Developing objective led lessons in art and design

Following the training in the generic unit *Objective led lessons*, it is important to consider how the key messages of the training apply to art and design. As part of the whole-school focus on Assessment for learning, this subject development material is intended to help you consider the key messages of the training unit and identify any areas requiring development in your department.

The following is a brief summary of the training unit.

**Objectives**

- To define what is meant by learning objectives and learning outcomes.
- To demonstrate the purpose and importance of sharing learning objectives with pupils.
- To provide strategies for sharing learning objectives with pupils.

**Key messages**

- Effective learning takes place when learners understand what they are trying to achieve. Sharing objectives with pupils ensures they are aware of what they are learning and why. Sharing the learning objectives gives a clear focus for the teacher and the pupil to review progress in their learning within the lesson.
- What the teacher intends the pupils to learn is called the learning objective, and how achievement will be demonstrated by pupils is called the learning outcome.
- In stating the learning objective in a lesson, it is common practice to summarise the content of previous lessons and outline how it links to future lessons. A learning objective should be set in a learning context and help connect current learning with longer-term purposes, e.g. objectives of a unit of work, end of unit assessments or pupil targets.
- Learning objectives and intended learning outcomes should be the principal focus in planning, and appropriate activities should be chosen to support them.
- Using stems (to know, to be able to, etc.) helps to ensure that learning objectives focus on learning rather than on the supporting activities.

The following material builds on the tasks outlined in the ‘Ready for more?’ section of the *Objective led lessons* training unit and it is intended for all those who teach art and design.
### Reviewing existing practice in objective led lessons

The table below provides a tool for a department to self-review current practice and to help identify an appropriate starting point.

As a department, agree and highlight the statements below that best reflect the practice of the whole department. At the bottom of each column is a reference to the tasks that will support your current practice and provide the appropriate material to develop from this point.

Having completed this review you should read ‘Making effective use of the subject development material’ on the next page.

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<tr>
<th>Focusing</th>
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| Teachers | The subject leader has identified where:  
- planning is mainly task rather than learning objectives focused  
- learning objectives and learning outcomes are not routinely shared with pupils before beginning tasks  
- feedback does not relate directly to learning objectives and learning outcomes.  
There is no agreed whole-school or departmental approach to sharing objectives in lessons. | Some departmental planning focuses on learning objectives. There is limited exemplification of the learning outcomes. Sometimes there is a lack of distinction between the task and learning objective. Teachers are beginning to share learning objectives and learning outcomes with pupils prior to carrying out the task. Some teachers are explaining the longer-term purposes of the learning. Teacher feedback sometimes relates to learning objectives, though this is not consistent across the department or school. | Departmental planning usually focuses on learning objectives and intended learning outcomes linked to standards in each subject. This approach is becoming consistent across the school. The sharing of learning objectives, intended learning outcomes and the bigger picture with pupils is becoming routine practice within departments and across the school. Teachers’ feedback typically relates directly to the learning objectives. |

| Pupils | The subject leader has identified:  
- the lessons in which pupils are not able to explain what they are trying to learn and the purpose of the task. | Most pupils, in most lessons, understand what they are trying to learn and can explain this with limited use of subject-specific language. Some pupils understand how they can show success, but others are unclear about what is expected of them. Some pupils understand the longer-term purpose (big picture) of what they are learning. | With some prompting, all pupils are able to explain clearly what they are trying to learn, how well they are doing and what they need to do to improve. Pupils are increasingly confident in discussing the progress they are making against the learning objectives with each other and with their teacher. Pupils, when supported, are able to recognise and improve their achievements against predetermined criteria and some are beginning to contribute to determining the criteria. |

| Start with Task 3A | Start with Task 3A | Start with Task 3B | Start with Task 3C |

Learning objectives and outcomes are an integral feature of all departmental planning across the school. All teachers respond to the impact these are having on standards in each subject. Objectives and intended outcomes are routinely shared, discussed and understood by pupils in all lessons. Review of learning in relation to objectives is a routine part of lessons and its outcomes inform future planning. Teachers regularly involve pupils in establishing success criteria and actively involve them in determining their progress, through peer and self-assessment.
Making effective use of the subject development material

The tasks you have been referred to are intended to support the development or extension of objective led lessons in art and design and provide guidance on how to embed this into regular practice in art and design lessons.

