

PRATT INSTITUTE
ART AND DESIGN EDUCATION

TEACHING AND LEARNING AT PRATT

Pratt


ASSESSMENT FOR LEARNING

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




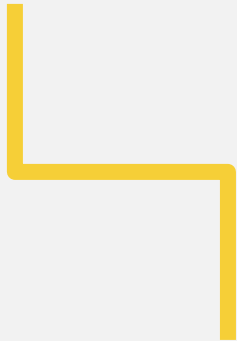
“...the kinds of inquiry and investigation that faculty are most likely to undertake when they examine and document teaching and learning in their classrooms in order to improve their practice and make it available to their peers.”
(Huber & Hutchings, 2005)

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

CHALLENGE



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).

CHALLENGE

Faculty have few opportunities to discover commonalities in their pedagogical practices across disciplines and to learn from each other.

MEETING THE CHALLENGE

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

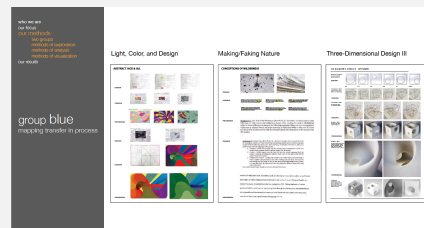
- Mapping shared “mental models” (Kezar) across disciplines through: **common, cross-disciplinary taxonomies, lexicons and visual tools for studio/classroom based observation and research.**

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



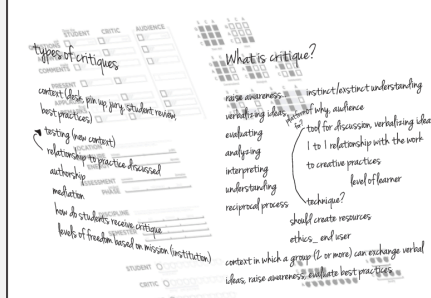
Mapping transfer in process.

A TLC Start Up: Concentric Circles of Grasroots Faculty Leaders

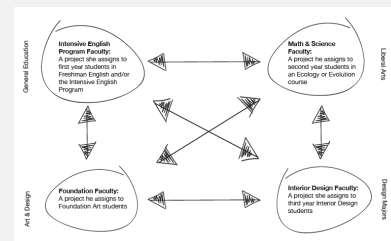
Heather Lewis | Pratt Institute

Professor, Art, and Design Education & Director, Assessment for Learning

Mapping the Critique



Mapping the Transfer of Learning



Project

- Participants:** 40 faculty scholars in five, cross-disciplinary faculty learning communities (FLCs).
- Disciplines:** Interior, Industrial and Graphic Design, Architecture, Fine Arts, Foundation, Art History, Humanities, Social Sciences, and Science.
- 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

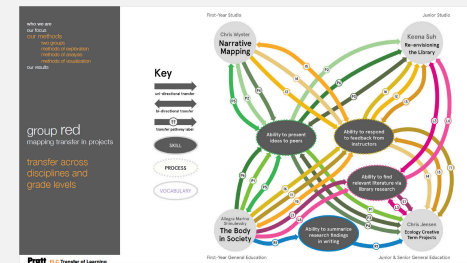
- The first year of an institute-wide approach to assessment for learning through faculty scholarship of teaching and learning.
- While Pratt Institute is relatively small, the faculty experience is one of disciplinary siloes.

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.



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.

YEAR III

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 1

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**.

UNINTENDED CONSEQUENCE III: Methodologies




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

Pratt

Transfer of Learning FLC

First Year

General Education



Allegra
Marino
Shmulevsky

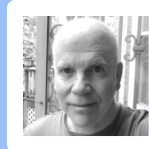
*Intensive
English Program*

Studio Education



Chris Wynter

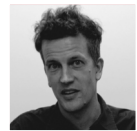
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Brian Brooks

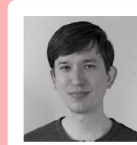
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Beyond the First Year



