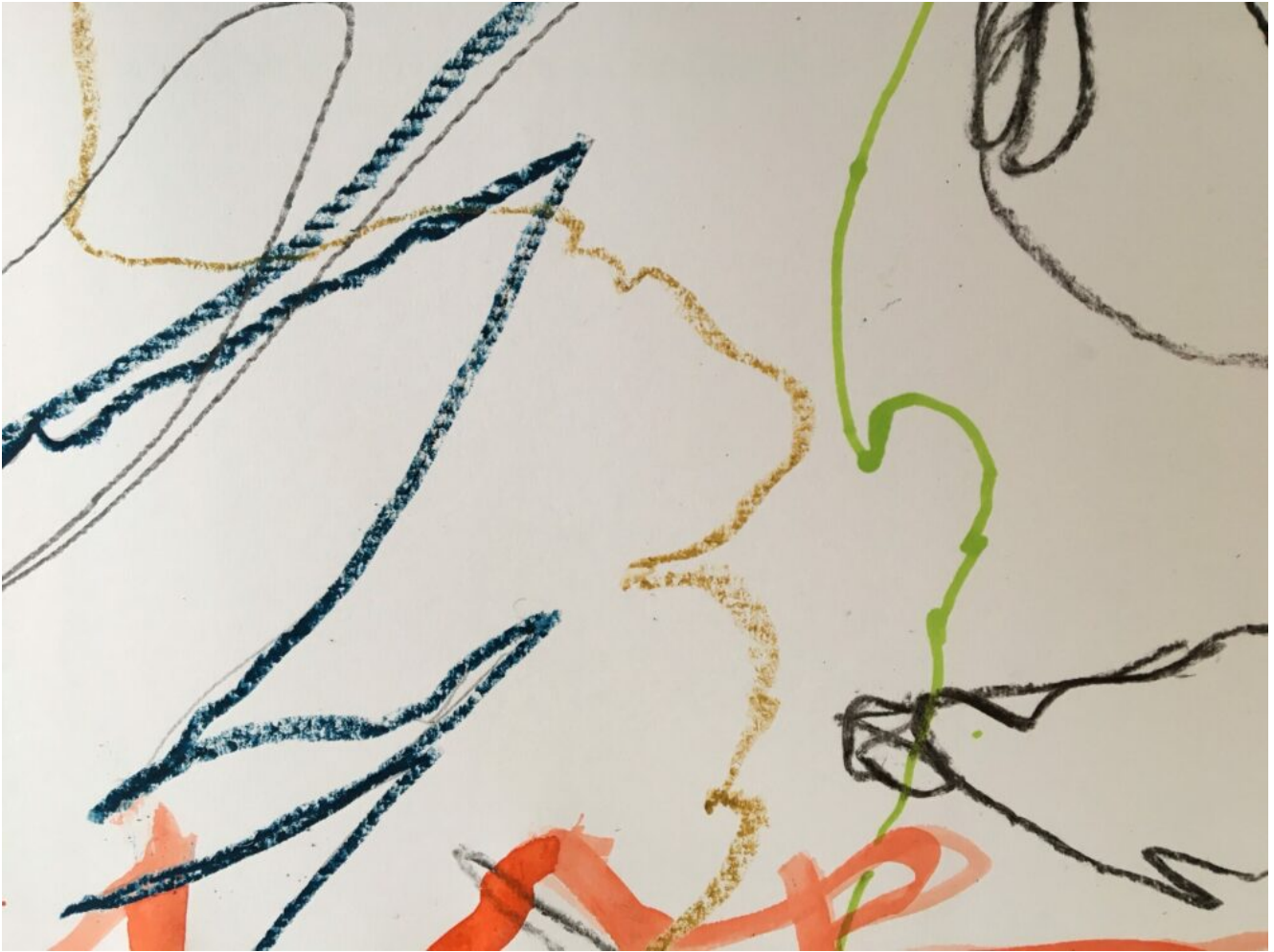


# Teaching for the Journey not the Outcome

Ask yourself: *Do you teach for the journey or the outcome?*

So much teaching in other subject areas is concerned with heading towards a target or learning outcome, but art is not linear and shouldn't be treated in the same way. When teaching art, we encourage teachers not to teach towards a target or outcome, but instead facilitate the journey and concentrate on the creative exploration itself.

