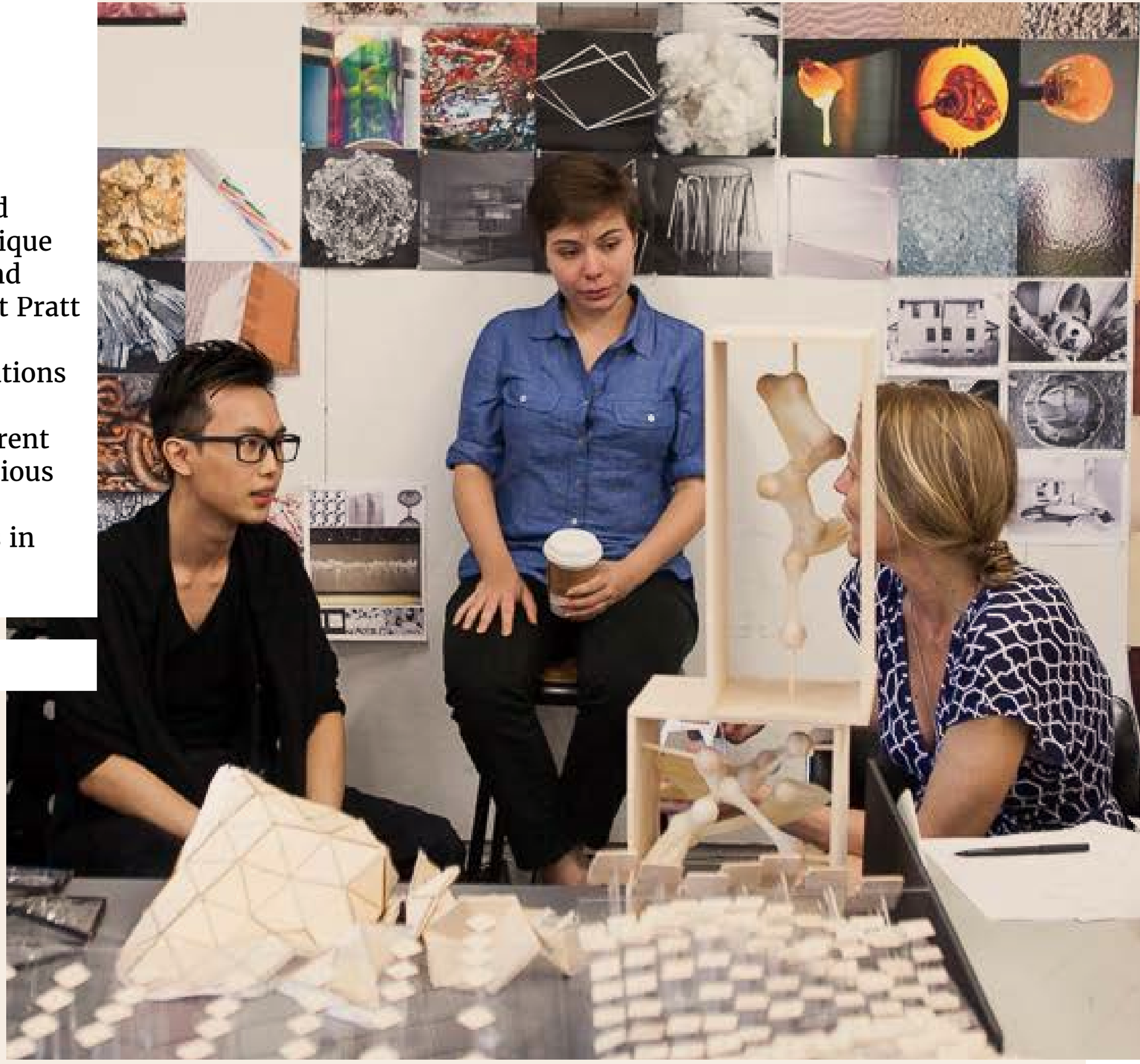
“a community not a committee”

FLC

This FLC explored studio-based critique methodologies and typologies used at Pratt

Faculty considerations of pedagogical approach in different fields and the various methods used to perform critiques in different fields

Crit the crit



T Camille Martin
School of Design

Gaia Hwang
Grad ComD

Kelly Driscoll
Fine Art

Analia Segal
Sculpture and
Interdisciplinary

Eva Perez de Vega
Architecture

Farzam Yazdanseta
Architecture

Raphael Griswold
Fine Art

Rhonda Schaller
Director of CPD

Dianne Bellino
School of Art

John Monti
Fine Art

who are we

Loukia Tsafoulia
Interior Design

Jennifer Leung
HMS

Anthony Caradonna
Architecture

What is critique?

