

2015-2016 CATL Teaching and Learning Grant Report
Lesson Study

Due June 1, 2016. Email a single Word or PDF file to catl@uwlax.edu
Use the following format to prepare your completed report. The report will be *published* on the [College Lesson Study Blog](#).

PART I: BACKGROUND	
Title	Art Critique Lesson Study
Authors	Misha Bolstad, Brad Nichols, Kate Hawkes
Contact	Kate Hawkes (khawkes@uwlax.edu)
Discipline(s)	Art
Submission Date	6/1/2016 - 4/5/2016 (last observations)
Course Name	ART 160 <i>General Art Foundations</i> (Gen Ed)
Course Description	<p>From the Course Catalog: An introductory course in visual art, with emphasis on understanding the methods of art making in a variety of studio disciplines. Topics include recognition of visual elements and principles of design, methods of applying these elements and principles throughout a variety of art forms, thematic development, relationship of the visual arts to other fields of human endeavor, and an introduction to writing about visual art. Course content includes representative paradigms of world art, Western art, multicultural and contemporary art. Critical thinking is explored through response to the visual arts through active involvement with various creative processes and media.</p> <p>Further, this course serves as a entry level studio course for the entire art department curriculum. The lesson we designed for this project introduced the process of group critique, which is a fundamental part of the studio/creative process.</p> <p>The course generally comprises 15 to 18 students. Typically about a quarter of the students are art majors/minors, the others are from departments across the university who are interested in fulfilling general education course requirements. The class meets for 85 minutes twice a week and is a hands-on studio learning environment.</p> <p>We want to investigate this topic because critique and criticism are a fundamental part of the creative process. Students will continually have critiques in all of their studio courses, as well as in their professional careers.</p>
Abstract	<p>In this study we investigated the critique process in a foundations studio course. We set up a preliminary, low stakes in-class creative group project, which students critiqued immediately. We observed their behavior during the verbal group critique, and observed two subsequent critique over the course of the semester. Our goal was to create an environment to study student engagement during the critique process. Including articulation of ideas, use of vocabulary, comfort level, constructive analysis, and reference to greater trends in culture and society.</p>

PART II: THE LESSON

Learning Goals

The goals for this lesson and group critiques are for students to:

- Present ideas and/or artwork clearly and constructively within a relevant context and vocabulary
- Actively engage in dialogue about visual works and understanding the importance of the critique process
- Foster a comfortable and honest environment that supports everyone in their studio practice
- Critically analyze artworks of their own and that of their peers' within specific contextual parameters

The lesson designed for this study promotes these goals in several ways. First, the class period before the lesson was a lecture that informed students about how to analyze the formal traits of an artwork and apply design vocabulary. The critique process was explained the day of the lesson, and the instructor verbally encouraged critique etiquette, critical thinking, and vocabulary throughout the lesson. We fostered a safe working environment by assigning individuals to groups and having them complete a low stakes exercise where individual students wouldn't feel personally scrutinized.

Lesson Plan

CRITIQUE LESSON #1:

Art 160 students will attend class lectures during the 1st and 2nd week of the semester. The information presented will cover the basic elements of art and the principles of design. This introduction will include relevant design terminology (vocabulary/list of key terms/word bank) and the rationale and format for group critique.

During the 3rd week, students will be given the following group exercise creating non-objective imagery. Hopefully by working as a group, students will be feel comfortable in a relaxed studio environment. The exercise has specific rules, yet vague in defining any specific outcomes.