Chris Jensen

Math & Science



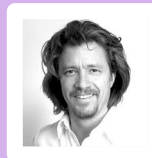
Eric Godoy

*Philosophy
(FLC Emeritus Illinois State
University - Bloomington-Normal)*



Keena Suh

Interior Design

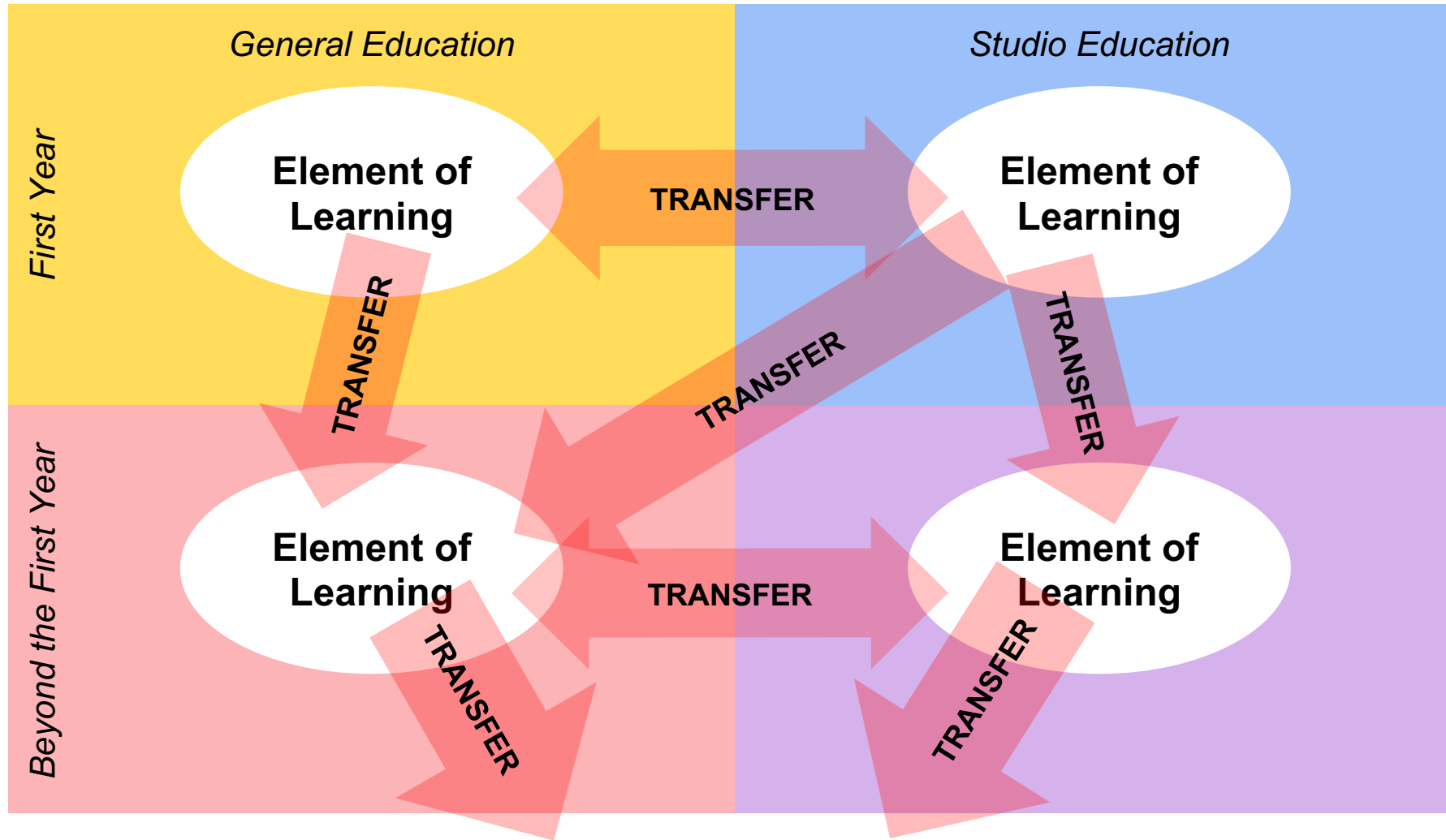


Scott
Vandervoort

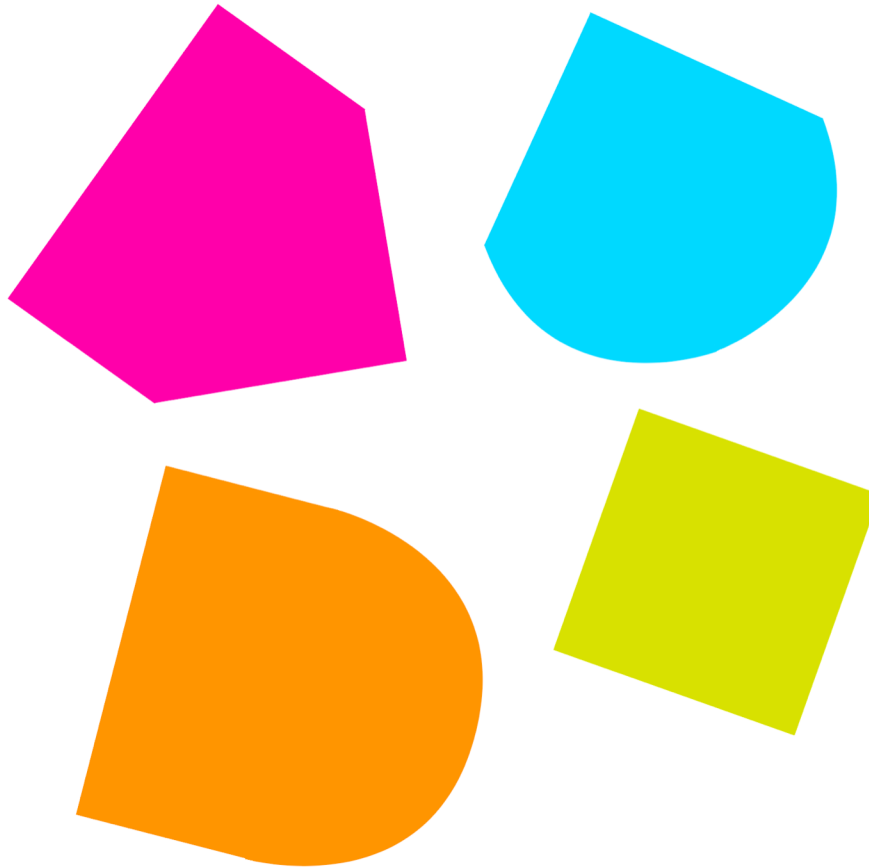
*Industrial Design
(FLC Emeritus Bali)*

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

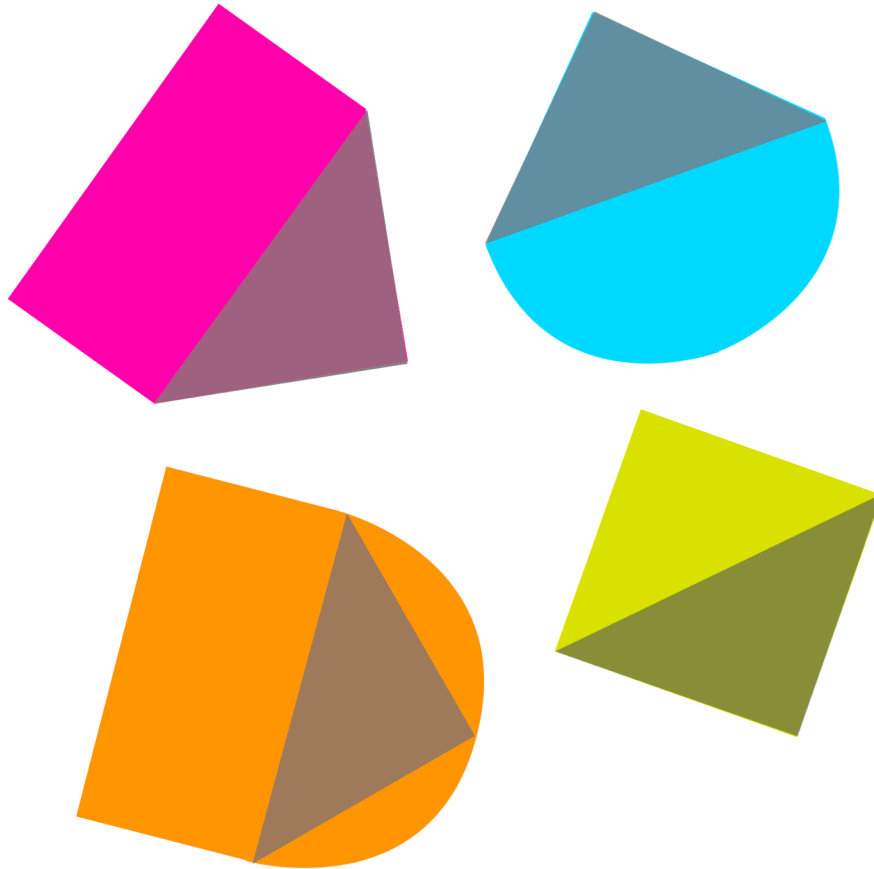
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Coming to a common understanding of what “transfer of learning” means

POTENTIAL TRANSFER

Conceiving of a research approach to studying the potential for transfer in the Pratt art & design education

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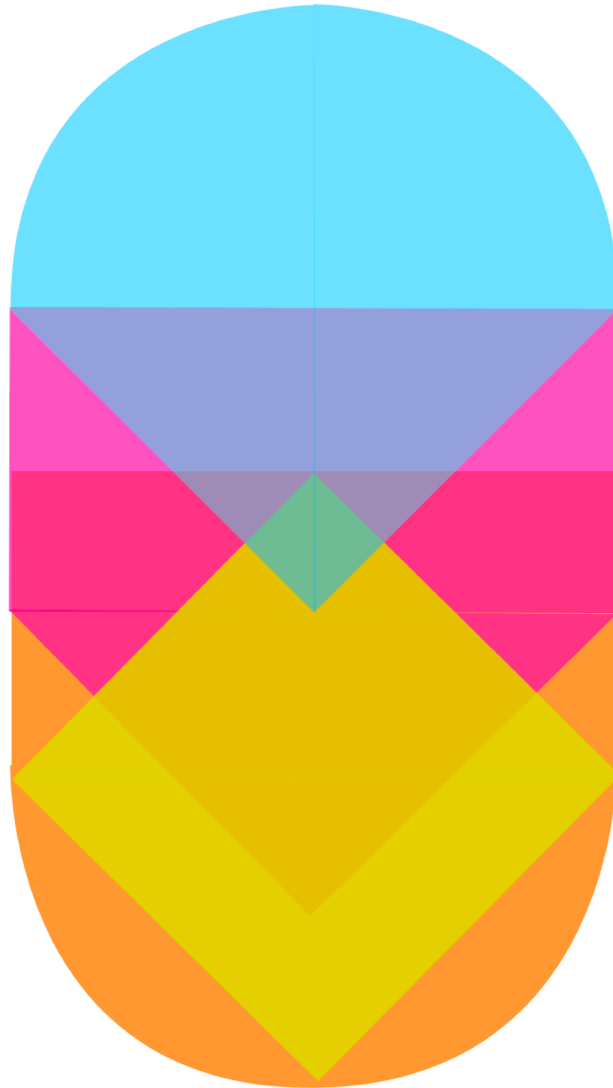
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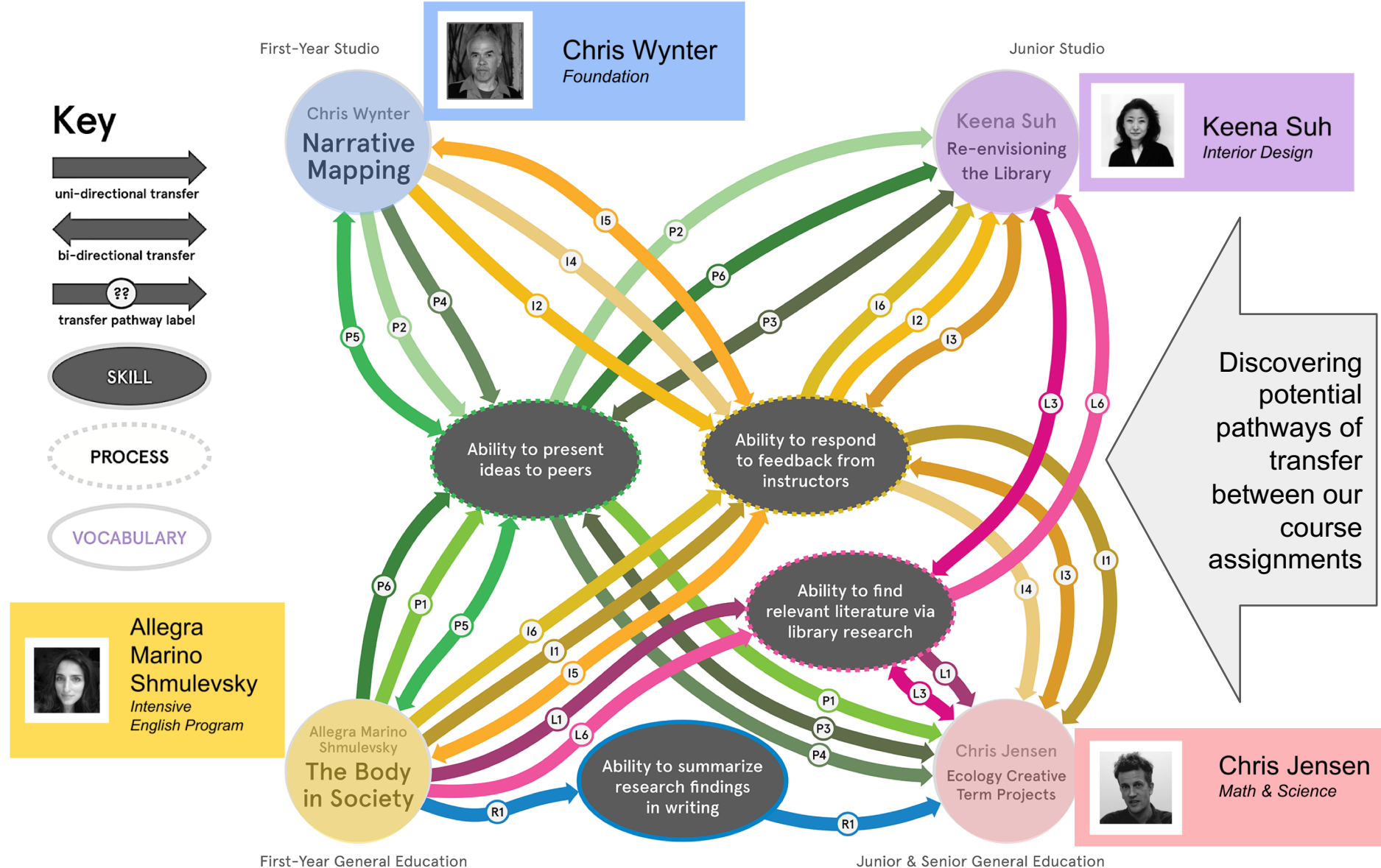
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Year 1 Process : Mapping Transfer Connections