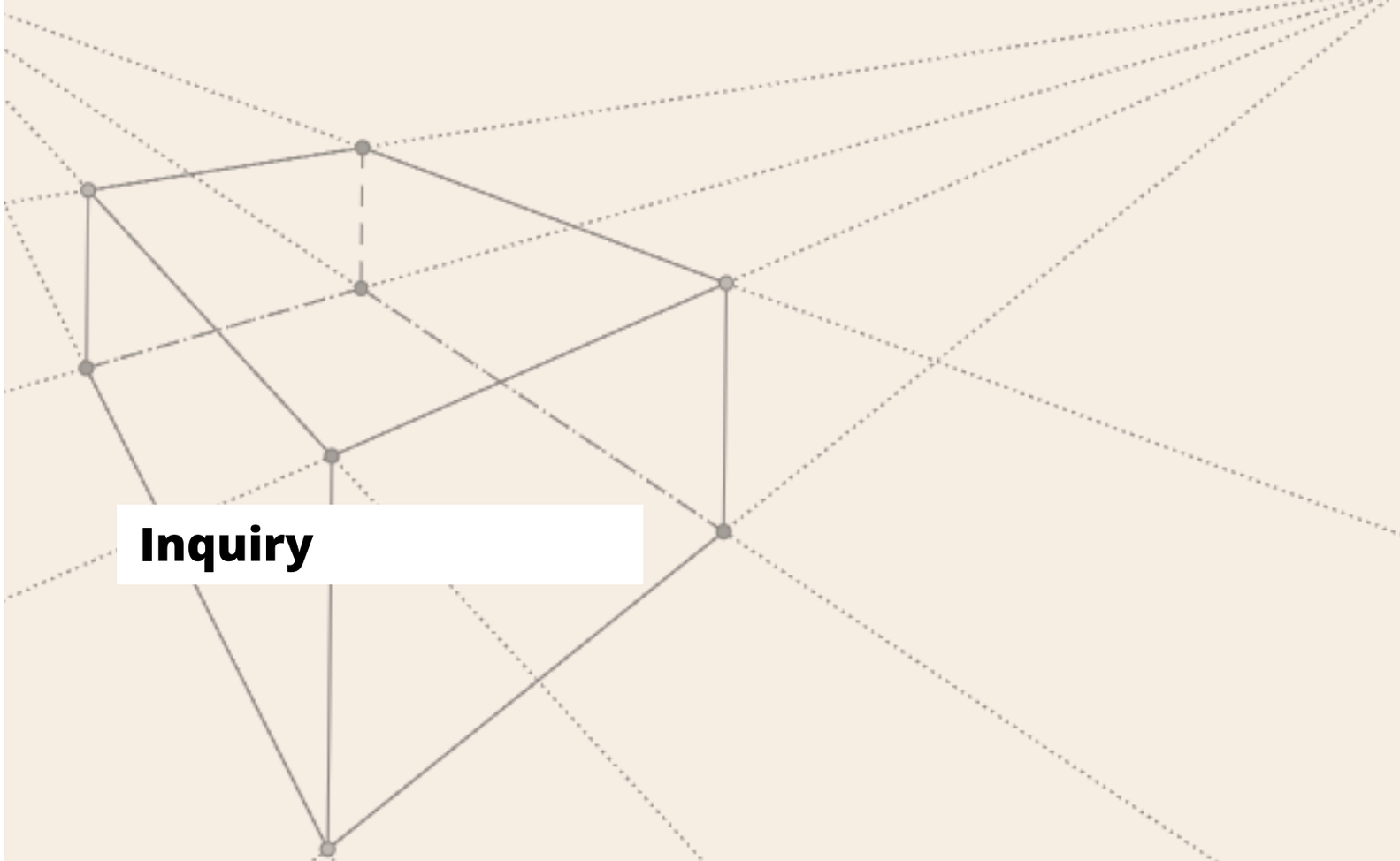
Do the fields of art, design, architecture, and creative writing produce a ***distinctive approach to critique?***

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?



Inquiry

Producing a **comprehensive definition of critique** would be an *impossible* task that might not be *even desirable*

Findings

Producing a **comprehensive definition of critique** would be an *impossible* task that might not be *even desirable*

The excitement and surprise of discovering a variety of approaches and techniques across disciplines manifested the need to **create venues to share them**

Findings

Mapping and recording this asset became the primary goal of the group

Goals

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)

4 Portfolio Reviews - FA/SP terms by studio instructor on first day of term
One on one review/discussion and formatted grading rubric
completed by faculty / recorded by dpt / accessible to students
f structure + content completion / academic progress in studio courses
program faculty in one annual portfolio day)

Non participatory observations

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, not takers; streaming
Is the review officially photographed or recorded for institutional marketing, etc? Informally 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 there closing, summary remarks by the faculty and jurors?
Are students invited to ask questions or comment at the close?