This post shares thoughts about why we might favour facilitating the journey, practical ways to do so, and how investing in a meaningful journey will ultimately help create great outcomes as a matter of course.

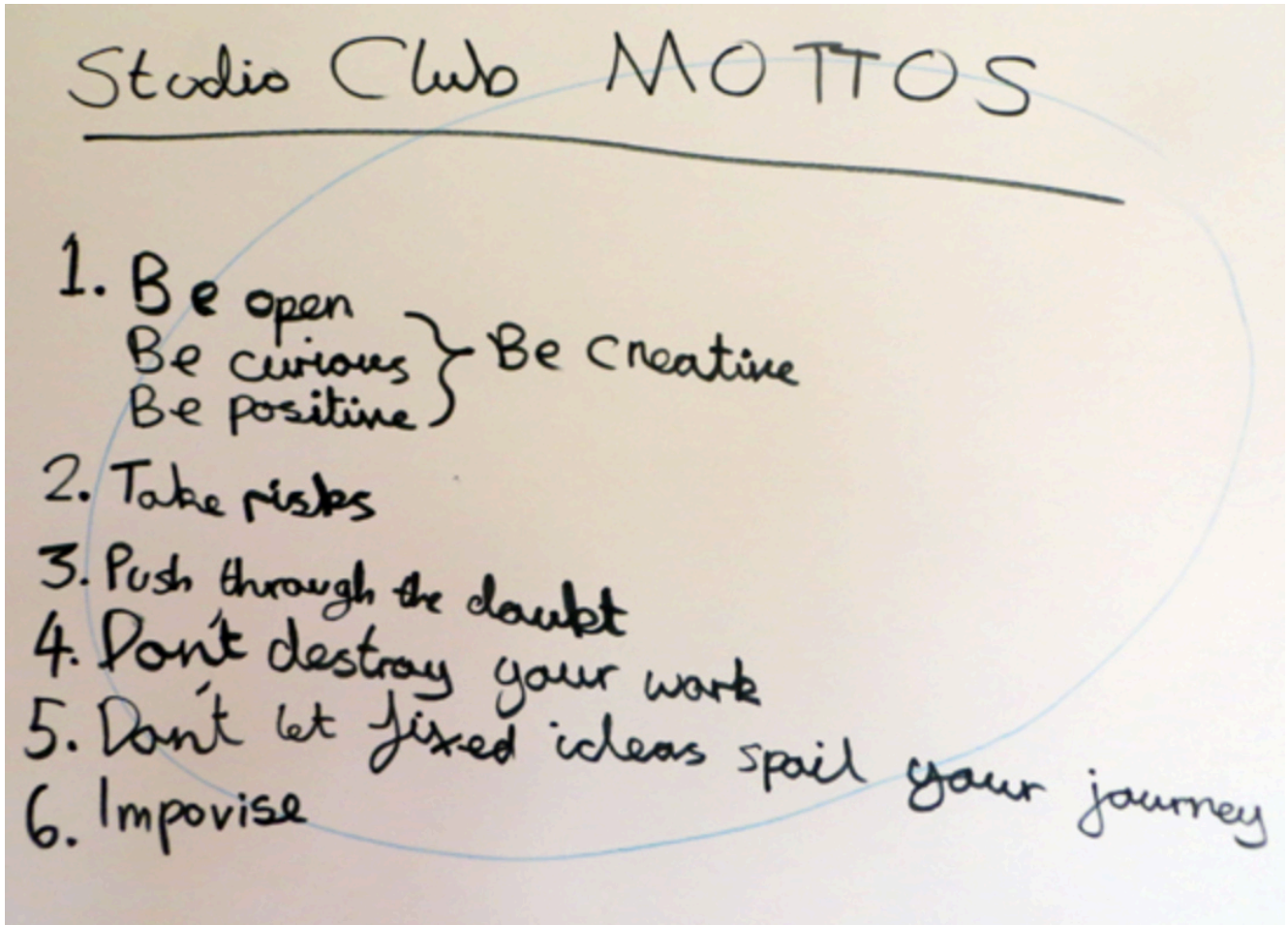


## Teaching Towards a Fixed Outcome

We see lots of primary school teachers who run art sessions with a very clear outcome in mind. This might happen because:

- A teacher repeats a previous session because they are confident it will produce an "effective" visual outcome.
- A teacher stays within their comfort zone of personal experience. They decide to control the outcome as they lack the confidence to let the children go off track.

A teacher is pressured to produce a display, and they feel they can control that if they work backwards from a visual outcome.



What Does Art Look Like When It Is Created as a Result of Teaching Towards an Outcome?

- It can carry the aesthetic favoured by the teacher.
- It can result in a class of artwork that looks similar.
- It can often be based on creating pastiches.
-

- It can feel safe or predictable.
- It can feel like the pupils don't own the artwork.

Teaching towards a predefined or pre-visualised "result" is often understandable. Whether it's a display in a school, work for an assessment, images for a resource, or drawings produced in a workshop, we all want to see (and show we have produced) great work. We