Year 1 Process : Process as Transferable

FLC - TRANSFER OF LEARNING
IIP PROCESS
Ideation - Iteration - Presentation

Ideation

Presentation

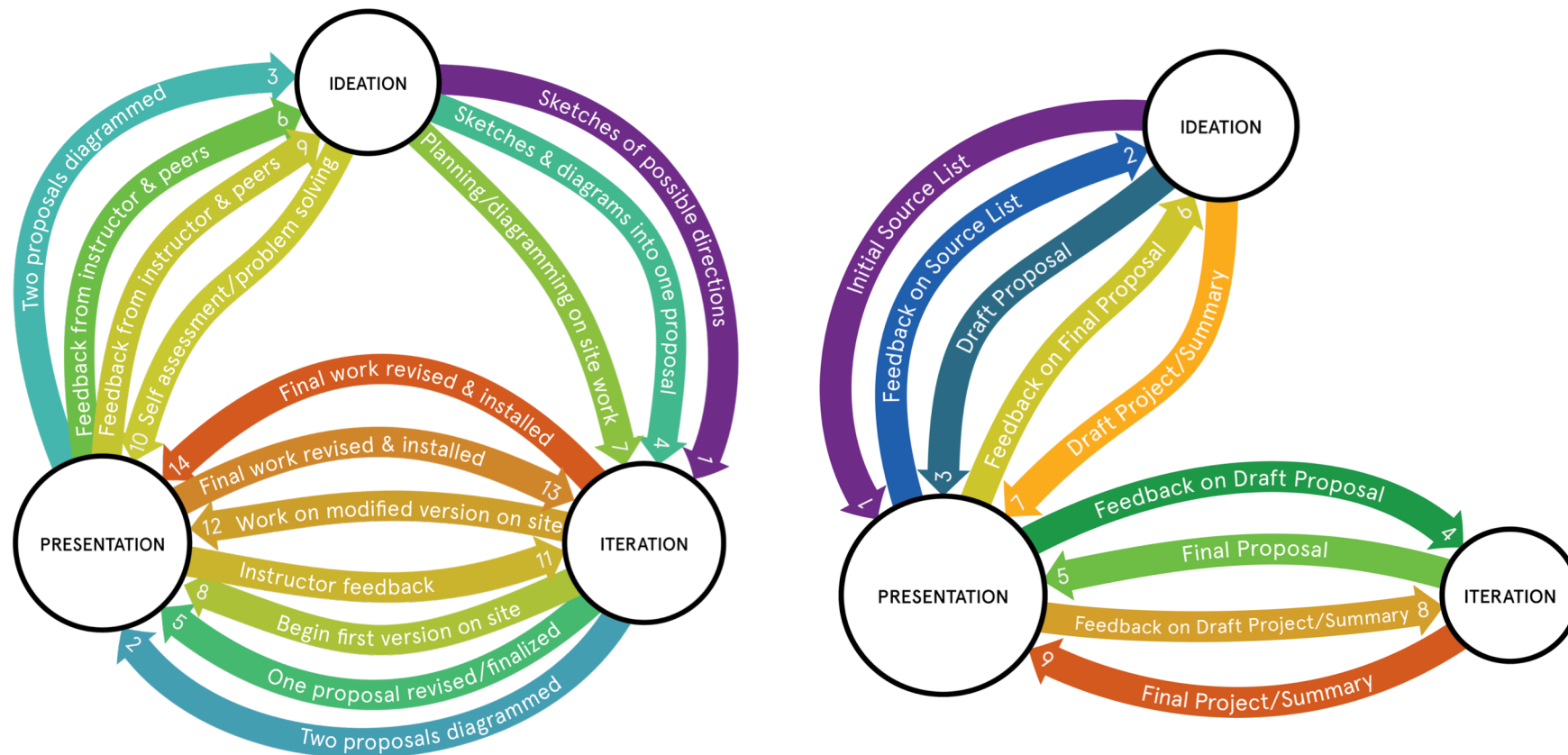
Exploring the
potential for
transfer of
process

Iteration

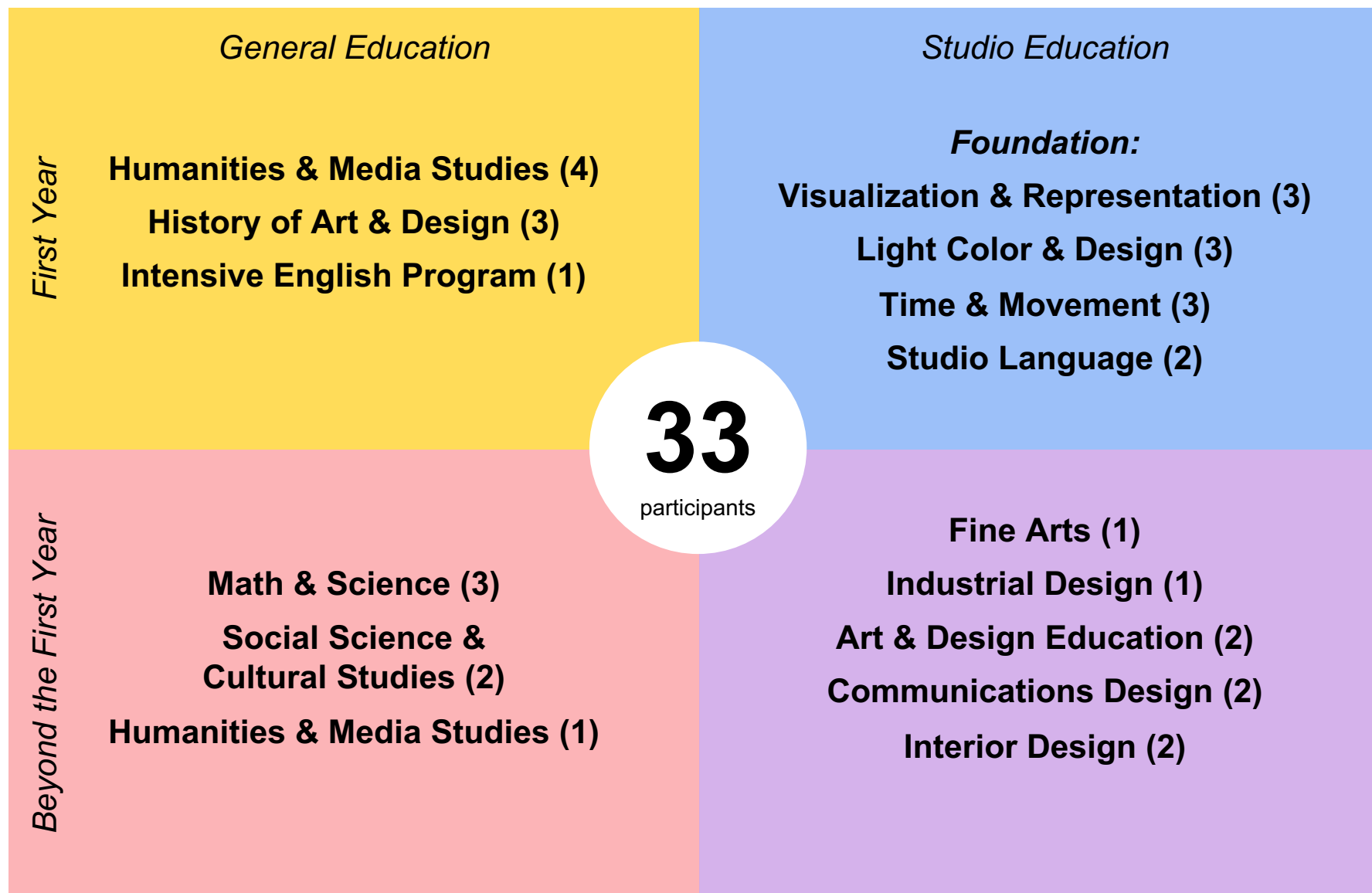


Year 1 Process : Process as Transferable

The IIP framework allows for the comparison of different project processes:



