

CRITICAL RESPONSE PROCESS



HELPFUL LINKS

<https://lizlerman.com/critical-response-process/>

<https://lizlerman.com/2020/04/23/applying-critical-response-process-online/>

<https://lizlerman.com/critical-response-process-resources/>

WHAT IS CRITICAL RESPONSE PROCESS?

Critical Response Process (CRP) was developed by Liz Lerman, an American choreographer, for use in facilitating critique and discussion around dance performances. Since its development, it has been used in a variety of disciplines and classroom settings.

CRP has been documented to have a number of helpful applications, including encouraging student autonomy (1,2,3,4,5), encouraging collaboration and collaborative learning (1,2,6), helping students think critically about their own work (3,5), providing structure for facilitators (5), and providing motivation and encouragement to participants (2).

CRP relies on a carefully structured dialogue between presenters and responders, to give and receive feedback on a work-in-progress.

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- Cohen, Mary L, and Catherine M Wilson. 2017. "Inside the Fences: Pedagogical Practices and Purposes of Songwriting in an Adult Male US State Prison." *International Journal of Music Education* 35 (4): 541–53.
- Hauptle, Carroll. 2006. "Liberating Dialogue in Peer Review: Applying Liz Lerman's Critical Response Process to the Writing Classroom." *Issues in Writing* 16 (2): 162.
- Lerman, Liz. 2014. "Values for Dance Making and Methods for Critique." *Choreographic Practices* 5 (1): 33–38.
- McCarroll, Meredith. n.d. "Writer as Choreographer: Critical Response Process in the Writing Center."
- Tosterud, Randi, Kristin Kjølberg, Arnhild Vestnes Kongshaug, and Jon Viktor Haugom. 2020. "Exploration of Two Different Structures for Debriefing in Simulation: The Influence of the Structure on the Facilitator Role." *Simulation & Gaming* 51 (2): 243–57. <https://doi.org/10.1177/1046878120903467>.

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FOUR STEPS OF THE CRITICAL RESPONSE PROCESS

STEP ONE: STATEMENTS OF MEANING

Author: Listen to answers

Facilitator: Ask the respondents:
What was stimulating / surprising /
memorable / unique / meaningful /
interesting / striking for you? What
did this remind you of?

Respondents: Respond to question

Example:

Facilitator: “What was unique about this proposal to you?”

Respondent: “What I found unique was the application of
multi-site ethnography to address your question.”

STEP TWO: AUTHOR AS QUESTIONER

Author: Ask questions of respondents
to address issues or sticking points
you have with your work

Facilitator: Check in with author to
ensure the questions are addressing
the core issue

Respondents: Answer the question.
May express opinions if asked for by
the author

Example:

Author: How can I make the theory section stronger?

Respondent: I think you need more Foucault.

Facilitator: Are these answers getting at the issue you’re asking
about?

Author: No not really.

Facilitator: Maybe it would be helpful to clarify what you meant
by “stronger.” Why is that important to you?

Author: Good point. I guess I’m really asking...

STEP THREE: NEUTRAL QUESTIONS

Author: Respond to questions

Facilitator: Ensure questions are
neutral, ask responders to rephrase
question if needed.

Responder: Ask neutral questions,
without opinions or judgements

Example:

Non-neutral question: “Don’t you think random sampling
would be best here?”

Neutral question: “Why did you select that sampling
method?”

STEP FOUR: PERMISSIONED OPINIONS

Author: Chooses whether or not to
consent to a question

Facilitator: Ensures all opinions are
permissioned

Responder: Asks for permission, then
states an opinion

Example:

Responder: I have an opinion about grounded theory. Would
you like to hear it?

Author: No, thank you.