want everyone to look their best – everyone to be seen as being capable of doing their best, and more often than not, we make this judgment based upon the end result. And yet, work created in this manner is often not the most exciting, and sometimes a "great" outcome can hide a less-than-exciting journey, where few risks are taken, and little genuine understanding or experience has been built.

Conversely, we have to recognise that sometimes, a session that has enabled the children to learn lots might result in work that is, quite literally, hard work to reflect upon. If a workshop session produces what looks like scribbles, which are part of a journey, how does the onlooker value those scribbles? (see more about [playing safe and taking risks](#)). Perhaps we have to acknowledge that sometimes, only those who took the journey will be able to truly appreciate the experience.

## What Does Teaching For The Journey Look Like?

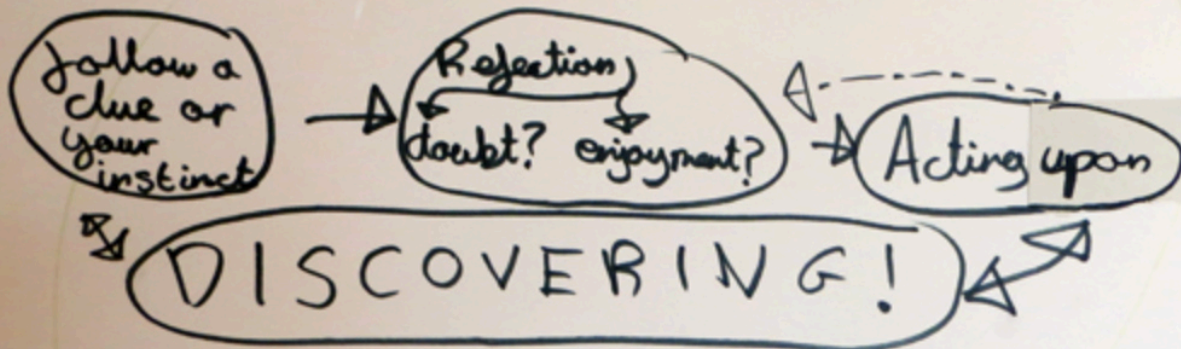
Maybe we may feel more able to let go of creating a "safe" visual end result if we take a moment to think about what a great journey can give us:

- If we create the time and space for the journey to be rich and varied, there is a greater chance the journey will feel owned by the pupil.
- If the journey is owned by the pupil, it will be meaningful and relevant.
- That great journeys can, over time, lead to outstanding, inspirational outcomes.



