DESCRIBER

My task is to describe everything I see in the artwork, using factual, objective language. This means I will avoid terms such as *pretty*, *ugly*, *weird* or *sloppy*. I will describe only features I can point to and that other people will be able to see. I will include the following topics:

- ART FORM AND MEDIUM. For example, a painting in oil, a watercolor, or a sculpture (including the materials that were used).
- DIMENSIONS. These should include height, width, and the depth.
- SUBJECT MATTER. For example, "a tree," "grass," "sky," "people," "a man" or "a boy."
- SENSORY QUALITIES. For example, "a large bright red square" or "a smooth horizontal form with a concave oval near the right end."
- TECHNICAL QUALITIES. If possible, this description should include how the artist used materials, tools and techniques. For example, "thick ridges of paint," or "the windows are supported by a thin metal grid."

ANALYST

My task is to find relationships in what I see, such as similarities, differences or repeated patterns. My analysis will include answers to the following questions:

- BALANCE. Where are the major forms placed? For example, are they near the top, center, bottom, or all over? Do they follow a symmetrical, asymmetrical or radial plan? How are the empty or negative spaces planned? For example, do they have definite shapes or do they enclose spaces? Do they help to create a sense of near and far space?

- RHYTHM, MOVEMENT. Is there a vertical, horizontal or diagonal structure in the work? Are there paths of movement? Where do they begin and end? Can you see rhythms in the colors, size relationships or other elements?

- PROPORTIONS. Are the proportions of parts exaggerated? Are they about normal?

- EMPHASIS. Is there a focal point or center of interest? Where?

- PATTERN. Do you find any motifs or modules repeated within the work? Are they allover patterns or repeated in just parts of the work? Is there a definite pattern of light and shadow, color or other visual elements?

INTERPRETER

My task is to formulate a hypothesis – a good guess – about the meaning of the work. My interpretation will be guided by the following four standards:

- **EXPRESSIVE LANGUAGE.** This describes the main sensations we get from a work. For example, we could say a work has *lively* lines, *somber* colors, *sparkling* highlights, *energetic* brushstrokes, *gently curving* forms, *harsh* shapes, *swirling* motions or *silky* textures.

- **ANALOGIES.** These tell how things we see in a work are related to other things we know or feel. For example, "The lively lines seem to be dancing." "The bold colors seem to be shouting."

- **CAUSES AND EFFECTS.** For example, we might say "The trees look sad (effect) because the lines are limp and droopy and the colors are dull (causes)," or "The limp, droopy lines and dull colors (causes) make the trees look sad (effect)."

- **RELATIONSHIPS.** A good interpretation explains how the work of art is related to other ideas or events. The message might be about the artist's world and culture. It might be about human courage or frailty. It might be a message about the majesty of nature or the cruelty of war. It might be a message about the beauty of color or power of the artist's imagination.

JUDGE

My task is to make a critical judgment based on careful thinking about how the work of art illustrates or connects to what we are reading.

- GIVE REASONS. I will give reasons why the work does or does not illustrate/connect to what we are reading.

- SUMMARIZE THE JUDGMENT. I will summarize my judgment of the strengths and weaknesses in the work as it relates to what we are reading. I can start with sentences such as:

  "I think this work is (or is not) a good piece to illustrate (name of story) because . . ."
  "I do not like this work, but it is an excellent piece to illustrate (name of story) because. . ."