The results of the self-review will have suggested the appropriate task(s) that will support your department’s development needs.

To make best use of the supporting material the following sequence will be helpful.

1 Read the task and the supporting exemplification.

This describes how a department has approached the task and worked through each of its stages. It is given as an example of how the task might be addressed. It is not intended that you follow this approach, which is given as a guide to the process that will support improvements in your subject.

2 Identify what the department did and the impact it had on pupils.

Discuss as a team the example provided and establish the key areas that helped to develop this practice and the impact it had on pupils. It will be helpful to identify the changes in teachers’ practice and how these impacted on pupils’ learning.

3 Agree and plan the actions that will develop your practice.

As a department, agree how you intend to approach this task. Clarify what you are focusing on and why. The example given will act as a guide, but be specific about which classes, which lessons and which aspects of the curriculum will be your points of focus.

4 Identify when and how you will evaluate its impact on pupils.

The purpose of focusing on this is to improve pupils’ achievement and attainment in art and design. You will need to be clear on what has helped pupils to learn more effectively in your subject. Part of this will be how your practice has adapted to allow this. You should jointly identify what has worked well and which areas require further attention.

5 Having evaluated these strategies, consider what steps are required to embed this practice.

You will need to undertake an honest evaluation of what you have tried and the impact it has had on your teaching and on pupils’ learning. One outcome might be that you need to spend longer on improving this area or you may be in a position to consider the next task.

Other departments in the school will have been focusing on this area and you should find out about the progress they have made.

You may find that some teachers in the department will require further time to develop and consolidate new practice, while others will be ready to progress further through the tasks in this area (while continuing to support their colleagues). Practice across a department will need to be consolidated before focusing on a new area of Assessment for learning.
# The subject development tasks

**Task 3A**

Ensure there is a clear focus in your planning on what you intend pupils to learn (the learning objectives) and the evidence to demonstrate that pupils have achieved this (the learning outcomes).

Over the next four weeks introduce and focus lessons with learning objectives, e.g. by displaying them, discussing them, asking questions related to them and structuring plenaries around them.

Evaluate the strategies you have used in relation to learning objectives and assess their impact on pupils’ motivation and learning.

Use the outcomes of your evaluation to further improve your use of learning objectives.

**Task 3B**

Having established the practice of sharing objectives with pupils in lessons, question pupils during the lessons to check that:

- they understand the learning objectives
- they can explain how they will know when they have achieved them.

Plan the use of questions and plenaries to focus on learning objectives and recognising learning outcomes. Involve pupils actively in this.

**Task 3C**

Having planned and shared the learning objectives with pupils, focus your feedback on these objectives.

Ensure that your feedback focuses on what pupils have done successfully, where they could improve and how they could improve.

(Further guidance is given in Unit 4, *Oral and written feedback* and in the related subject development materials.)

The following pages provide exemplification of each task.
Task 3A

Ensure there is a clear focus in your planning on what you intend pupils to learn (the learning objectives) and the evidence to demonstrate that pupils have achieved this (the learning outcomes).

Over the next four weeks, introduce and focus lessons with learning objectives, e.g. by displaying them, discussing them, asking questions related to them and structuring plenaries around them.

Evaluate the strategies you have used in relation to learning objectives and assess their impact on pupils' motivation and learning.

Use the outcomes of your evaluation to further improve your use of learning objectives.

Context

The art and design department at School A, while undertaking a supported self-review process, identified that their pupils were often unclear about the expected outcomes of their work. From this they identified a need to develop a more rigorous approach to the way the department planned for pupils' learning. The main focus of this work was to produce much clearer objectives and outcomes for all lessons.