# Studio Club Creative journey

1. Recognise the stages of the creative journey ↷



2. Journey over outcome - Brilliant outcome = bonus  
- Good journey, Rubbish outcome

3. Be JOURNEYFUL!

Here are some suggestions as to how you can begin to teach for the journey, not the outcome. They are in no particular order and will not all resonate with everyone!

- Purposely avoid having a clear outcome in mind. Try to feel comfortable with NOT knowing where you are heading in terms of finished pieces.
- Avoid projects that create pastiches of great artists' work. Those great artists had their journey, but a child will not have shared the same experiences or interests. If they are allowed *their* own journey, the things that

interest the artists won't naturally come up for the child (unless you force them).

- Try not to confuse art appreciation with studio practice.
- Take risks yourself as a teacher.
- Try thinking in terms of starting points, rather than end outcomes. Explore using [warm-up exercises](#).
- Think in terms of "challenges". Challenge your pupils through materials, techniques, and explorations.
- Be wary of using too many, or too guided, demonstrations, or showing too many images of an end result.
- Don't guide children "towards" a result which is in your head, or which you have seen someone else create. Instead, use materials, techniques, and explorations as points from which to "spring off".
- Empower children by talking to them about how they will each create their artwork, reflective of their own journey.
- Model an exploratory approach. Feel comfortable when facilitating art sessions by letting the pupils see you are on your own journey too.

Talk about the journey. Ask children to share what they have discovered along the way. Build in lots of [time for reflection](#) (at all stages). Enable children to articulate their experience.

- Celebrate getting "lost"! Have the confidence to celebrate times when children diverge from "your plan". These might be the moments when learning becomes owned.
- Introduce the idea of a "journeyful" wall or approach. Post up work (all stages) which celebrates and supports this ethos. Think about displays as being *about* the journey.
- Assess the journey and intention rather than concentrate on the outcome. (If indeed you must assess at all). Remember, creativity is the most fragile beast. Confidence can be knocked very easily (and for a lifetime). Question if you, as a teacher, really understand the intention or experience of the journey, or have you misunderstood?
- Recognise that different children will have different styles. Some will be messy, some will be neat. As in adult life, there is space for lots of different types of creativity.
- Embrace the [use of sketchbooks](#) - the perfect journeyful tool!
-

If you feel you *really* need to work towards an outcome, either keep it broad, e.g., explore linoprint, OR split the session into a series of smaller outcomes and allow children to move away into their own journey at every opportunity.

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# Layered Landscapes: Working in Mixed Media on Location with Kittie Jones

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## Fabulous Fish

Fabulous Fish was a Brilliant Makers workshop, for year four pupils, led by Sheila Ceccarelli, raising ocean awareness at Ridgefield Primary School, Cambridge.

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## Wave Bowls

In this session children make 'wave bowls' with Paula Briggs – a session where the pieces literally 'come together'.

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## Collagraphs Inspired by Architecture

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# Ink & Foamboard Architecture

Inspired by “Amphis” by Folke Köbberling and Martin Kaltwasser at Wysing Arts Centre, this post shares how the children went on to make architectural models based upon their exploration with Paula Briggs.

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## Under the Ocean Mirrors

This was an afternoon session for year four pupils at Ridgefield Primary School, Cambridge, and part of AccessArt’s Brilliant Makers Club, a campaign supporting and championing making experiences in schools. By Sheila Ceccarelli

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## Making Shells

This was an afternoon session for year four pupils at Ridgefield Primary School, Cambridge, and part of AccessArt’s Brilliant Makers Club, a campaign supporting and championing making experiences in schools. This session was aimed at children who love making, and was limited to eight pupils, to allow for a rich, and rewarding experience and plenty of time to play with, and explore materials.

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# Graphic Inky Still Life!

See This Resource Used In Schools...