EXERCISE: Workshop V (*Conditional Design Workbook*, Valiz)

Four long lines

1. Play with four players
2. Each player has a colored pen: red, green, blue, or black
3. The players must draw simultaneously

The workshop was inspired by Marina Abramovic's video *Feeling the Memory*, from 1976. In this work, Abramovic reels off all of the words she can possibly remember. By recruiting all the words stored in her memory, she tries to free

	<p>herself from the acquired language. After an hour and a half, she seems to have succeeded.</p> <p>Step 1: Draw one long line during 25 minutes</p> <p>Step 2: The pen may not leave the paper during the entire time.</p> <p>Step 3: You may stop for a maximum of 5 seconds without lifting the pen.</p> <p>Step 4: Do not cross any other lines.</p> <p>CRITIQUE: Immediately following the exercise</p> <p>After the completion of the exercise, the entire class will critique each group’s exercise. Their focus is to think about and discuss how the elements of art (basic building blocks – line, shape, color, etc.) work together visually to create meaningful order.</p>
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PART III: THE STUDY

<p>Approach</p>	<p>We approached this project by observing students during a class critique and by surveying students afterward.</p> <p>We observed three instances of critiques in ART 160 that occurred throughout the semester. The first observation was the initial designed lesson (2/2/2016), the second and third were the critiques for subsequent projects (2/9/2016 and 4/5/2016). We also kept an audio recording of the final observed critique (4/5/2016).</p> <p>Observation by committee/direct measure: During our observations we took general notes about student behavior, as well as quantitatively recorded student behavior including the number of contributions to conversation, questions asked, use of appropriate vocabulary, etc (see attached observation form).</p> <p>Student Surveys/indirect measure: In this post critique survey we asked students to rank their comfort level and how much they valued the experience (see attached student survey),</p>
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<p>Findings/Discussion</p>	<p>Things we learned</p> <ul style="list-style-type: none"> ● One positive result based on the student survey is about students comfort level with the critique process. We were under the misconception that students in general do not value critique, nor do they feel comfortable participating. However, we found that in response to our questions, on a scale of 1 to 10, on average students rated in the 8 to 9 range indicating a high level of comfort and understanding of the importance of the critique process (see Critique Lesson Study Student Survey Results - Quantitative Data). These findings were also reflected in students’ written responses to the survey (see Critique Lesson Study Student Survey Results - Written Responses). ● As we are looking for identifiable trends in the data we collected from our observations of student behavior, one of the difficulties is that there are
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	<p>too many variables to draw any concrete conclusions. These variables include the length of time of the critique, the number of participants, critiquing individuals versus a group project, quality of work, time of day, attendance, artist presentation, artist previous experience/skill, how much the instructor participates, etc. This is cause for more observations of student critiques in controlled environments with an audio record. Though we don't have enough data to prove it, based on our observations we hypothesize that there is a correlation between the amount of energy the artist puts into their presentation and the amount of engagement from the group. We also noticed that critiques earlier in the class period tend to have more active dialogue and by the 8th or 9th critique, student engagement declines.</p> <p>Recommended Revisions to the Lesson Study</p> <ul style="list-style-type: none"> ● Audio record critiques and review/tally results after the fact ● Keep track of instructor prompts ● Observe more instances of critique in a variety of settings (longer time frame, advanced and beginning students, etc) ● Add questions to the student survey that ask how much time/energy/thought was spent on their work and presentation
References	<p>Maurer, Luna, Edo Paulus, Jonathan Puckey, and Roel Wouters. <i>Conditional Design Workbook</i>. Amsterdam: Valiz, 2013.</p> <p>Elkins, James. <i>Art Critiques: A Guide</i>. Washington, DC: New Academia Publishing, 2012.</p>
APPENDIX	
Lesson Materials	Lesson Written Above
Study Materials	<p>Attached:</p> <ul style="list-style-type: none"> ● Critique Lesson Study Observations From ● Critique Lesson Study Student Survey ● Critique Lesson Study Informed Consent From ● Critique Lesson Study Observation Results - Quantitative Data ● Critique Lesson Study Observation Results - Written Notes ● Critique Lesson Study Student Survey Results - Quantitative Data ● Critique Lesson Study Student Survey Results - Written Responses ● Critique Lesson Study Lecture Notes
Dissemination	<p>We plan to disseminate the results of our study by:</p> <ul style="list-style-type: none"> ● Presenting a poster or workshop at the UWL Annual Conference of Teaching and Learning ● Presenting written report to Department of Art