The art and design department were making use of the QCA scheme of work units to inform their long-term planning. They had chosen and adapted Unit 7A, Self-image, as the starting point for the autumn term and Key Stage 3 as a whole. They structured this unit as a half-term project. (Art and design received one lesson per week in Key Stage 3 and the unit ran for eight weeks.)

Process

The following three objectives and outcomes are examples taken from three different lessons spread over the duration of this unit.

Context 1: lesson 3, week 3

In the first lesson, pupils made observational studies of themselves using mirrors, beginning with sketching pencils and then using charcoal. All of the drawings were in monochrome and at this stage colour information had not been gathered. They had been working in A3 sketchbooks investigating the properties of line, mark and tone – in particular, the way they expressively recorded their own appearance, exploring light and dark through the rendering of tone.

In the second lesson, the starter activity included a small-group gallery curator task that focused on the pupils selecting a set of portrait postcards to create their own portrait gallery. They sorted the postcards to select those that best conveyed a sense of the mood of the portrait, as in the Rod Taylor model, ‘Content, process, form and mood’ (see appendix 3A.1). The teacher also provided guidance on the formal vocabulary of art and design within this critical and contextual activity.
Pupils then went on to use photocopies made from several photographs collected from home as part of their homework. These photographs represented images of themselves and objects/activities/icons that symbolised their interests and culture. For their next homework, pupils made lists of words that further described their interests. Also included was a written description of what they believed were the main characteristics of their personality. This process was supported by a writing frame and used words that the class had collected collaboratively.

In lesson 3, the pupils tore, cut and reassembled parts of the photocopied photographs and drawings and constructed two A3-size collage self-images that incorporated the composition elements of the studies, as well as words in a visual form.

**Teaching objectives**

- Pupils will learn how to select, combine and manipulate materials and images from their drawings and their written homework (visual research and investigation) to communicate and express views of self and identity.

**Learning objectives**

Pupils will learn to:

- organise signs, symbols and ideas about their interest and identity to convey ideas about their life experience including culture, community, interest, beliefs and values
- select and arrange the collected collage elements to compose a representation of their identity
- investigate and experiment with different compositions.

**Success criteria**

- Pupils will complete two A3 studies that demonstrate control of the visual and pictorial elements, enabling them to convey mood and emotion through ideas and feelings about their identity, interests and culture.

**Learning outcomes**

Pupils’ achievement will be demonstrated by:

- making good use of their sketchbook to synthesise and organise their visual ideas and plan their compositions
- their ability to compose and complete two A3 collages to effectively communicate ideas about their own life
- their control and selection of appropriate media.

**Process exemplification**

In the starter activity, the teacher demonstrated a range of processes for combining and manipulating images, materials and text. To help them to identify the success criteria, the pupils’ attention was drawn to the learning objective which was displayed on the whiteboard, and the intended learning outcome for the lesson was clearly explained.

The teacher measured the effectiveness of the pupils’ studies through class discussion and comparison with the work of artists that had been used as exemplars, such as Frans Holbein’s *The golden helmet* or Peter Blake’s *Self-portrait with Elvis badges*. 
**Context 2: lesson 5, week 5**

In the fourth lesson, the pupils continued the development of their collages, which explored and represented mood, feeling and emotion. To achieve this they selected from a range of media to create a richly-worked surface. This included the use of paint to build layers that tint and colour areas of their collage, adding tone and texture and adding matt and shiny areas using translucent materials such as tracing paper, acetate and tissue paper. For their homework, they completed thumbnail studies to explore composition for their final painting, based on their collage studies.

**Lesson 5**

In this lesson, the pupils began their mixed media painting by preparing a surface to work onto, using cartridge paper and a range of collage materials to apply paint to and modify the surface.

**Teaching objectives**

- Pupils will be able to apply and extend their previous investigations into surface and paint effects, increase scale and develop ideas from collage and compositional studies into a mixed media painting.

**Learning objectives**

Pupils will learn to:
- select from their sketchbook investigations and experimentation to inform their preparation of the painting surface
- select and control the way the surface is prepared.