Year 2 Process : Transfer Sessions



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

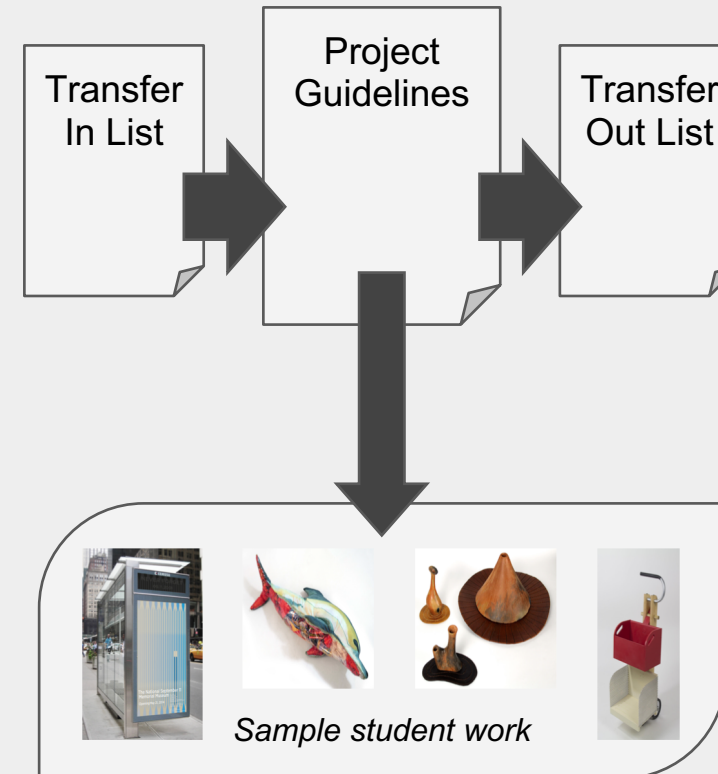
Year 2 Products : Outreach and Data

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)



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.

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.

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

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

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The ability to be critical about their own work . **SELF REFLECTION**

The ability to be flexible throughout the design process **ORGANIZATION & LEARNING SKILLS**

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

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

How to organize studio core content—artists, tools, materials, concepts, language—in preparation for teaching others **DESIGN & COMMUNICATION**

How to plan an art making activity and lead participants through it
IDEATION, ITERATION, PRESENTATION – IIP

How to develop instructional materials to support participants' learning
DESIGN & COMMUNICATION

Understanding of issues that teachers may encounter in instructing others in their studio core **DESIGN & COMMUNICATION**

Communication Design Research, Analysis & Process course

Art & Design Education Foundation in Art & Design Education course

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 **DESIGN & COMMUNICATION**

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. **FORM ANALYSIS**

Students are able to offer useful editorial support to their classmates
FEEDBACK / CRITIQUE

Students will be able to use writing as a tool for thinking
IDEATION, ITERATION, PRESENTATION – IIP

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

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

Foundation Time & Movement course

How to conceptualize a design project (how to link idea and visuals)
DESIGN & COMMUNICATION

How to execute a design project (process and revisions/ refinement)
IDEATION, ITERATION, PRESENTATION – IIP

Basic frame animation execution and principles (12 principles of animation)
FORM ANALYSIS

A better critique vocabulary, and a more thoughtful approach to critique
FEEDBACK / CRITIQUE

A solid understanding of what Pratt expects in terms of workload, attendance, deadlines and quality. **ORGANIZATION & LEARNING SKILLS**

An appreciation of the crucial role of research in the design process
DESIGN & COMMUNICATION

The ability to iterate as part of the design process
IDEATION, ITERATION, PRESENTATION – IIP

The ability to create prototypes as part of the design process
IDEATION, ITERATION, PRESENTATION – IIP

The ability to accept and address feedback **FEEDBACK / CRITIQUE**

The ability to be critical about their own work . **SELF REFLECTION**

The ability to be flexible throughout the design process **ORGANIZATION & LEARNING SKILLS**

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

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

How to organize studio core content—artists, tools, materials, concepts, language—in preparation for teaching others **DESIGN & COMMUNICATION**

How to plan an art making activity and lead participants through it
IDEATION, ITERATION, PRESENTATION – IIP

How to develop instructional materials to support participants' learning
DESIGN & COMMUNICATION

Understanding of issues that teachers may encounter in instructing others in their studio core **DESIGN & COMMUNICATION**

Communication Design Research, Analysis & Process course

Art & Design Education Foundation in Art & Design Education course

Museum Paper



Ability to visually analyze historical works

Two interesting detailed paintings from M... City, *Naked Man, Back View* by Lucian Freud and ... or Pieve di Cadore in Italian had interesting details ... view is an oil painting on canvas with the size of 72 ... realistic human figure of a famous male model Leig... body form compared to simplified colors and settings of background. It has warm tones of painting expressing lots of lightings on his skin. There are some small areas of shadow with light grey on his back. The painting is one-point perspective, which I see a further view of background behind the main focus of the painting, figure in the middle. The painting is detailed so that I can see even a little shadow on the chair where he is sitting on and the wall of the details is amazingly painted with different colors and thicknesses. Another painting, *Venus and the Lute player* is created in the year of 1991 to 1992. The other painting, *Venus and the Lute player* was created on canvas, size of 65 x 82.5 inches around ca. 1565 to 1570. The painting was actually unfinished at the time of his death, but later finished with higher

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

ally depicts male and female ... symbolizes the love and music by ... so realistic as it kind of an ... proportionally. The tone of the ... in the background with the ... round 1560. Titian's painting ... ctive technique by



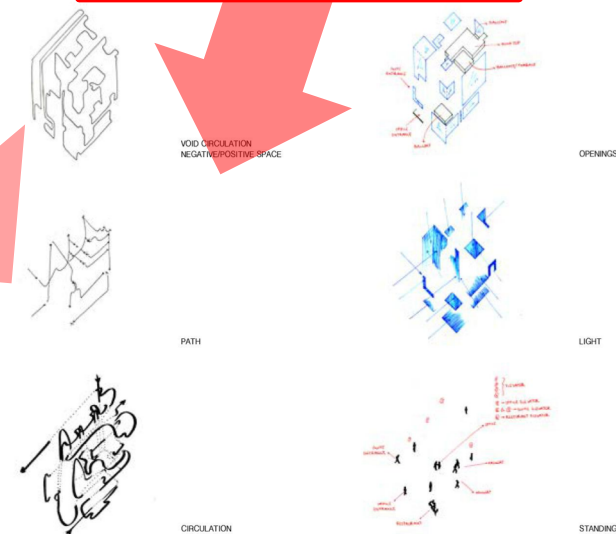
Ability to design a work using spatial analysis