Critique Lesson Study Observation Form

GENERAL INFORMATION

Date: _____ **Class #:** _____

of Students: _____ **# of Faculty:** _____

Who is being critiqued? _____ **Group / Individual / Other** _____

What number critique of the day (1st, 2nd, 15th)? _____

Start Time: _____ **End Time:** _____

OBSERVATION OF STUDENT BEHAVIOR

please keep tally of behaviors listed below:

Critiquer/s	Artist/s
<p>Active Engagement # contributions to conversation: _____</p> <p># of students actively listening: # of students distracted: _____</p> <p>Was conversation cut short? Y / N Did conversation stagnate? Y / N _____</p> <p>Comments:</p>	<p>Active Engagement Did students volunteer to take turn? Y / N Was student reluctant to take turn? Y / N _____</p> <p>Was student prepared to present work and/or take responsibility for their own work? Y / N Did the student appear eager to present their work? Y / N _____</p> <p>Comments:</p>
<p>Use of Vocabulary # uses of design vocabulary: # uses of design vocab in appropriate context: _____</p> <p>Comments:</p>	<p>Use of Vocabulary # uses of design vocabulary: # uses of design vocab in appropriate context: _____</p> <p>Comments:</p>

Vocab/Word bank: unity, variety, balance, scale, proportion, emphasis, gestalt, grouping, containment, repetition, proximity, continuity, closure, symmetry, asymmetry, radial symmetry, visual weight, focal point, monumental scale, isolation, placement, contrast, format, line, shape, volume, form, void, texture, pattern

Critique Lesson Study Observation Form

<p>Critical Thought/Curiosity # comments that make connections between work and experience, history, culture, etc: # of questions asked of artist: _____</p> <p># of unsupported statements - simply "I like it" or "I don't like it": _____</p> <p>Comments:</p>	<p>Critical Thought/Curiosity asked questions of the group? Y / N discussion and work are linked? Y / N _____</p> <p>Comments:</p>
<p>Safe/Comfortable Environment/Honesty # or purely positive comments: # of constructive criticisms: # of purely negative comments: _____</p> <p># of instances of humor/laughter: _____</p> <p>Comments:</p>	<p>Safe/Comfortable Environment/Honesty # of acknowledgement/appreciation of feedback (nodding, follow-up questions, verbal): _____</p> <p>Did the presenter appear comfortable presenting their work? Y / N _____</p> <p>Comments:</p>

Critique Lesson Study Student Survey

Date:

Course #/Course Name:

1. On a scale of 1 to 10, how important do you think it is to discuss/critique your artwork with your classmates? (circle one)

Not important **Very important**
1 2 3 4 5 6 7 8 9 10

2. On a scale of 1 to 10, how important do you think it is to discuss/critique you classmates' artworks? (circle one)

Not important **Very important**
1 2 3 4 5 6 7 8 9 10

3. On a scale of 1 to 10, do you feel you benefited from the critique in class today? (circle one)

No, not at all **Yes, very much**
1 2 3 4 5 6 7 8 9 10

4. What do you think is the importance of critically analyzing artwork as a group in class?

5. On a scale of 1 to 10, how comfortable did you feel participating in critique in class today?

Uncomfortable **Very comfortable**
1 2 3 4 5 6 7 8 9 10

6. On a scale of 1 to 10, was today's class critique an environment where you felt safe expressing your ideas openly? (circle one)

No, not at all **Yes, very much**
1 2 3 4 5 6 7 8 9 10

7. On a scale of 1 to 10, how comfortable did you feel speaking in critique as the artist/presenter?

Critique Lesson Study Project Informed Consent for Students

Project Title: Lesson Study in Art Critique

Principal Investigators: Misha Bolstad, Brad Nichols and Kate Hawkes

We are conducting a research project to explore how students learn to critique artwork in this class. In keeping with the ethical standards for doing research with human subjects this consent form describes the project and asks for your permission to allow us to use information you produce during the class period for research purposes. Please read and sign the form. Feel free to ask questions about any aspect of the project.

Purpose and Procedure

- My participation involves taking part in class just as I would normally do in the course.
- During the class period several instructors will be present to observe and record information about the day's lesson.

