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A conversation about critique as a signature pedagogy in the Arts and Humanities [Texto impreso] / Phillip Motley, Nancy L Chick, Emily Hipchen

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 228 : 3 refs.

This piece both previews and reviews the essays in this special section of Arts and Humanities in Higher Education. The three co-editors discuss the history of the project and what they learned at its conclusion.

Arts and Humanities in Higher Education. -- 2017, v. 16 (July), n. 3, p. 223-228

1. Critique 2. Expertise 3. Metacognition 4. Process 5. Signature pedagogy

2

Critique and process [Texto impreso] : signature pedagogies in the graphic design classroom / Phillip Motley

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References: p. 239 : 8 refs.

Like many disciplines in design and the visual fine arts, critique is a signature pedagogy in the graphic design classroom. It serves as both a formative and summative assessment while also giving students the opportunity to practice the habits of graphic design. Critiques help students become keen observers of relevant disciplinary criteria; reflective about what they've been taught, what they've observed, and how they've applied both; articulate in giving meaningful feedback to peers; and capable of using a specific tool to assess the successes and failures of their own design work.

Arts and Humanities in Higher Education. -- 2017, v. 16 (July), n. 3, p. 229-240

1. Communication 2. Critique 3. Design 4. Process 5. Visual

3

Dance critique as signature pedagogy [Texto impreso] / Lauren Kearns

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 275 : 6 refs.

The curriculum of preprofessional university degree programs in dance typically comprise four components: theory and history, dance technique, creative process, and performance. This article focuses on critique in the modern dance technique and choreography components of the dance curriculum. Bachelor of Fine Arts programs utilize critique as a signature pedagogy because "pedagogies must measure up to the standards not just of the academy, but also of the particular professions" (Lee Shulman, 2005). Critique is an essential pedagogy in the training of dance artists and is a vital component of the dance field, as it facilitates an intellectual and kinesthetic deepening of the student's engagement with the dance profession.

Arts and Humanities in Higher Education. -- 2017, v. 16 (July), n. 3, p. 266-276

1. Choreography 2. Critique 3. Curriculum 4. Dance 5. Pedagogy

4

Deep habits [Texto impreso] : workshop as critique in creative writing / Jill Stukenberg

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 291-292 : 22 refs.

The creative writing workshop, involving peer critique of manuscripts in progress, is deeply connected to many writerly habits of mind. As such, this article examines workshop as a signature pedagogy in creative writing. Through workshop, students develop awareness of their readers, understanding of how texts are created by readers and through process, and abilities to problem-solve in drafts and hone their personal tastes while encountering contemporary aesthetic values. At the same time, examination of the writerly habits of mind transmitted through workshop also reveals other key skills and ways of thinking that can be shortchanged when workshop is too much the sole methodology; one deleterious habit of mind, that of being overly self-critical, may even result.

Arts and Humanities in Higher Education. -- 2017, v. 16 (July), n. 3, p. 277-292

1. Creative writing 2. Critique 3. Habit of mind 4. Signature pedagogy 5. Workshop

5

Peer critique as a signature pedagogy in writing studies [Texto impreso] / Jennifer Heinert

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'

References: p. 303 : 12 refs.

In this essay, the author connects research on student learning in writing studies with the theory of signature pedagogies first presented by Shulman in 2005. In particular, the author unpacks how peer critique (also called peer review) develops the habits of mind of the discipline articulated in the "Framework for Success in Postsecondary Writing"(Hansen, 2012). By looking through the lens of Shulman's structural definition of signature pedagogies, the author shows how peer critique develops the "habits of head, hand, and heart" of writing studies (Ciccone, 2009).

Arts and Humanities in Higher Education. -- 2017, v. 16 (July), n. 3, p. 293-304

1. Composition 2. Critique 3. Peer review 4. Signature pedagogies 5. Writing studies

6

Reacting in literary studies [Texto impreso] : crossing the threshold from quality to meaning / Jennifer Heinert, Nancy L. Chick

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'

References: p. 329-330 : 14 refs.

In this essay, the authors extend their ongoing conversations within the overarching project on "critique as signature pedagogy in the arts and humanities" by considering how the position of literary studies within this broader context may explain some of the difficulties students have with a cornerstone activity of the undergraduate literature classroom. Heinert and Chick unpack the work of literary analysis as a pedagogy that helps students develop the habits of mind of the discipline. While literary analysis has long been the signature assessment of literary studies, Heinert and Chick demonstrate how and why it can also be seen as a signature pedagogy.

Arts and Humanities in Higher Education. -- 2017, v. 16 (July), n. 3, p. 320-330

1. Critique 2. Literary analysis 3. Literary criticism 4. Literature 5. Signature pedagogies

7

Signature pedagogy in theatre arts [Texto impreso] / Lisa Kornetsky

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'

References: p. 250-251 : 6 refs.

Critique in undergraduate theatre programs is at the heart of training actors at all levels. It is accepted as the signature pedagogy and is practiced in multiple ways. This essay defines critique and presents the case for why it is used as the single most important way that performers come to understand the language, values, and discourse of the discipline. In actor training, critique is used in the studio, classroom, and rehearsal hall as the way that students learn to take theory and practical skills and apply them through choices that are clear and justifiable, demonstrating an understanding of text and dramatic style. The focus is on where and how critique is used, who is doing the critique in what setting, and how students learn and grow through this process. This is discussed in relationship to the development of self and community and preparation for the professional world.

Arts and Humanities in Higher Education. -- 2017, v. 16 (July), n. 3, p. 241-251

1. Actor 2. Aesthetic 3. Feedback 4. Performance 5. Theatre 6. Text

8

Whither critique in the world language department? [Texto impreso] / Benjamin J. Galina

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 318-139 : 20 refs.

Language departments have long confronted a disciplinary divide between the study of literature and language. This divide in tenure lines and course content has engendered a similarly deep-seated divide in pedagogical practices. In world language departments, critique often seems confined, for reasons both epistemological and historic, to literature courses. Conversely, in language courses, instructors commonly utilize corrective feedback to train students to think like disciplinary experts. Is it possible then to define a signature pedagogy of the world language department? This article seeks to answer this question by locating a common disciplinary belief in the centrality of language to human experience. Examining the history of critique in teaching and learning in world language departments, the author traces this belief in order to propose a resolution to the departmental divide in the form of a "bilingual critique" that combines elements from both sides.

Arts and Humanities in Higher Education. -- 2017, v. 16 (July), n. 3, p. 305-319

1. Bilingual critique 2. Corrective feedback 3. Critique 4. Foreign languages 5. Languages 6. Signature pedagogy 7. World languages

9

"With grace under pressure" [Texto impreso] : how critique as signature pedagogy fosters effective music performance / David M. Hastings

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References: p. 264-265 : 12 refs.

Inspired by seminal writings on Critique as Signature Pedagogy in the Arts and performance as Signature Pedagogy in Music, this article unifies these two concepts into a study of how critique as signature pedagogy in music-performance promotes student learning. This essay seeks to first define the notion of different mindsets as musicians perform and as they practice for performances, and then explores the role of critique in guiding students toward these music-performance ways of thinking and habits of mind. The essay defines four different ways of applying critique (teacher-coach critique, self critique, audience critique, and peer critique) as a key teaching practice or signature pedagogy in the music-performance discipline. Finally, the essay ends with a description of a learning experience that effectively illustrates this pedagogy in a studio class setting.

Arts and Humanities in Higher Education. -- 2017, v. 16 (July), n. 3, p. 252-265

1. Arts 2. Critique 3. Music performance 4. Music practice 5. Signature pedagogy