**Success criteria**

- Pupils will be able to produce a suitable surface for their A2 mixed media painting and complete an initial composition placing the elements of the painting on the picture surface.

**Learning outcomes**

Pupils’ achievement will be demonstrated by:
- making good choices from their sketchbook experimentation into surface preparation
- their ability to select and control appropriate tools to apply paint and other media to create the surface in line with their intentions.

**Process exemplification**

The teacher demonstrated the learning objectives by sharing the range of approaches pupils used for their homework activities in their sketchbooks. The teacher demonstrated how they might prepare their surface for painting and strategies to scale from A3 to A2 and made the objective explicit when describing the tasks.

**Context 3: lesson 8, week 8**

In lessons 6 and 7, pupils continued their mixed media paintings, combining elements from the various stages of their learning towards completing an expressive self-image. This allowed pupils to have 2 hours and 30 minutes on an A2 piece of work using a wide range of materials and encouraging personal
choice. Included in this time were the practicalities of sorting out media and classroom management. Good partnership with the primary phase had ensured that the media used in this project built on pupils’ prior knowledge. They were therefore able to apply good skills of discretion and selection, and this was reflected in the quality of the final piece.

Lesson 8
In this final lesson, the activities were split to enable all pupils to spend the first part completing their mixed media painting. The second half of the lesson was used for an extended plenary, in which the completed paintings were used to create a gallery as part of a structured evaluation.

Teaching objectives
- Pupils will learn how to analyse and evaluate their outcomes, to comment on the content, composition, methods used and their success and difficulties in communicating ideas of self and image.

Learning objectives
Pupils will learn to:
- bring their paintings to an effective conclusion within a defined time-scale
- work as a collective to organise the paintings to create a gallery
- reflect and evaluate their own work and the work of others in its ability to communicate ideas and meanings of self-image.

Success criteria
- Pupils will be able to review their work and analyse how effectively they have modified and improved their ideas and used methods and approaches to create an image of self and identity.

Learning outcomes
Pupils’ achievement will be demonstrated by:
- their ability to organise and realise their intentions in the successful conclusion of the painting
- the effectiveness of their collaboration and discussion in organising the paintings in the gallery
- their ability to collaborate as part of a group and use appropriate critical and technical language to analyse and comment on the methods and approaches used to communicate ideas and intentions.

Process exemplification
For evaluation purposes, the learning objective was written onto a talking frame that was placed in their sketchbooks (see appendix 3A.1). In a paired activity, pupils walked around their gallery of completed mixed media paintings, responding to the prompts in the talking frame and learned how to analyse and evaluate their work, express opinions and make reasoned judgements.

Links to other modules
The teachers wanted to develop oral assessment of pupils’ work and as part of their professional development use was made of Module 12, Thinking together, and Module 9, Questioning, in the training materials for the Foundation.
subjects. Their use informed questioning strategies, which were intended to address higher order thinking skills and the development of purposeful discussion between pupils.

**Evaluation**

In School A, developments in the careful structuring of objective led lessons has resulted in the following key outcomes.

- The use of objective led lessons has enabled teachers to clarify the purpose of the learning and make this explicit to pupils at the beginning of lessons.
- Tasks have been clarified and related directly to the objective for each lesson. Teachers modified activities in order to better address the purpose of the learning.
- Pupils’ understanding of the processes of painting has been improved by the structuring of activities.
- Pupils’ understanding of identity and meaning within their paintings has been improved by their opportunity to focus on analysis and to review through comparison with the work of others as part of the whole-class exhibition at the end of the project.
Task 3B

Having established the practice of sharing objectives with pupils in lessons, question pupils during the lessons to check that:

- they understand the learning objectives
- they can explain how they will know when they have achieved them.

Plan the use of questions and plenaries to focus on learning objectives and recognising learning outcomes. Involve pupils actively in this.