Confidentiality

- The results of this study may be published in scientific literature or presented at professional meetings.
- My information/data will not be linked with personally identifiable information. Names will not be attached to class observations and will be deleted from any written work collected during the class period.
- My information will be confidential. Only the research team members will have access to the information collected during the class period.

Possible benefits

- I will benefit from the research project to the extent that I fully participate in the class period.

Permission to Use Course Material

- I agree to allow the researchers to use observations of my participation and my written work related to the lesson for research purposes.
- I understand that my grade or my experience in the class will not be affected adversely whether I grant permission or not.

Please sign the form

I understand the project and grant permission to use my course material

Participant:

Date:

OR

I understand the project and do not grant permission to use my course material

Participant:

Date

Researcher:

Date:

Questions regarding study procedures may be directed to Brad Nichols (bnichols@uwlax.edu), your instructor. Questions regarding the protection of human subjects may be addressed to the UW-La Crosse Institutional Review Board for the Protection of Human Subjects, (608-785-8124 or irb@uwlax.edu).

CRITIQUE LESSON STUDY OBSERVATION RESULTS QUANTITATIVE DATA

ART 160 - February 9th, 2016

Description: 16 students, 1 faculty present for critique. Students were broken into 4 groups to be critiqued.

	Group #1 (KH)	Group #2 (KH)	Group #3 (KH)	Group #4 (KH)	Averages
Group or Individual	group of 4	group of 4	group of 4	group of 4	
Duration (Min)	12 min				
Artist/Presenter					
Did they volunteer?	N	Y	Y	N	
Were they reluctant?	N	N	N	N	
prepared/responsible?	NA	NA	NA	NA	
Were they eager?	N	Y	Y	NA	
# use of vocab	3	3	5	1	3
# use of vocab in context	3	1	1	0	1.25
# questions to group	0	3	1	0	1
Group/Critiquers					
# contributions	11	15	21	23	17.5
# students listening/engaged	12	12	12	11	11.75
# students distracted	0	0 (5 for moment)	0	1	0.3333333333
Was conv. cut short?	Y	N	NA	NA	
Did conv. stagnate?	Y	N	NA	Y	
# use of vocab	10	7	7	8	8
# use of vocab in context	5	4	2	4	3.75
# comments w/ cultural context	NA	NA	NA	NA	
# questions of artist	0	1	2	1	1
# unsupported statements	10	5	NA	NA	7.5

ART 160 - February 16th, 201

Description: 15 students & 1 Faculty critiquing individual projects

	#1 (KH)	#2 (KH)	#3 (KH)	#4 (KH)	#5 (KH)	#6 (KH)	#7(KH)	#8 (KH)	#9 (KH)	#10 (KH)	#11 (KH)	Average
Group or Individual	1	1	1	1	1	1	1	1	1	1	1	1
Duration (Min)	5	5	8	7	7	5	5	5	5	5	5	5.636363636
Artist/Presenter												
Did they volunteer?	Y	Y	Y	Y	Y	N	Y	Y	Y	Y	Y	
Were they reluctant?	N	N	N	N	N	N	N	N	Y	N	N	
prepared/responsible?	Y	N	N	Y	Y	Y	Y	NA	Y	Y	Y	
Were they eager?	Y	N	N	Y	Y	Y	Y	Y	unclear	Y	Y	
# use of vocab	NA	1	NA	2	0	0	0	0	0	0	2	0.5555555556

