**Case Study 3 : Assessing learning and Exchanging Feedback**

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**Contextual Background**

Following a workshop on Assessment and Feedback, there was an open discussion on memorable experiences related to assessment, a personal insight or valuable lesson learned about the educational assessment of creative work, and a hope or expectation for the future assessment in the arts. The assessment process in the form of a Crit, is a model of communication and presentation of work, and a way of learning where students present their work to a group to gain constructive critique on the creative developments and project outcomes that have been executed in response to the brief. There are many issues in presenting work publicly, which can be an intimidating experience for students.

**Evaluation**

I usually invite an industry professional to project crits so that students receive feedback and critique from a respected voice outside of the university tutor team. This can be intimidating for some students as well as providing an exhilarating experience receiving advice and suggestions from practising Fashion designers. I considered information in the writing examining the design studio critique by Dr Bernadette Blair and thought about how a crit could be more structured to be in the form of a live exhibition with students curating their own space in the Street area at Kings Cross that can be experienced by the tutor team and student peer group, and how this would compare to a student standing alone in front of the group presenting their work. I wanted this to provide an alternative way of students presenting their process and project outcomes that would encourage more confidence and less intimidation in the participants.

**Moving Forwards**

Dr Bernadette Blair examines the design studio critique in Perception/Interpretation/Impact (2007) and states that the learning benefits should be :

To reflect on their own learning in relation to their peers

Learn from their peers

Clarify ideas

Practice presentation skills

Develop their critical awareness

Receive feedback from their tutors and their peers

Test. Ideas in a supportive environment.

This list of what a student should gain from a critique could still be achieved by arranging a different structure to the normal model of the crit format. Thinking about the question raised in the workshop on a hope for the future of assessment in the arts, it opened up an opportunity to consider a different format to the standard crit model.

Dr Bernadette Blair writes that every student interviewed commented on how difficult they found the experience of standing up in front of a large group and presenting their project outcomes in the crit format. Students stated they were overcome with fear and did not hear or remember what they had said or what had been said to them about their work. The question is asked why does the crit scenario have such extreme emotive responses from students? After reading this, I thought about how to structure a crit by not using the normal model of a student standing in front of a group and presenting their work, and instead to try to create a more interactive and less pressurised celebratory event to end the project where students create their own presentation space and invite the tutor team and other students in their peer group to view their work.

The students as a group will be given the opportunity to design and curate their unique spaces and develop a group presentation that they all contributed towards in a supportive and inspirational variation of a critique model.

References

Art Crits : 20 Questions. A Pocket Guide , Sarah Rowles IBSN :0956435521;9780956435521

Critics- and -Inclusive -Learning -at-UAL, Colin Sherwood

Critiquing the Crit. Margo Blythman, Susan Orr, Bernadette Blair

Perception/Interpretation/Impact Dr Bernadette Blair (2007)