Time in the year and semester

Discipline

Questions, answers and comments [+ by who and how much]
Silent review, Presentation, Conversational, Dialogical, Commentary, Silent
Are there closing, summary remarks by the faculty and jurors?
Are students invited to ask questions or comment at the close?

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

Critique matrix

Expectations
How is this communicated to students? How is this communicated to the jury? Do students know what to expect? Do they create the their ground rules or comment on the rubrics? What are student's perception of the critique assessment process and methods?
Is there feedback on process and learning? How are students informed of the format?

Timing, Pace, Order
Length, parallel sessions, Line up; One to one, One to group, Group to one, Group to Group; order of presentations
How long was each review? How many students are reviewed at a time? What is the order of critique? Is applause a part of the review, either after each student project or in closing?

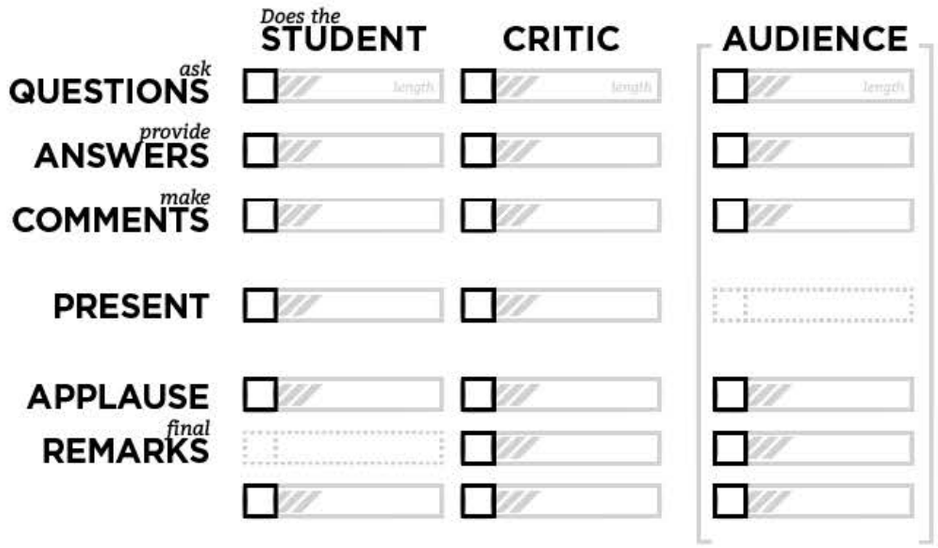
Assessment
Formative, Summative

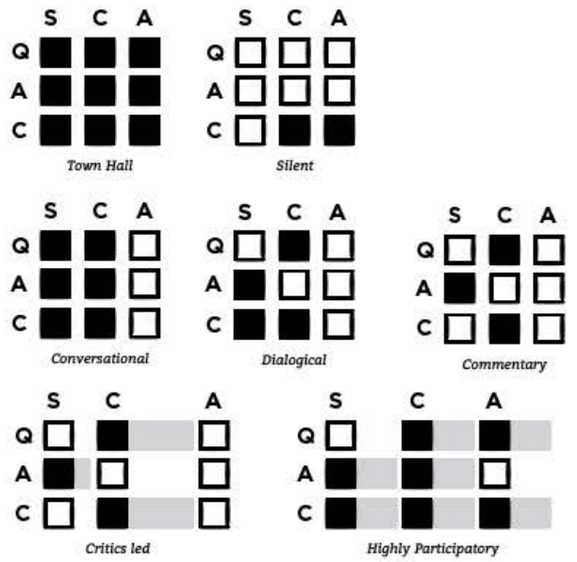
Type of project
Design Solution, prototype, building proposal, urban proposal, installation, thesis proposal, ...

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 juror?
Who do you typically invite and why?

Time in the project
Initial, intermediate, final

Tool


Does the
STUDENT
CRITIC
AUDIENCE
ask
QUESTIONS
provide
ANSWERS
make
COMMENTS
PRESENT
APPLAUSE
final
REMARKS
length
length
length