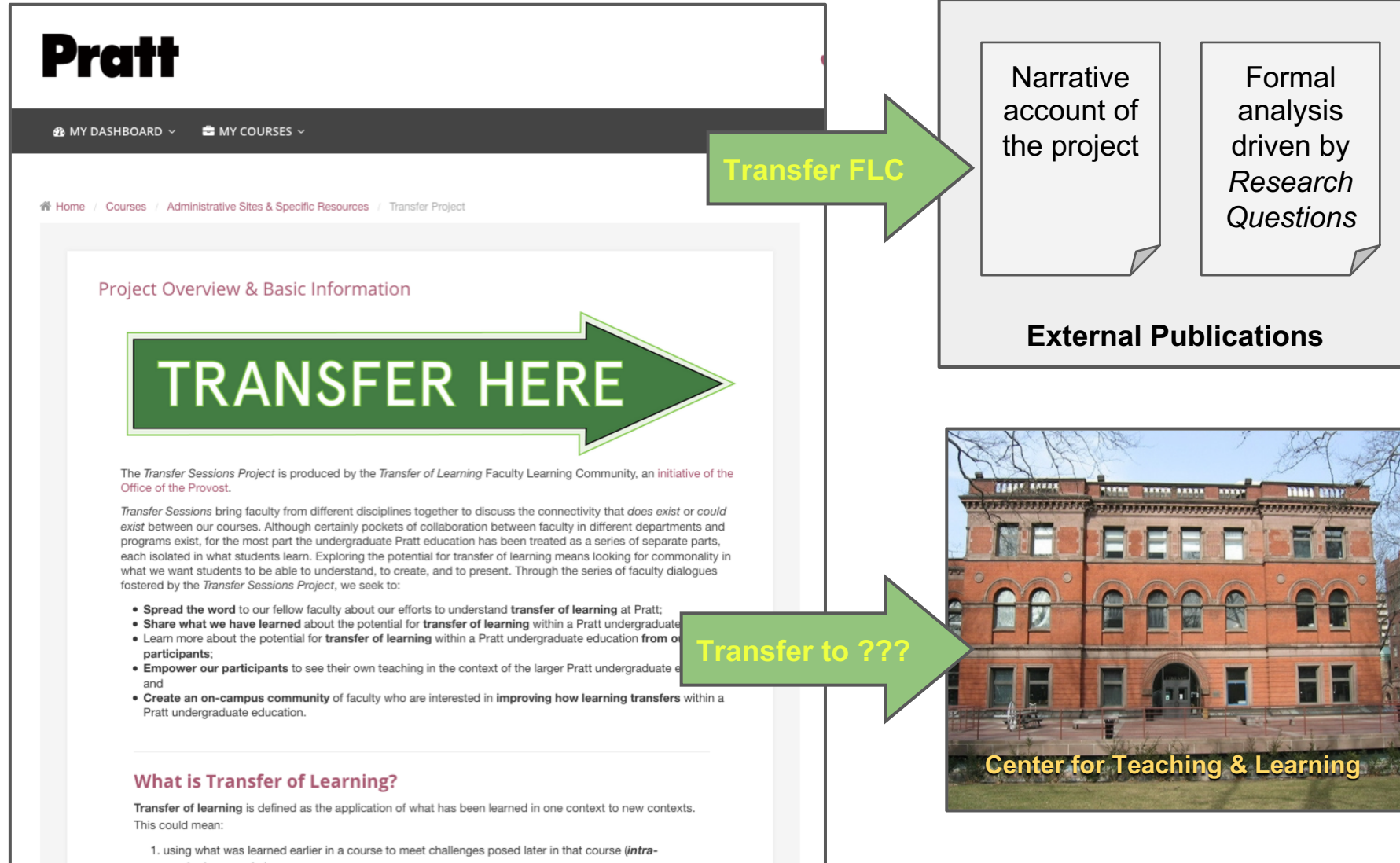
DISRUPTIVE



DISRUPTIVE



Our Expanding Community... and Next Steps



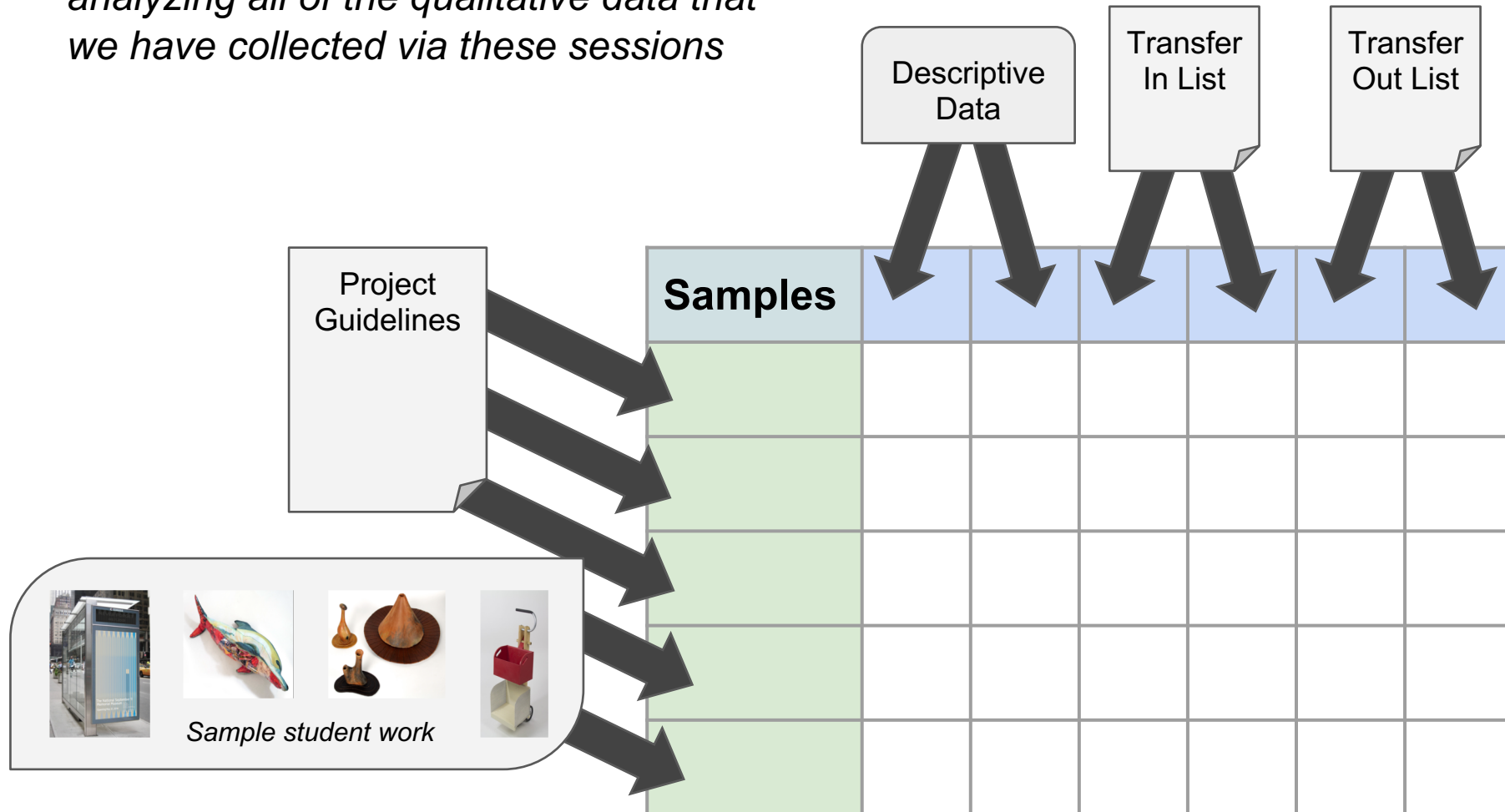
Transfer FLC Research Questions

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



Group Exercise : Step 1 of 3

Transfer of Learning FLC Workshop
International Society of Teaching & Learning - ISSOTL 2018 - "Toward a Learning Culture" - Bergen, Norway

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.

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

- 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!

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

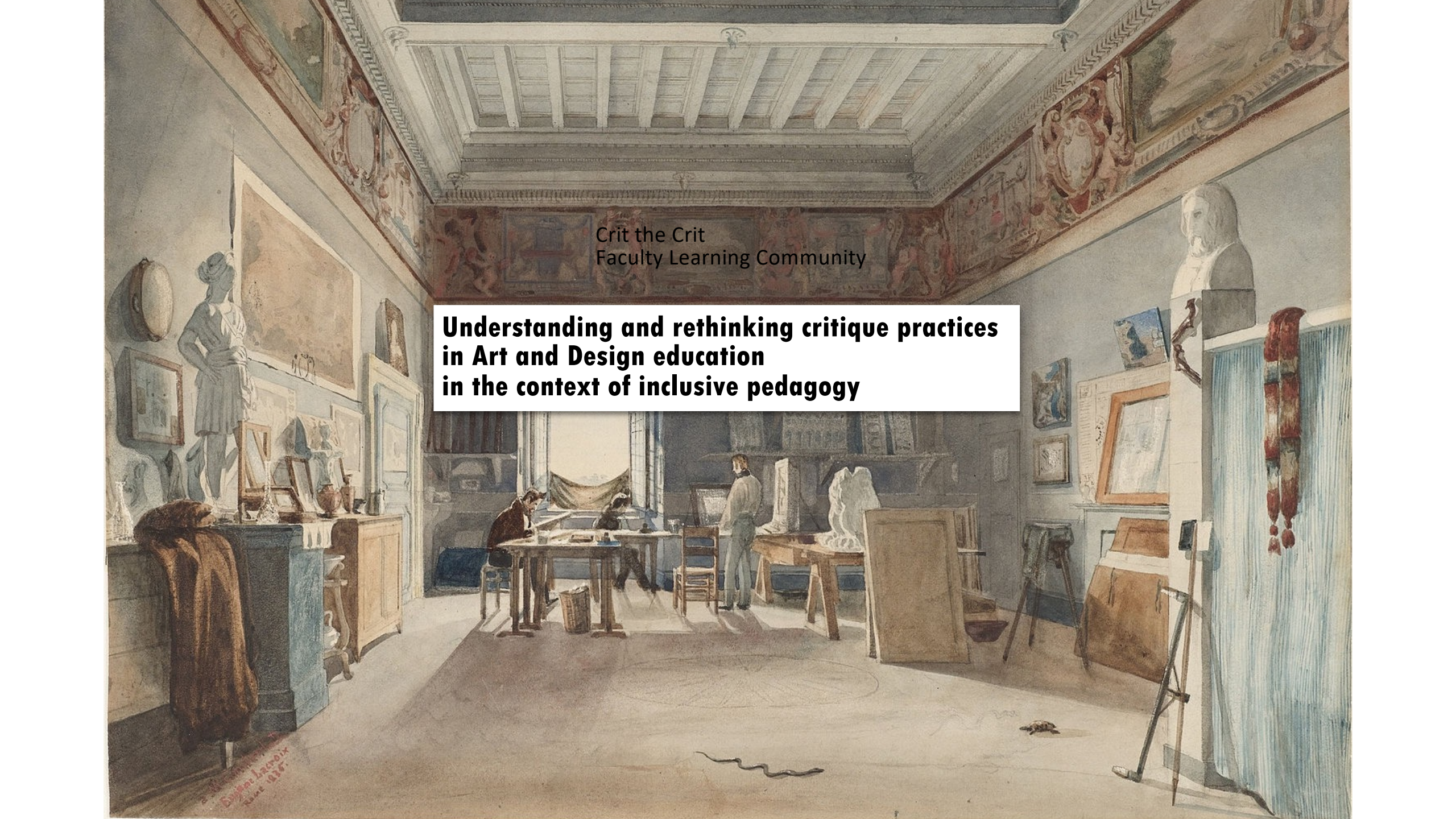
- Let's share with the whole group!
- Please report any interesting "pathways of transfer" that you discovered to the rest of the groups.