Context

The art and design department at School A, while undertaking a supported self-review process, identified that their pupils were often unclear about the expected outcomes of their work. From this they identified a need to develop a more rigorous approach to the way the department planned for pupils’ learning. Following successful developments in producing much clearer objectives and outcomes, which they shared with pupils during lessons, they wished to check the pupils’ understanding of the learning objectives and their explanation of how they achieved them.

The three sets of learning objectives identified within the three example lessons in Task 3A provided the context for the questioning listed below.

Process

Learning objectives and outcomes for lesson 3, week 3

Learning objectives

Pupils will learn to:

- organise signs, symbols and ideas about their interest and identity to convey ideas about their life experience including culture, community, interest, beliefs and values
- select and arrange the collected collage elements to compose a representation of their identity
- investigate and experiment with different compositions.

Learning outcomes

Pupils’ achievement will be demonstrated by:

- making good use of their sketchbook to synthesise and organise their visual ideas and plan their compositions
- their ability to compose and complete two A3 collages to effectively communicate ideas about their own life
- their control and selection of appropriate media.

Questions used to test pupils’ understanding of the learning objective were as follows.

Following the introductory task:

- Which images from your selection best describe you to another person?
- What style of drawing and use of ‘mark’ would better express the meaning your images convey?
• Can you see how the artists (in postcards you have selected) have used marks and colour to convey an emotional point about the person in the portrait?
• How would you use colour emotionally and expressively to communicate something about you?

*During the main part of the lesson, used individually with pupils:*
• By combining these photographic images with other mixed media, what do the choices you made say about you?
• Are you using text for good compositional reasons as well as for its meaning?
• In what way did you describe yourself through the collage studies?

*During the plenary:*
The teacher used a talking frame (see guidance earlier) to enable the pupils to work in pairs to share their views and compare and comment on the ideas, methods and approaches they used in respect of the objective stated above.
• In your use of media and technique (e.g. tissue, paint, mark), how have you achieved what was required of you during this lesson?
• Where was your use of media and technique most successful in each of your collage studies, and why? Illustrate this.
• How did the examples you looked at inform what you did?

**Learning objectives and outcomes for lesson 5, week 5**

**Learning objectives**
Pupils will learn to:
• select from their sketchbook investigations and experimentation to inform their preparation of the painting surface
• select and control the way the surface is prepared.

**Learning outcomes**
Pupils’ achievement will be demonstrated by:
• making good choices from their sketchbook experimentation into surface preparation
• their ability to select and control appropriate tools to apply paint and other media to create the surface in line with their intentions.

Questions to test pupils’ understanding of the learning objectives were as follows.

*Following the introductory task:*
• What materials do you intend to use to prepare your surface?
• From your previous investigations in your sketchbook, how will you begin the ‘mapping out’ of your painting?
• How do you intend to ‘scale up’ your design?

*During the main part of the lesson:*
• Can you explain the compositional choices you are making, i.e. what goes where?
• What changes have you made during today’s lesson?
During the plenary:
- Have the changes you made improved the image and portrayal of you?
- What was your thinking behind the compositional choices you made today?
- How have you adapted and refined your work as it progresses?

Learning objectives and outcomes for lesson 8, week 8

Learning objectives

Pupils will learn to:
- Bring their paintings to an effective conclusion within a defined time-scale
- Work as a collective to organise the paintings to create a gallery
- Reflect and evaluate their own work and the work of others in its ability to communicate ideas and meanings of self-image.

Learning outcomes

Pupils’ achievement will be demonstrated by:
- Their ability to organise and realise their intentions in the successful conclusion of the painting
- The effectiveness of their collaboration and discussion in organising the paintings in the gallery
- Their ability to collaborate as part of a group and use appropriate critical and technical language to analyse and comment on the methods and approaches used to communicate ideas and intentions.

Questions to test pupils’ understanding of the learning objectives were as follows.

During the early part of the lesson:
- Thinking back to your investigative work, does your painting contain all the ideas you wanted to include?