# use of vocab in context	NA	0	NA	1	0	0	0	0	0	0	0	0.1111111111
# questions to group	1	1	NA	1	1	0	0	0	0	1	0	0.5
Group/Critiquers												
# contributions	8	12	19	12	13	10	11	14	5	7	4	10.45454545
# students listening/engaged	15	15	15	15	15	14	15	15	15	NA	14	14.8
# students distracted	0	0	0	0	0	1	0	0	0	NA	1	0.2
Was conv. cut short?	Y	NA	Y	NA	Y	NA	NA	NA	NA	NA	Y	
Did conv. stagnate?	N	NA	Y	NA	NA	NA	NA	NA	NA	NA	NA	
# use of vocab	4	6	3	9	5	7	5	8	3	2	3	5
# use of vocab in context	1	3	0	4	0	2	2	1	0	0	0	1.181818182
# comments w/ cultural context	1	NA	1	1	1	NA	NA	NA	NA	1	NA	1
# questions of artist	1	2	3	1	1	1	4	3	0	3	NA	1.9
# unsupported statements	1	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	1
ART 160 - April 5th, 2016												
Description: 13 students & 1 Faculty critiquing individual projects												
	#1 (KH)	#2 (KH)	#3 (KH)	#4 (KH)	#5 (KH)	#6 (KH)	#7(KH)	#8 (KH)	#9 (KH)	#10 (KH)	#11 (KH)	Average
Group or Individual	1	1	1	1	1	1	1	1	1	1	1	1
Duration (Min)	13	7	7	5	6	5	5	6	5	7	5	6.454545455
Artist/Presenter												
Did they volunteer?	Y	Y	Y	Y	Y	Y	Y	Y	Y	unclear	Y	
Were they reluctant?	N	N	N	NA	unclear	N	N	N	N	N	Y	
prepared/responsible?	Y	Y	Y	Y	Y	unclear	unclear	Y	Y	unclear	N	
Were they eager?	Y	Y	Y	NA	unclear	unclear	N	N	N	N	N	
# use of vocab	3	1	1	0	2	1	0	1	1	1	0	1
# use of vocab in context	2	0	0	0	0	0	0	0	0	0	0	0.1818181818
# questions to group	0	0	0	0	0	0	0	0	0	0	0	0
Group/Critiquers												
# contributions	13	15	9	10	13	11	12	13	8	13	7	11.27272727
# students listening/engaged	12	11	12	12	12	12	12	11	12	11	10	11.54545455
# students distracted	0	1	0	0	0	0	0	1	0	1	2	0.4545454545
Was conv. cut short?	Y	Y	Y	N	NA	NA	Y	Y	N	NA	NA	
Did conv. stagnate?	N	N	N	Y	NA	NA	N	N	N	NA	NA	
# use of vocab	8	4	4	3	9	6	6	4	4	4	2	4.909090909
# use of vocab in context	1	0	0	0	1	1	1	1	1	1	0	0.6363636364
# comments w/ cultural context	NA	NA	1	0	0	NA	1	0	0	NA	NA	0.3333333333
# questions of artist	4	4	2	3	1	4	1	3	3	3	1	2.636363636

# unsupported statements	8	3	NA	0	NA	NA	NA	NA	NA	1	NA	3
ART 160 - February 16th, 201	(Safety/Comfort Environment/Honesty Questions)											
Description:	15 students & 1 Faculty critiquing individual projects											
	#1 (KH)	#2 (KH)	#3 (KH)	#4 (KH)	#5 (KH)	#6 (KH)	#7 (KH)	#8 (KH)	#9 (KH)	#10 (KH)	#11 (KH)	Average
Artist/Presenter												
# acknowlge/apprec of feedba	2	0	3	2	2	1	1	3	3	2	2	1.909090909
Appear comfortable (Y/N)	Y	Y	N	Y	Y	Y	unclear	Y	Y	Y	Y	
Group/Critiquers												
# purely positive comments	3	1	2	0	0	5	3	6	2	NA	3	2.5
# constructive criticisms	2	4	7	3	4	NA	1	NA	0	2	NA	2.875
# purely negative commetes	0	0	0	0	0	0	0	0	0	0	0	0
# instance laughter	0	2	1	0	0	0	4	0	3	2	0	1.090909091

CRITIQUE LESSON STUDY OBSERVATION RESULTS - WRITTEN NOTES

ART 160 - February 9th, 2016

Description: 16 students, 1 faculty present for critique. Students were broken into 4 groups to be critiqued.