ISSOTL 2018, Bergen

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



Crit the Crit
Faculty Learning Community

**Understanding and rethinking critique practices
in Art and Design education
in the context of inclusive pedagogy**

Exhibitor: Lacroix
1844-1846

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

Loukia Tsafoulia
Interior Design

Jennifer Leung
HMS

Anthony Caradonna
Architecture

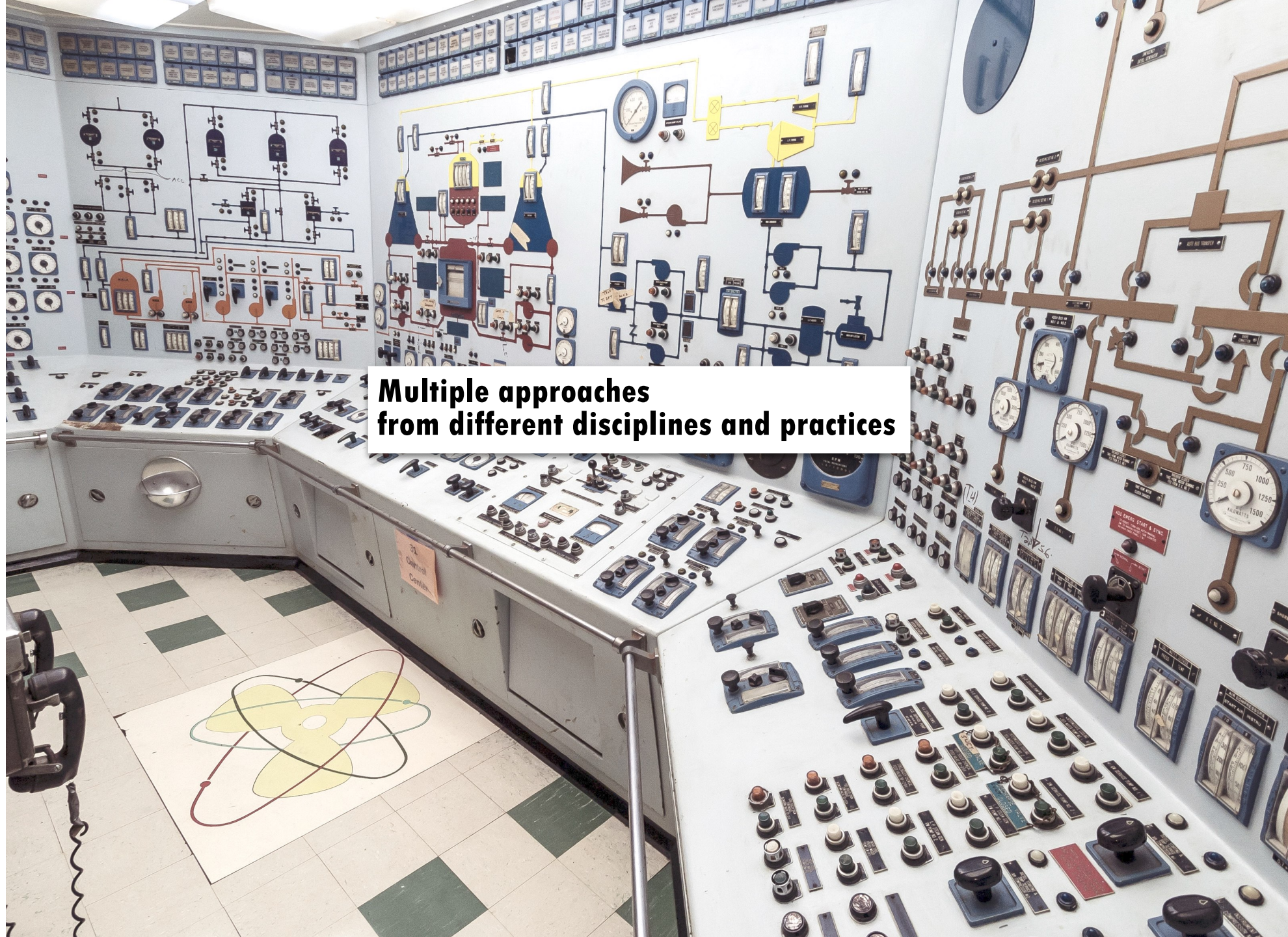
Crit the Crit Faculty Learning Community

Methods used to perform critiques in different fields





**The impossible task of generating
a single definition of critique**



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' educa-
tional experience of critique to
support and sustain learning?

Inquiry

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 o instructor on first day of term
One on one review/discussion and formatted grading rubric
completed by faculty / recorded by dpt / accessible to students|
review of structure + content completion / academic progress in studio courses
(previously by all program faculty in one annual portfolio day)

<p>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</p>	<p>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</p>	<p>Recording and documentation Video, audio recording, note 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?</p>
<p>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?</p>	<p>Time in the year and semester</p>	
	<p>Discipline</p>	
<p>Location Classroom, studio space, lab, hallway, amphitheater, gallery; open air vs interior.</p> <p>Critique matrix</p>	<p>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?</p>	<p>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?</p>
<p>Assessment Formative, Summative</p>	<p>Type of project Design Solution, prototype, building proposal, urban proposal, installation, thesis proposal, ...</p>	<p>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?</p>
<p>Time in the project Initial, intermediate, final</p>		

	Does the STUDENT	CRITIC	AUDIENCE
QUESTIONS ^{ask}	<div><div></div><div><div>path</div><div>x</div><div>length</div></div></div>	<div><div></div><div><div>length</div></div></div>	<div><div></div><div><div>length</div></div></div>
ANSWERS ^{provide}	<div><div></div><div><div></div></div></div>	<div><div></div><div><div></div></div></div>	<div><div></div><div><div></div></div></div>
COMMENTS ^{make}	<div><div></div><div><div></div></div></div>	<div><div></div><div><div></div></div></div>	<div><div></div><div><div></div></div></div>
PRESENT	<div><div></div><div><div></div></div></div>	<div><div></div><div><div></div></div></div>	<div><div></div><div><div></div></div></div>
APPLAUSE	<div><div></div><div><div></div></div></div>	<div><div></div><div><div></div></div></div>	<div><div></div><div><div></div></div></div>
REMARKS ^{final}	<div><div></div><div><div></div></div></div>	<div><div></div><div><div></div></div></div>	<div><div></div><div><div></div></div></div>