During the extended plenary, which took up half the lesson:
- Can you describe the connections between your painting and the artists you first selected? (NB For the lower-ability pupils, this would need key words or pointers to the vocabulary displayed in the room.)
- How has your painting benefited from the collage and mixed media techniques you learned?
- Can you make connections between the techniques you have used and the techniques the artists have used in the paintings you selected?
- What do you think your partner is trying to say about themselves in their painting?
- Can you describe the stages you went through to produce your completed painting.
- How successful was this process in enabling you to make a self-image that describes your interests and culture?
Evaluation

In School A, developments in the use of checking to assess whether pupils understand the learning objectives and that they can explain how they will know when they have achieved them, has resulted in the following key outcomes:

- The use of more focused questioning within each stage of the lesson has resulted in the teachers’ better understanding of how pupils respond to learning objectives and the effectiveness of teaching approaches.
- This use of questioning has enabled teachers to target support and further input where pupils demonstrated a need.
- Pupils’ understanding of the painting processes has been improved by the guidance they have received. They have been encouraged to express views about choices they have made, and demonstrated what they understand and have learned.
- The careful use of questioning demonstrated improved use of critical language and promoted greater levels of confidence through the sharing of views.
- Pupils are better supported and have opportunity to seek clarification of the learning intentions.
**Task 3C**

Having planned and shared the learning objectives with pupils, focus your feedback on these objectives.

Ensure that your feedback focuses on what pupils have done successfully, where they could improve and how they could improve.  

(Further guidance is given in Unit 4, *Oral and written feedback* and in the related subject development materials.)

**Context**

**Background information**

The art and design department at School A, while undertaking a supported self-review process, identified that their pupils were often unclear about the expected outcomes of their work. This led to the department focusing on the way in which written feedback in sketchbooks was used to assess progress and improve learning.

**Background context**

The task is based on lesson 3 from Task 3A. It examines the way in which pupils have made use of the sketchpad to develop their ideas and investigate the techniques and processes over the duration of the unit.

**Process**

The first learning objectives for lesson 3 week 3 was ‘Pupils will learn to organise signs, symbols and ideas about their interest and identity to convey ideas about their life experience including culture, community, interest, beliefs and values.’ The second learning objective was ‘Pupils will learn to select and arrange the collected collage elements to compose a representation of their identity.’ The third learning objective was ‘Pupils will learn to investigate and experiment with different compositions.’

The department recognised that the use of written feedback in art and design at Key Stage 3 was limited to comments in sketchbooks following both homework and classroom activities.

They felt that written comments that responded to achievement and progress were preferable to grades and provided a good model of practice to maintain the dialogue with the pupil that leads to improvements in their work and other actions in response to the comments made. They noted that written feedback was usually provided outside of lessons and was generally used for evaluative comments and guidance on action to be taken to improve on specific aspects of the pupils’ work.

It was felt that written comments must address the need for consolidation at the appropriate National Curriculum Level, prior to identifying those aspects of the next level that the pupils were working towards. These comments contributed to the setting of the objectives for the next lesson.
Evaluation

The teachers used department meeting time to evaluate the quality of their feedback in relation to the learning objectives and outcomes planned for the lesson. This analysis provided the department with the evidence to make the necessary changes to future lesson planning and the use of written feedback.

The following examples are from School A.

- Two lower-achieving pupils who have worked well together, but struggled to demonstrate a wide range of investigative line, tone and expressive mark making in their sketchbooks. They were only able to provide one photograph to inform their mixed media designs. Their thumbnail sketches do not display a good understanding of different compositions.

  e.g. You have had some success in exploring mark making and are starting to use line and tone well to record light and dark. You have used your one photograph effectively, but other photographs would have provided you with more images to inform your compositions and ideas. For the next lesson, can you see if you can find other photos and add to your composition studies?

- A pupil performing at the expected level for that cohort who has achieved all the objectives.

  e.g. You have demonstrated a good understanding of the objectives and completed all the tasks well. Your marks are very expressive. In next week’s lesson, can you make sure you use these expressive marks in the collage activity?