Crit #1

- Presenting group saying "I don't know what else to say..." requiring coaxing from instructor
- Coaxed to use vocab

Crit #2

- Significant instructor coaxing
- Lost 5 students mid critique to side conversation, but brought back to attention by instructor
- Presenting group showed interest in discovery/curiosity (wanted to flip piece upside down, add element of chance, break rules)

Crit #3

- Significant instructor coaxing
- Conversations about identifying objects in abstractions
- In general 5-7 people doing most of the commenting (while others remain quiet)
- Presenting Group - one person talking the rest silent

Crit #4

- No initial presentation - but described the piece mid way through
- Toward end of session (and class period) student continued to break out into side conversations

General Comments

- Critiquing in-class drawing exercise
 - Make a prompt for assignment and/or critique guide about taking responsibility for your artwork - you should be showing something you care about
 - Add to future study - amount of coaxing (scale 1-10) from instructor and/or amount of engagement of instructor
-

ART 160 - February 16th, 2016

Description: 15 students & 1 Faculty critiquing individual projects

Crit #1

- Instructor contribution/coaxing/questions
- Artist asked for constructive criticism

Crit #2

- Instructor prompted student to get up and look at artwork
- Artist jokingly complained about taking turn, started with "I don't know what to say" - but became more eager once was up there talking about work
- Artist resorted to personal anecdotes
- Instructor prompted use of vocab
- One instance of side conversation/everyone talking at once

Crit #3

- Prompted by instructor to use vocab
- Artist talked about personal inner conflict
- Artist appeared uncomfortable in front of group - but happy to receive feedback on work

Crit #4

- Prompted by instructor to use vocab

Crit #5

- Prompted by instructor to look closely at work

Crit #6

Crit #7

- Prompted by instructor to look closely at work
- A few group members getting up to look at piece from different angles - curiosity - changing vantage point

Crit #8

- Student got up to look to look at work closely
- Group - curious about 3D

Crit #9

- Artist “not a deep message or anything...” - not prepared and eager to get done presenting work

Crit #10

- Artist asked people to come up and look closely at work
- Artist asked for criticism

Crit #11

- Prompted by instructor to look closely at work
-

General Comments

- Add something to observation form about whether students got up to look close at artwork or not
-

ART 160 - February 16th, 2016

Description: 13 students & 1 Faculty critiquing individual projects

Crit #1

- Artist had more work than was asked for, and said upfront that she deviated from the assignment
- Significant contributions to conversation by instructor
- Other students were fighting over who gets to go next - eagerness

Crit #2

- As of this point 4 students in class have not spoken at all

Crit #3

- Strong constructive criticism
- Artist presentation very process/technique oriented

Crit #4

Crit #5

- Minimal contributions by instructor

Crit #6

- Artist presentation anecdotal

Crit #7

Crit #8

Crit #9

- Side conversations
- Minimal contributions by instructor

Crit #10

- Minimal contributions by instructor

Crit #11

- Discussion became about process not image/work
- Artist - talking about work that is not here
- Side conversations

General Comments

- Future studies tally the number of students who spoke over all
 - Add scale for eagerness (1-10) reluctance to eagerness
 - Make sheet of things to avoid in critique (1. Talking about work that is not present. 2. Saying in so many ways that you don't care)
-

CRITIQUE LESSON STUDY STUDENT SURVEY RESULTS - QUANTITATIVE DAT

Art 160 - Critique Lesson Study

Student Survey

February 9th, 2016

Individual Student	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	Average
Question #																	
#1 Importance of classmates critiquing your work?	10	10	8	7	10	8	7	10	8	10	7	8	8	8	10	10	8.6875
#2 Importance critiquing classmmates work?	10	10	8	7	10	9	10	8	8	10	7	7	9	7	10	10	8.75
#3 Benefit of todays critique?	7	8	6	6	10	8	7	10	7	10	5	7	9	6	10	10	7.875
#4 What is importance of crit? (see written responses)																	
#5 How comfortable did you feel participating?	10	8	7	10	8	9	1	8	8	7	10	9	6	7	8	10	7.875
#6 How safe did you feel expressing ideas openly?	10	10	6	10	9	9	3	8	10	10	10	10	9	8	10	10	8.875
#7 How comfortable speaking as the artist?	10	9	5	10	8	7	2	7	8	8	10	10	6	8	6	10	7.75
#8 How comfortable speaking as a group member?	10	10	8	10	9	7	5	7	7	9	10	10	6	7	8	10	8.3125
#9 Did you appreciate feedback?	8	10	7	9	10	10	4	10	8	10	8	8	9	6	9	10	8.5
#10 Did you feel your comments were heard?	10	9	1	10	10	7	3	10	8	10	8	9	9	9	10	10	8.3125
#11 Did you voice opinions honestley	10	10	3	10	9	8	4	10	8	9	10	8	8	8	8	10	8.3125
#12 How comfortable having a difference of opinio	8	10	6	10	8	8	3	7	9	8	10	10	10	9	8	10	8.375