S C A
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A
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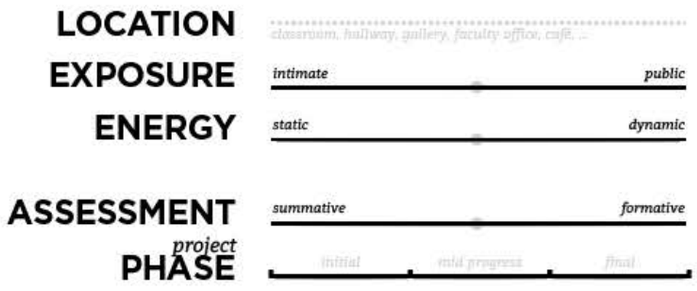
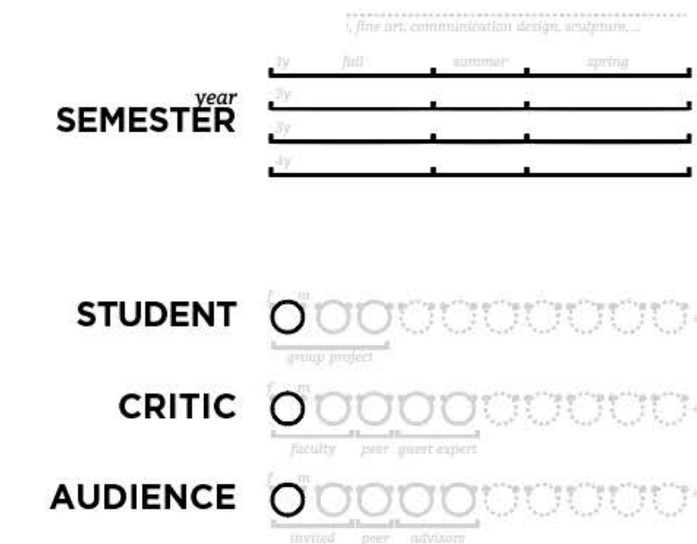
Town Hall
Silent
Conversational
Dialogical
Commentary
Critics led
Highly Participatory


LOCATION
classroom, hallway, gallery, faculty office, café, ...
EXPOSURE
intimate
public
ENERGY
static
dynamic
ASSESSMENT
summative
formative
project
PHASE
initial
mid progress
final


, fine art, communication design, sculpture, ...
year
SEMESTER
fall
summer
spring
STUDENT
group project
CRITIC
faculty
peer
guest expert
AUDIENCE
invited
peer
advisors

All male panels
S
C
faculty
guest expert
A

Group project review
S
group project
C
faculty

LOCATION

classroom, hallway, gallery, faculty office, café, ...

EXPOSURE

intimate — *public*

ENERGY

static — *dynamic*

ASSESSMENT

summative — *formative*

PHASE *project*

initial — *mid progress* — *final*

DISCIPLINE

architecture, fine art, communication design, sculpture, ...