# You Might Also Like...

Pathway: Exploring Still Life



[This is featured in the 'Explore Still Life' pathway](#)

Talking Points: Paul Cezanne



**talking points: Contemporary still life**



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# Making Boats that Float Out of Everyday Materials

What Makes a Boat Float? This was an afternoon session for year four pupils at Ridgefield Primary School, Cambridge, and part of AccessArt's Brilliant Makers Club, a campaign supporting and championing making experiences in schools. By Sheila Ceccarelli

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## Self Portrait in Acrylic

### You May Also Like...

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## project 13



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## The Geometry of Chickens!

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# Graphite Sketches of Artist Retreats

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**Talking Points: Vanessa Gardiner**



## Talking Points: The Shoreditch Sketcher



## Talking Points: Kittie Jones



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**Using Colour to Develop**

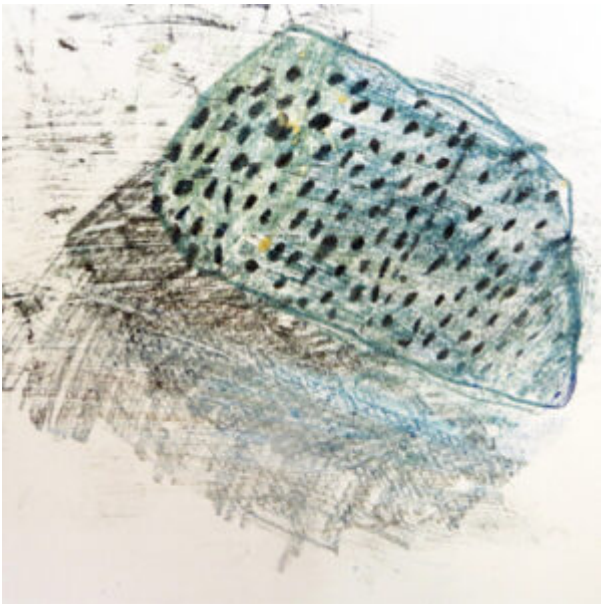
# Gestural Drawing

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## Backwards Forwards Drawing Exercise

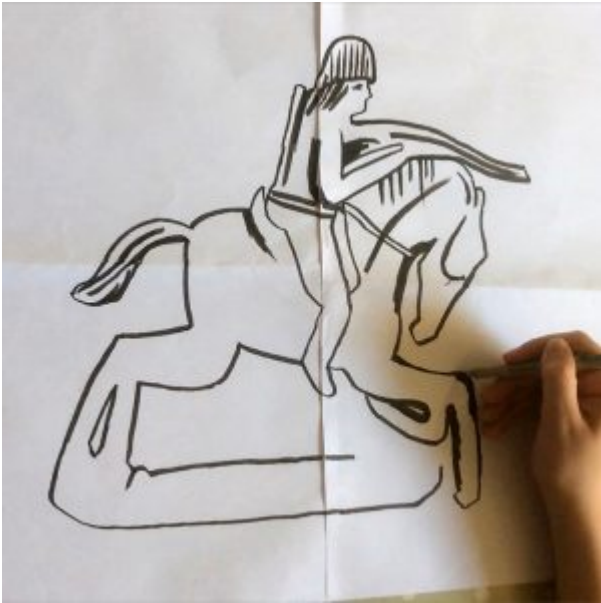
### You May Also Like...

Pathway: Exploring the world through mono print



[This is featured in the 'Exploring The World Through Mono print' pathway](#)

Drawing Large



**Drawing small**



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## **The Anatomy of a Pencil**

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**Beginner's Guide to Drawing Materials**



## **Drawing Insects with an H Pencil**



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## **Animated Walk Cycle**

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# Conquering SATs Stress with Seats

After two terms of sitting on the same blue chairs being taught (and taught very well!) the same curriculum, artist, Paula Briggs wanted to remind these year six children, that they were all individuals with different areas of skills and unique personalities and that they were all valued as such.

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# Exploring Casting with Latex Animal Moulds

Paula Briggs describes how one of her first experiences of understanding the casting process was through the use of latex moulds and fine casting plaster (plaster of Paris) and how exciting it was to reveal the plaster forms!

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# Quick Guide to Mixing Plaster