Student Survey

April 5th, 2016

Individual Student	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	Average
Question #																	
#1 Importance of classmates critiquing your work?	7	7	10	10	10	8	8	7	7	9	9						8.3636
#2 Importance critiquing classmmates work?	7	8	10	10	10	7	8	7	7	9	9						8.3636
#3 Benefit of todays critique?	7	8	10	10	10	8	7	8	5	10	9						8.3636
#4 What is importance of crit? (see written responses)																	
#5 How comfortable did you feel participating?	10	4	10	10	9	9	9	8	7	8	10						8.5454
#6 How safe did you feel expressing ideas openly?	10	7	10	10	10	10	10	10	9	10	9						9.5454
#7 How comfortable speaking as the artist?	10	9	10	9	8	8	10	10	7	9	8						8.9090
#8 How comfortable speaking as a group member?	9	4	10	9	9	8	10	10	7	6	7						8.0909
#9 Did you appreciate feedback?	10	8	10	10	10	8	9	8	9	10	8						9.0909
#10 Did you feel your comments were heard?	9	4	10	10	10	7	9	10	10	7	8						8.5454
#11 Did you voice opinions honestley	6	7	8	10	10	8	9	8	8	7	5						7.8181
#12 How comfortable having a difference of opinio	6	7	10	9	6	9	10	10	9	7	8						8.2727

Art 160 - Critique Lesson Study

Student Survey

10pt scale

Question #	2/9/2016	4/5/2016	Decrease	Increase
Question #	Average	Average	Decrease	Increase
#1 Importance of classmates critiquing your work?	8.7	8.4	0.3	
#2 Importance critiquing classmmates work?	8.8	8.4	0.4	
#3 Benefit of todays critique?	7.9	8.4		0.5
#4 What is importance of crit? (see written responses)				
#5 How comfortable did you feel participating?	7.9	8.5		0.6
#6 How safe did you feel expressing ideas openly?	8.9	9.5		1.6
#7 How comfortable speaking as the artist?	7.8	8.9		1.1
#8 How comfortable speaking as a group member?	8.3	8.1	0.2	
#9 Did you appreciate feedback?	8.5	9.1		0.6
#10 Did you feel your comments were heard?	8.3	8.5		0.2
#11 Did you voice opinions honestley	8.3	7.8	0.5	
#12 How comfortable having a difference of opinio	8.4	8.3	0.1	

CRITIQUE LESSON STUDY STUDENT SURVEY RESULTS - WRITTEN RESPONSES

Art 160 – Critique Lesson Study

Student Survey 2/9/2016

Written Responses to Question #4: What do you think is the importance of critically analyzing artwork as a group in class?

1. People pick out things you don't initially see. Also, you feel great about yourself when they have something nice to say about your piece.
2. It creates some deeper meaning to what your art conveys through understanding how things are viewed.
3. It helps to provide new insight and let you know what the audience is experiencing b/c they're not in your head.
4. Help to apply the vocab to life. It opens your mind to more creative ideas to have in the future.
5. Everyone sees different things, even when I felt like there might not be anything to "see" someone pointed something out and suddenly my perspective of the artwork completely changed.
6. It gives us the opportunity to use our vocab words and not be afraid to open up about each other's artwork.
7. Different perspectives
8. It helps to understand various interpretations of your work and to see which part of your art was represented well or places you can work on.
9. Working with every bodies ideas together and reflecting off other ideas.
10. It gives ways of how to make your art better and gives feedback on how your art makes people feel.
11. To hear others opinions, realize things you didn't previously think of, improve it.
12. It highlights style of class.
13. Others see things that you do not.
14. It helps us to see the various emotions and different perceptions our art evokes.
15. To help you out and get different ideas to incorporate into your new pieces.
16. Makes your artwork better. You are able to grow as an artist; see things from a different POV.