SEMESTER *year*

1y — *fall* — *summer* — *spring*

2y

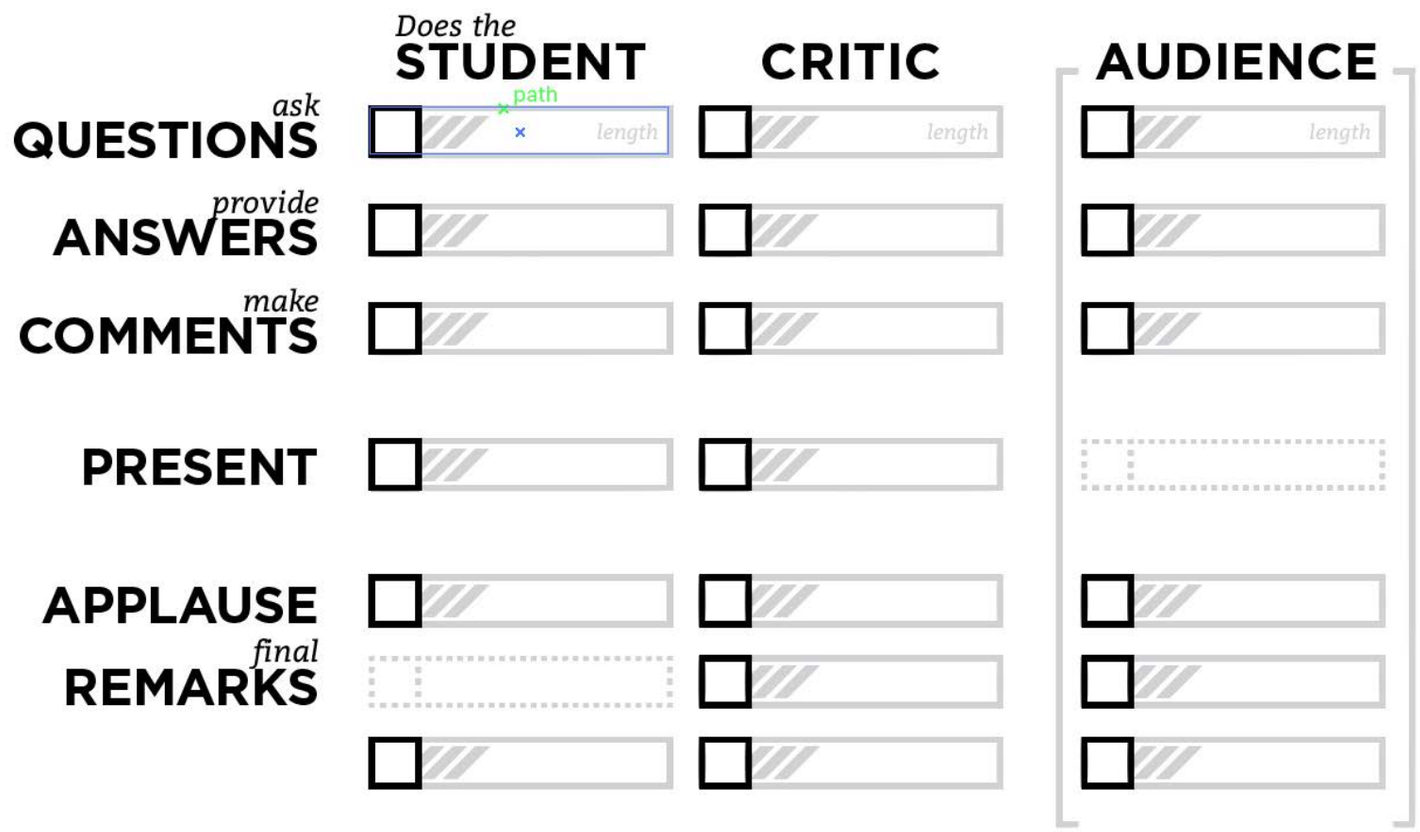
3y

4y

STUDENT

CRITIC

AUDIENCE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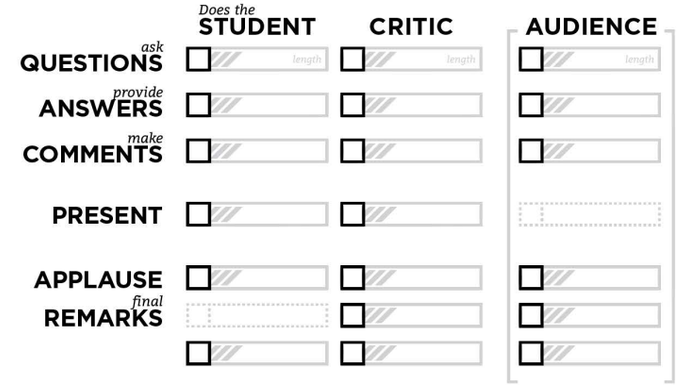
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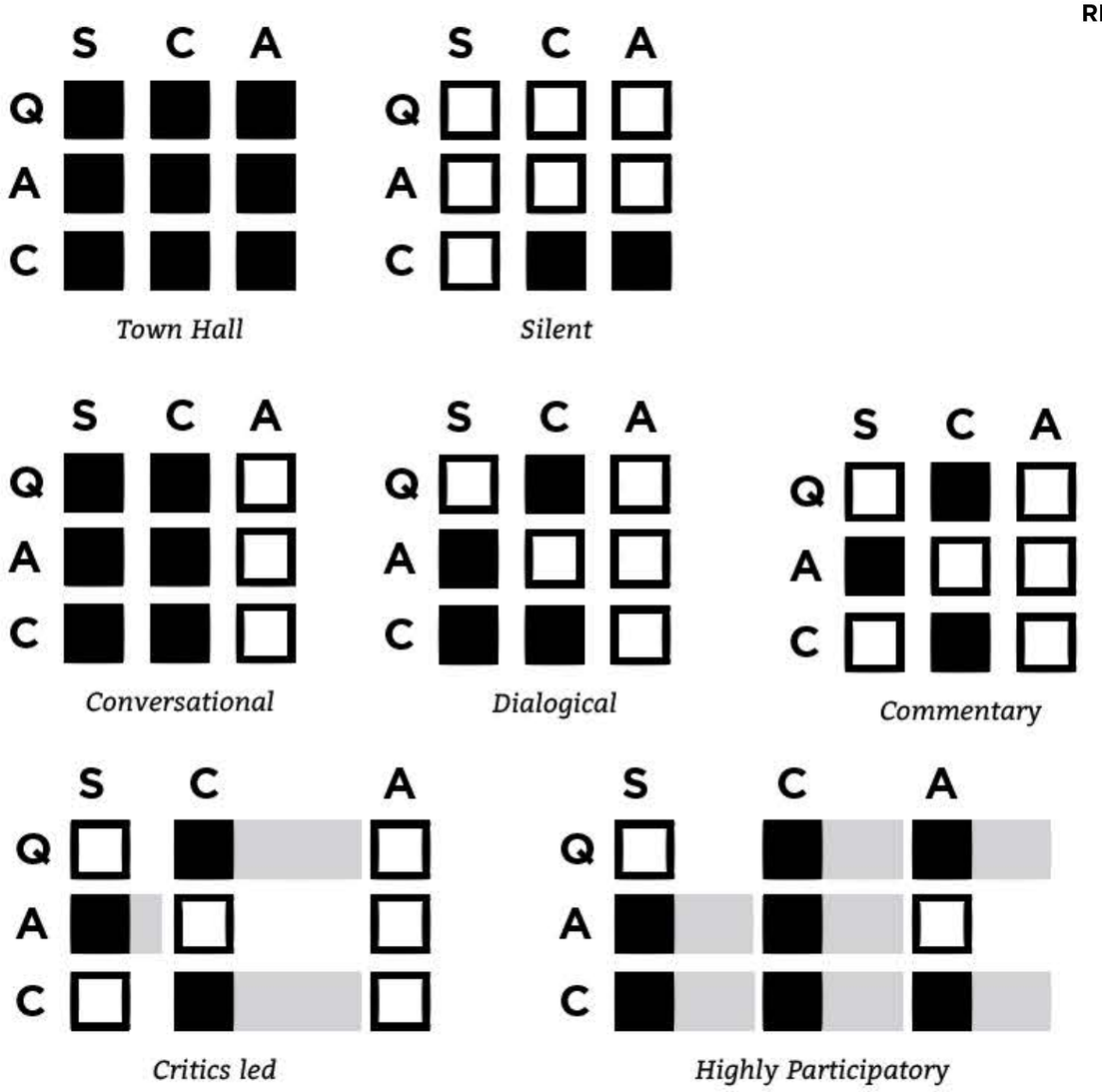
S C A
Q
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Town Hall
Silent
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Critics led
Highly Participatory

