

# The perfect critique

[Art & Culture](#), [Artists](#)



Visual Arts and Film Studies Introduction Critiques are a regular place activity in several post-secondary art schools. The critique is a committed period to discuss, evaluate, review and offer productive praise or criticism for a piece of work of art (Lois pg. 14). For several learners, this is one of the few moments that their voices get heard and get considered. Below there are strategies given to offering hopes of facilitating critique in a class of art.

Quiet reflection; at the start of the critique, a 4 minute silent period can get adhered to. During this period, the teacher and the students can evaluate the work in question. After the 4-minute period limit is over the conversation can start. This barrier zone can enable the learners to reflect on the items and enhance their ideas without being influenced by their friends.

Developing references; often artists get inspired by other artists. As learners grow confidence in discussing their work and other artists work, they will grow their working knowledge of art history and artists (Lois pg 23). Critiques can work as a moment to initiate new concepts and artists or to draw links to art history and art movements.

Social media; learners can use social media like Instagram, sound cloud, YouTube and twitter so as to share and comment on different media forms. Learners can create memes and enhance new trends, create blog posts and responses of video to artworks.

Recording dialogue; have learners record themselves when they have their discussions. Make them keep the record of what they discussed throughout the semester. When they look at what they recorded, they could evaluate the manner in which they employ language in discussing artwork (Lois pg. 45). Learners will notice that they have access to critical dialogue and critical

thinking.

Storytelling; the critique can get used as a place to tell stories. Learners can connect the artworks to periods in their histories.

Student-centered critique; as learners enhance their critique abilities they can learn to contribute to a discussion of artwork without the presence of the teacher. The learners can carry out critiques where the teacher is just a mere observer (Lois pg 49). It can develop the public speaking ability, autonomous critical thinking, and confidence of the student.

Cultural or historical links; historical artworks can get viewed as documents or key resources for historical occasions. Learners can use such historical links to direct their discussion. This can be in form of field trips to museum, research projects, visiting a local artist studio, field trips to historical landmarks or art practice based on community in which learners enhance, beautify, or activate their spaces in community (Lois pg. 52).

Daily reflection; this can be in any journal writing, unofficial communiqués from the teacher to learner, learner to learner or teacher to artists. Then teacher can collect and grade them for participation in order to obtain free discourse. These can be official activities that get along with the rubrics of the classroom writing.

Compare and contrast; ask the learners to view two works of art and look for the connection between the works (Lois pg. 60). Have them evaluate the differences and the similarities and explain the concepts or techniques, themes they can view in the work.

Conclusion

Critique enables students to enhance their critical voice. It respects their

voice. Several students have never been told that their proposals are significant. Critique allows them to share the ideas that they have and hopefully motivate them to get passionate about their beliefs and visions and get to argue for them.

#### Works cited

Lois, H. Studio thinking 2 : the real benefits of visual arts education. New York : Teachers College Press, 2013 Print.