DNA

	S	C	A
Q	■	■	■
A	■	■	■
C	■	■	■

Town Hall

	S	C	A
Q	□	□	□
A	□	□	□
C	□	■	■

Silent

	S	C	A
Q	■	■	□
A	■	■	□
C	■	■	□

Conversational

	S	C	A
Q	□	■	□
A	■	□	□
C	■	■	□

Dialogical

	S	C	A
Q	□	■	□
A	■	□	□
C	□	■	□

Commentary

	S	C	A
Q	□	■	□
A	■	□	□
C	□	■	□

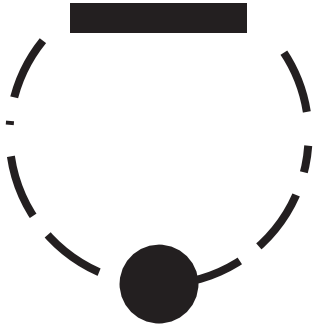
Critics led

	S	C	A
Q	□	■	■
A	■	■	□
C	■	■	■

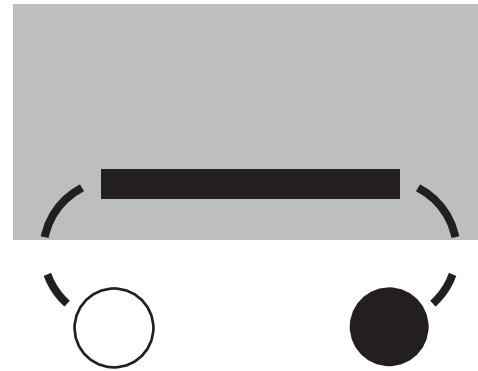
Highly Participatory



**Critique traditions embody the legacy
of a particular discipline, department or faculty cohort**



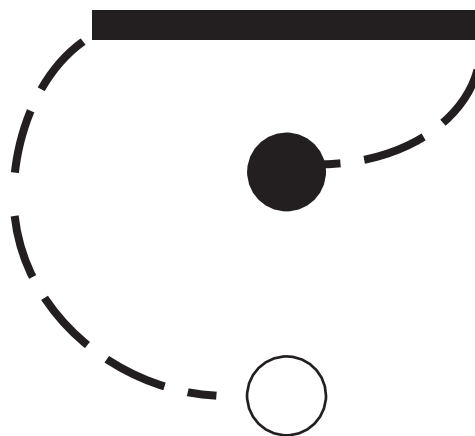
Self Critique



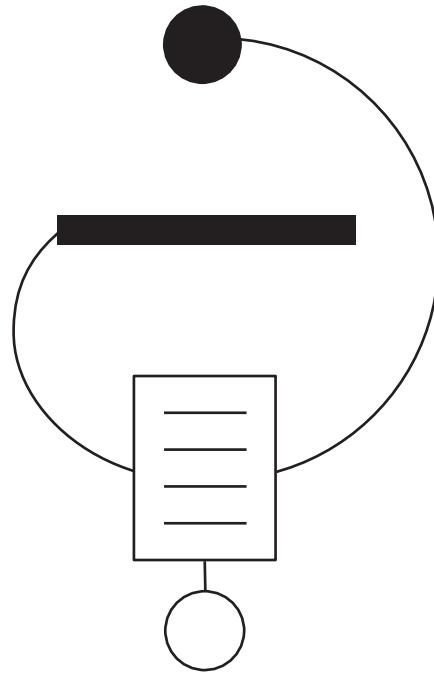
Desk Critique



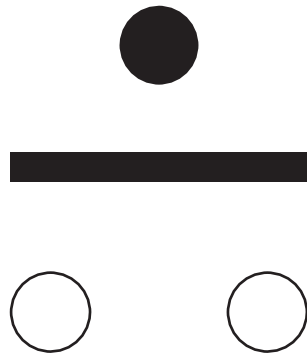
Individual Critique



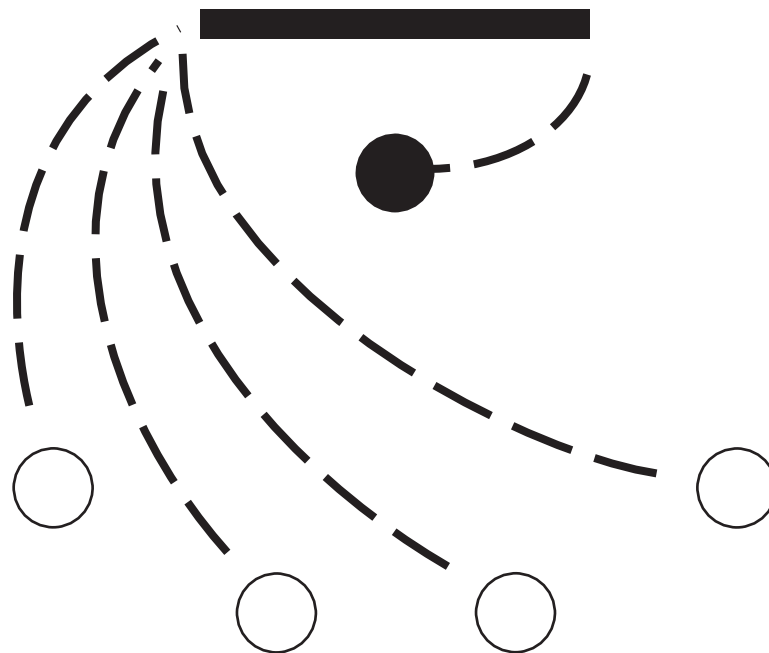
Pin Ups



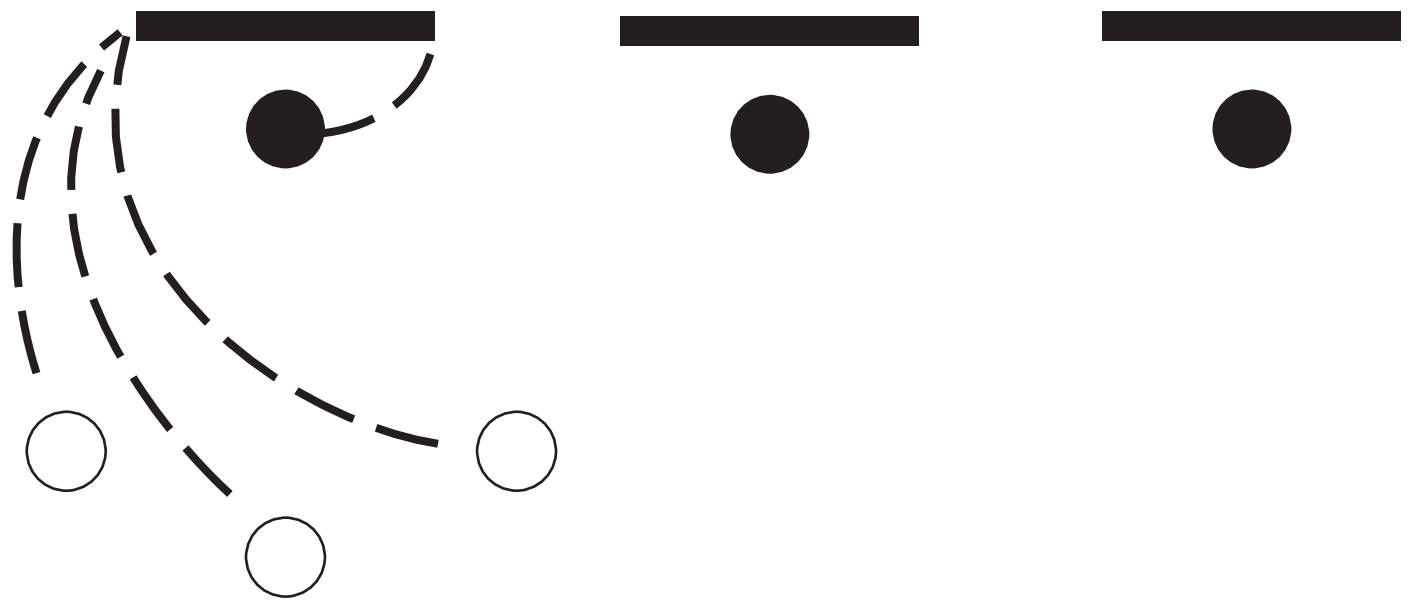
Written Evaluation



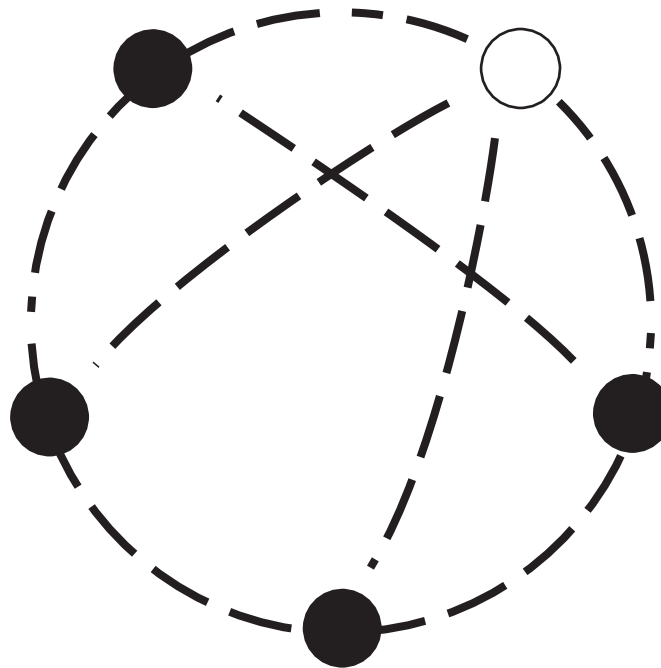
Silent Review



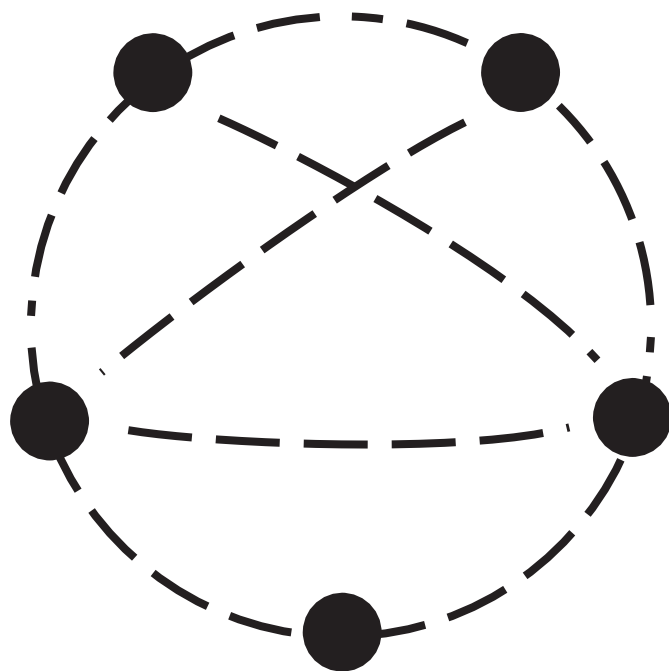
Juried Critique



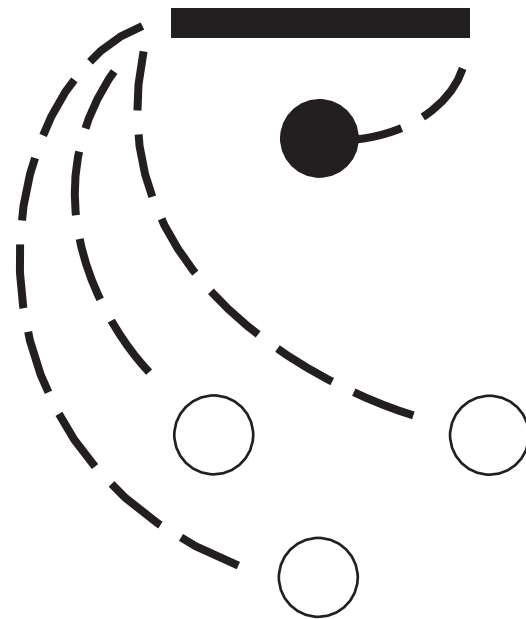
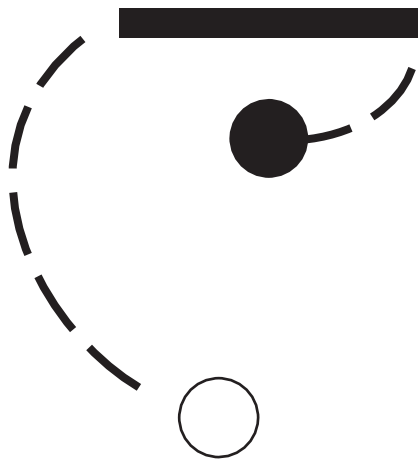
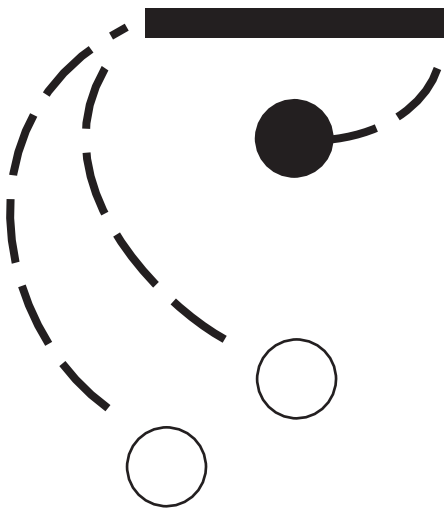