The FLC expertise does not cover assessment, and the goal of the group was never to evaluate practices or techniques

Self reflection has been a fundamental tool for deepening our under-standing of critique

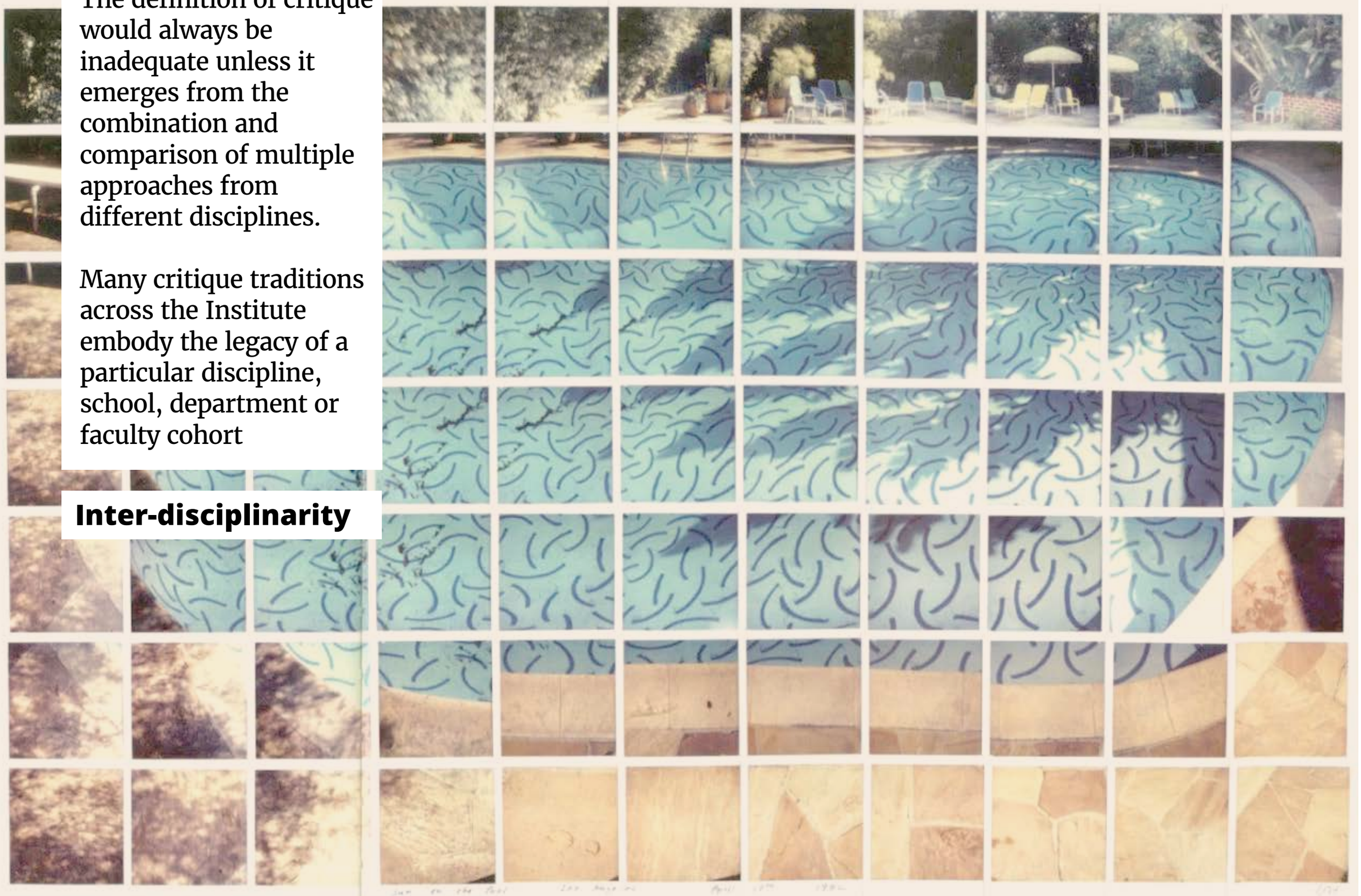
We do not aim to determine best practices rather to mirror and visualize the expertise present in our institution.