Student Survey 5/5/2016

Written Responses to Question #4: What do you think is the importance of critically analyzing artwork as a group in class?

1. It helps the artist advance and improve.
2. You get different perspectives on your art.
3. Analyze different styles of artwork.
4. Helpful in doing future artwork – improvement (different ideas)
5. Getting to see and hear different opinions and points of view. This allows us to see different perspectives and sometimes uncover things we didn't notice previously.
6. It helps others improve.
7. You can hear other people's opinions.
8. To discover new ideas that you may not have thought of.
9. You get to see others perspectives.

10. Gain new perspectives – improve for next time – be encouraged and feel good about your work.
11. Incorporating art language into our critiques.

CRITIQUE LESSON STUDY LECTURE NOTES

General Art Foundations – Art 160, Text Review:

Stewart, Mary. Launching the Imagination, 5th edition. McGraw-Hill Education, 2014.

CHAPTER 7, Developing Critical Thinking

Critical thinking combines:

1. Evaluation of all available information
2. Analysis of visual relationships
3. Exploration of alternative solutions

Form – The total effect of the combined visual qualities within a work, including such components as materials, color, shape, line, and design.

Subject – The person, object, event, or idea on which an artwork is based.

Content – The meaning or message contained and communicated by a work of art, including its emotional, intellectual, symbolic, thematic, and narrative connotations.

Objective Criticism – Assesses how well a work of art utilizes the elements and principles of design

1. Focuses on compositional concerns: balance, spatial depth, unity, etc.

Subjective Criticism – Describes the personal impact of an idea, the narrative implications of an idea, or cultural ramifications of an action.

1. The meaning of the artwork
2. The feeling it evokes
3. Its relationship to other cultural events
4. The artist's intent

CHAPTER 8, Constructing Meaning

Iconography - The symbolic meaning of subjects and signs used to convey ideas important to particular cultures or religions, and the conventions governing the use of such forms. (Literally, “Describing images”)

Stereotype – A fixed generalization based on perception

Clichés – An overused expression or a predictable treatment of an idea

Analogy – A similarity or connection between things that are apparently separate and dissimilar. For example, when a teacher describes wet plaster as having the “consistency of cream,” he/she is using an analogy.

Metaphor - a figure of speech in which one thing is directly linked to another dissimilar thing. Through this connection, the original word is given the qualities of the linked word. For example, when we say “she’s a diamond in the rough” we attribute to a woman the qualities of an unpolished gem.

Metaphorical Thinking - The use of metaphors or analogies to create visual or verbal bridges.

Visual Metaphor – Images that are visually similar in form but dissimilar as nameable objects.

ASSIGNMENT:

1. Get in groups of three. One group member will share his/her 20 thumbnail sketches while concealing their list of words. The other two group members will compile their own list of 20 words which they believe describes the images. Repeat this process so that all members have a turn.
2. Each group member will reveal their list and the entire group will discuss which images are most effective and why.
3. As a group, discuss the images which may not be the most effective and brainstorm to come up with better solution. Also think of objects, materials, textures, colors, etc. which could also be effective alternatives to the images/sketches presented.
4. Individually expand on your list words that “define you”. Alter the words (if necessary) to include icons, metaphors, and meaning. Avoid clichés and

stereotypes. Using your sketches to help you. Find images in magazines, books, internet, as well as small objects, textures, etc. that visually describe your word(s). Bring the images to the next class. Edit sketches to 5-10 more detailed drawings, found images, or objects, etc. and begin to arrange in a visually successful composition. Your goal is to give the viewer insight about who you are through the use of images.