Round Robin



Group Critique



Peer Review



Science Fair



Desk Critique



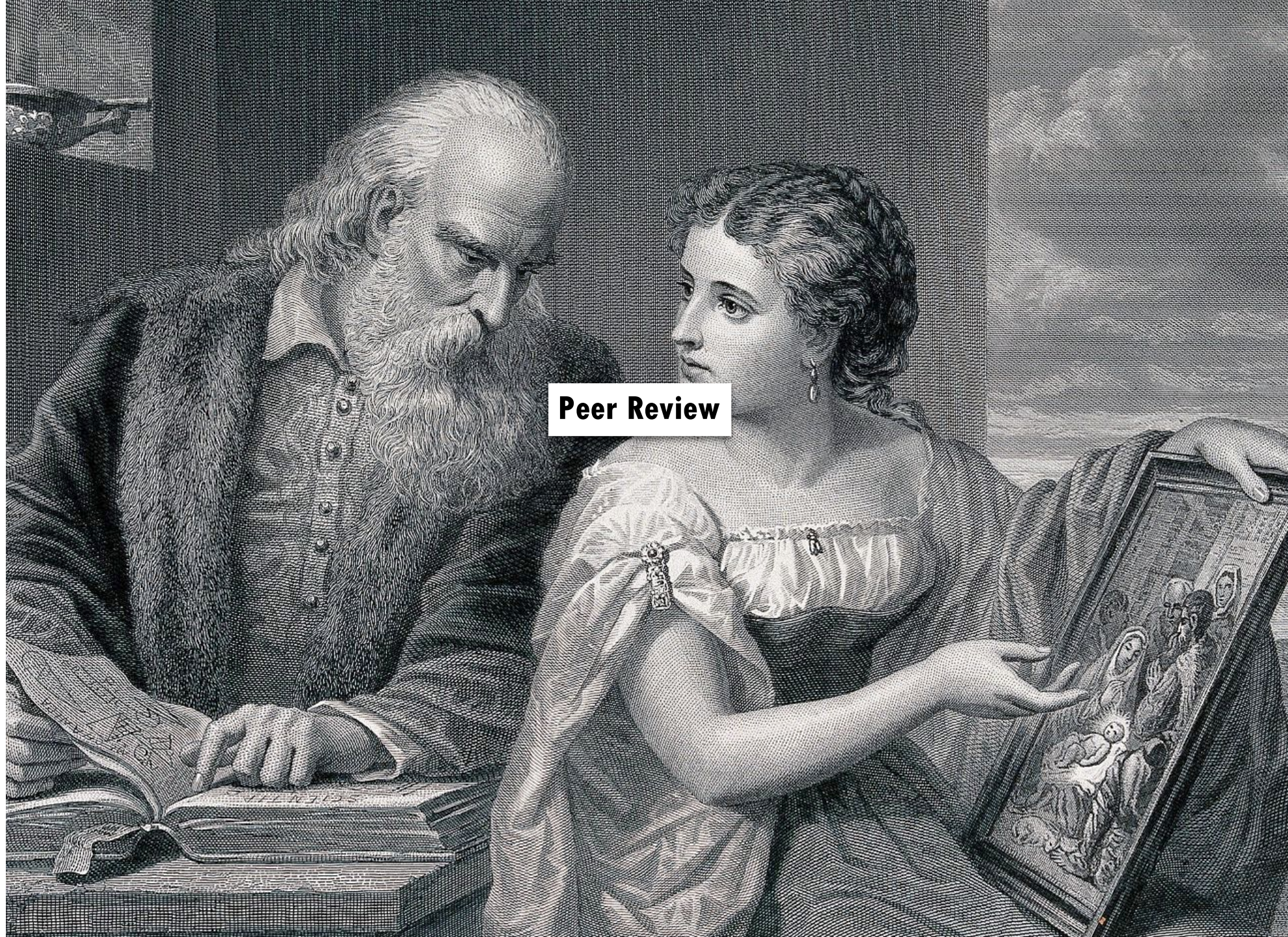
Desk Critique



**There is something magical
about where a student works**



Peer Review



Peer Review

Students can provide valuable feedback to each other





**Each critique method can be understood
in terms of its pedagogical implications**

The background of the slide is a reproduction of Raphael's fresco 'The School of Athens'. It depicts a group of ancient Greek philosophers in a grand, vaulted hall. Plato is shown at the top center, pointing towards the sky, while Aristotle stands next to him, gesturing towards the earth. Other figures include Pythagoras, Euclid, Ptolemy, and various other scholars engaged in teaching and discussion. The architecture features high arches, statues in niches, and a coffered ceiling. A text box is superimposed over the center of the image.

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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