No assessment

The definition of critique would always be inadequate unless it emerges from the combination and comparison of multiple approaches from different disciplines.

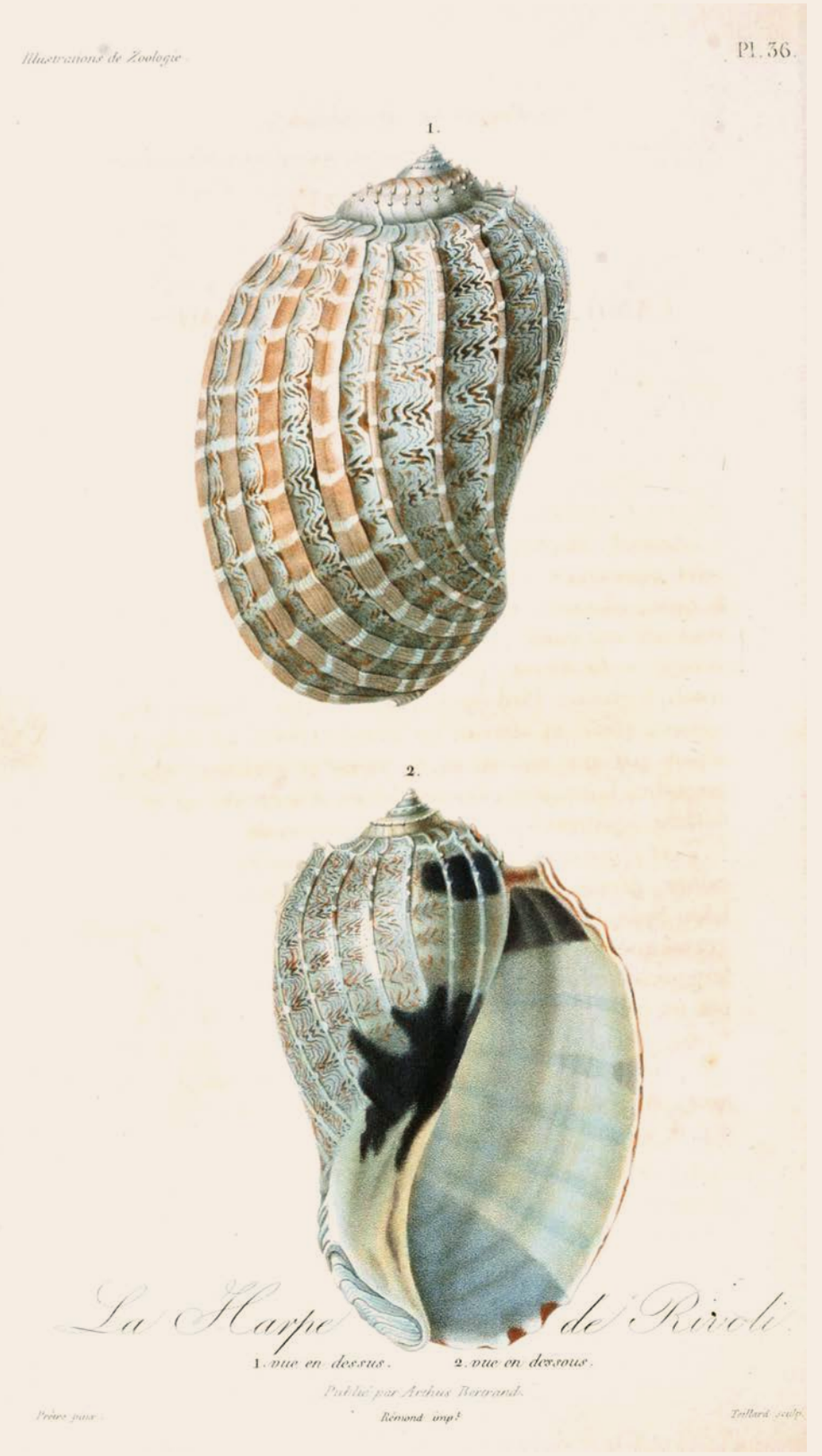
Many critique traditions across the Institute embody the legacy of a particular discipline, school, department or faculty cohort

Inter-disciplinarity



By creating a catalogue we are able to begin to uncover the inherent traditions of the institute, how they manifest in different disciplines, and how can we design a language to describe them.