- A higher-achieving pupil who has achieved all the objectives and has collected additional information about individual interests and culture, using this very effectively to enrich the context and content of the work.

  e.g. You have completed the work very well. Your use of mark is very expressive, and your additional information improves the range of ideas and quality of your designs. In the next lesson, see if you can use these marks to convey an aspect of your personality.

Following the developments in your subject as a result of completing these tasks, you should evaluate their impact on teaching in the subject and how pupils have responded, particularly in relation to their standards of attainment. The following questions may help to structure this:

- How has teaching been adapted to the key messages of objective led lessons?
- How has sharing learning objectives with pupils impacted on pupils’ learning?
- How has an explicit focus on learning objectives ensured that plenaries are more focused?
- What more do we need to do to be more effective in objective led lessons?
Subject-specific references


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Taylor, Rod. Educating for art (Longman, 1986)


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Boughton, Doug; Eisner, Elliot W.; Ligvoet, Johan. Evaluating and assessing the visual arts in education (Teachers College Press, 1996), pages 11–13

Pupils’ learning from teachers’ responses (AAIA, 2000, www.teaching-resource.co.uk/teachers/afl.htm)

A speaking frame for critical studies in art and design

Content, process, form and mood: a guide to critical studies and how to look at, think and talk about works of art

| Looking and thinking |  Look at the painting, drawing, sculpture, textile, print, weaving, collage, piece of craft or design work.  
|                      | • Look at it carefully before you try and speak about it.  
|                      | • Try to describe it.  
|                      | ➢ What do you think it is (pick one of the italic words above)?  
|                      | ➢ Is it a reproduction (copy) or an original artwork (made by the artist)?  
|                      | ➢ How large is it, i.e. height, width overall size?  
|                      | ➢ What is your first impression (what are you thinking about as you look at it)?  

Try to use any one or more of the four sections that follow to help you look, think and talk about the artwork or reproduction in front of you.

1 Content  
‘Content’ can be described by a listing of what is seen and understood within a painting, i.e. sky, figures, place and objects in a setting; but it can also refer to much more than the subject matter of a piece of work. Broadly speaking, it can manifest itself in three overlapping ways:  
• what the piece of work represents or symbolises  
• what story or event is portrayed (referred to as narrative content)  
• what idea the artist is attempting to pursue.  
➢ What can you see? Describe everything you can see or recognise.  
➢ What is in the picture, sculpture or artwork?  
➢ What do you think is happening in the picture?  
➢ What do you think the artwork is about?  
➢ Is the artwork telling a story? If so, what might the story be?  
➢ Does the artwork remind you of anything you have seen? If so, what?

2 Process  
‘Process’ refers to the way in which media and materials have been used and combined to create a particular piece of work. Look at the artwork carefully and, if you are allowed, touch it to see if you can see how it was made.  
➢ Is it, e.g., a painting, paper or fabric print, weaving, ceramic (clay) pot or sculpture, textile, constructed or carved sculpture?  
➢ Can you see how it was made? Look at the surface. Can you see any marks made by the artist – brushstrokes, texture or marks?  
➢ If you were allowed to touch it, what do you think the surface would feel like?

(continued)
### 3 Form

The ‘artistic elements’ are the building blocks that go together to form a piece of art and design work. These elements are line, tone, colour, pattern, texture, shape and form. You may also want to talk about other aspects of form, such as composition, scale and use of space.

- How many different artistic elements can you see? Describe them.
- Describe how the artist has used lines, shape, colour or pattern.
- Describe how important the size of the artwork is.
- Is the composition well balanced or arranged in a particular way?

### 4 Mood

‘Mood’ refers to the way in which the artist has handled form and subject matter to create an emotionally affective piece of work – how the artwork makes the viewer feel, and the viewer being able to find evidence in the piece of work to support this feeling.

- How does the artwork make you feel? Happy, sad, thoughtful, excited, joyful?
- What does the artwork make you think about?
- Has the artwork changed your mood or feelings while you were looking at it?