The catalogue



We would like to ask for you to email us one or more names of colleagues who use interesting critique formats or reviews happening in your department that we might add in Pratt catalogue
T. Camille Martin
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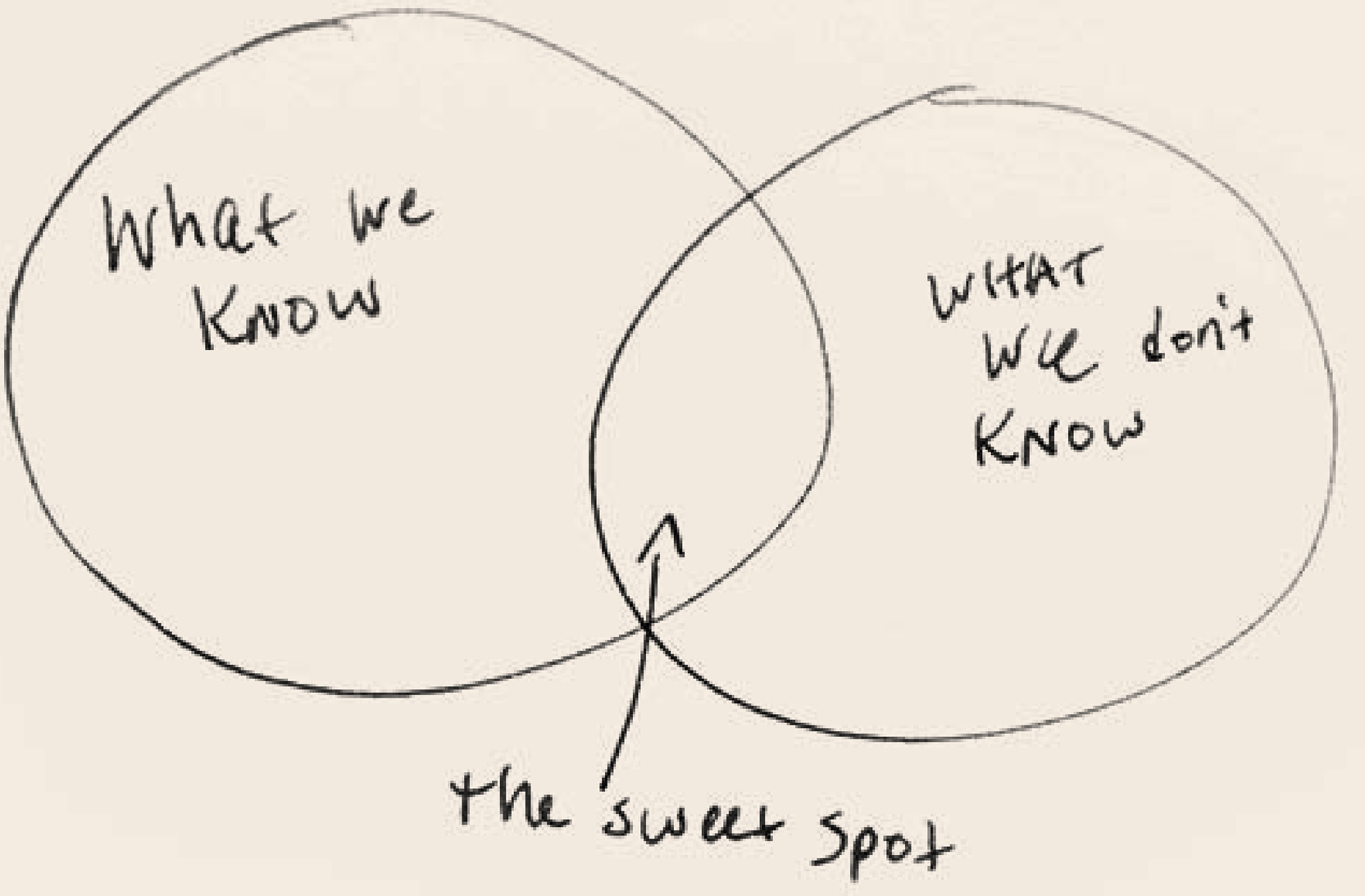
Gaia Hwang
gscagnet@pratt.edu

You can nominate yourself!

Call for participation