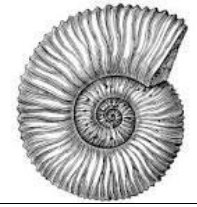
Art Overview

Year Group & Term	Skill Focus	Disciplinary Knowledge	Substantive Knowledge	Language	Artist
EYFS					
All Year Drawing		• What happens when I press hard or soft with my pencil? • How can I use shapes to draw something I can see? • How can I make my drawing better?	• I know I can use pencils, crayons, and chalk to make marks. • I know I can draw lines, shapes, and patterns. • I know I can use drawing to show what something looks like.	Line Shape Hard Soft draw	Various in line with topic
All Year Paint and Colour		• How can I mix colours? • How do colours make me feel? • What happens when I add white or black to a colour?	• I know the names of some colours. • I know I can mix colours to make new ones. • I know how to use a paintbrush to put paint on paper.	Mix Change Light Dark Colour names	Various in line with topic
All Year Sculpture and Collage		• What materials can I use to make my collage or sculpture? • How can I change the shape of my material? • What do I want my artwork to look like?	• I know I can stick different materials to make a picture. • I know I can roll, pinch or squash materials to change their shape. • I know sculptures are things I can touch and walk around.	Stick Build Shape Tear Cut	Various in line with topic
Year Group & Term	Skill Focus	Disciplinary Knowledge	Substantive Knowledge	Language	Artist
Year 1					
Autumn – Drawing	Drawing/tool control Observing	• How do I make marks? • How can I draw accurate shapes to represent an object? • How can I position an object or group of objects on a piece of paper effectively?	• I know how to hold and control different tools to form marks (pencil, chalk, charcoal, pen)	Line Accurate Position Control Observe	Fossils – Natural Shapes 

Art Overview

		• I am beginning to control lines to create simple observational drawings. • I am beginning to position objects appropriately on a surface.			
Spring – Colour and Paint	Hot and cold colours	• How can we make new colours in paint? • How can we represent mood through different colours? • How do I create various effects using paint?	• To know and name the primary colours and mix the secondary colours. • To identify warm and cold colours. • To begin to show control over types of marks made with a paintbrush (brushstrokes, stippling). • To experiment with a range of tools for painting.	Primary Secondary Colour Wash Mixing Warm/cool Shades	Paul Klee
Summer - Collage	Collage Layering of textures and colour Observing	• How do I create effects in my collage? • How do different materials and how I prepare them affect my art?	• To know how to use paper to create a collage. • Explore choosing the correct materials to represent pattern and texture, light and dark. • To explore effective collage techniques (layering, use of shape, tearing).	Collage Shape Cut Tear Rip Scrunch Twist Layer Overlap	Susan Schenk
Year Group & Term	Skill Focus	Disciplinary Knowledge	Substantive Knowledge	Language	Artist
Year 2					
Autumn – Drawing	Drawing, tool control, shading, observing, expression	• How do I create texture in my drawing? • How do I add depth to my drawing using light and dark? • How do I scale up and down my drawing? • Plan and explore simple ideas • Begin to suggest improvements to their own work.	• I can create texture using a variety of methods (cross-hatching, scribbling, stippling). • I can use shading to introduce light and dark. • I know how to make a drawing larger and smaller using a grid.	Line Accurate Position Observe Grid Scale Proportion	Illustration John Tenniel

Art Overview

Spring – Colour and Paint	Colour mixing, Brush/Tool control, Observation Creating effects using paint	• How can colour create mood? • How can I use paint and brushes/tools in different ways to create an effective picture? • Plan and explore simple ideas • Begin to suggest improvements to their own work.	• To know and understand the colour wheel and identify colours associated with mood. • Begin to show control over the types of marks made using paint. For example; mixed media, texture, layering. • To use a range of tools and brushes to create an effect.	Texture Washes Blending Blocking Effective Layering	African animals Edward Tinga Tinga
Summer - Sculpture	3D design, Sculpting, recycled materials	• How do I create a 3D sculpture? • What is a sculpture? (Although this is a factual question, its phrasing invites discussion and exploration — making it disciplinary in this context.) • How do I improve my own work? • Plan and explore simple ideas • Begin to suggest improvements to their own work.	• To shape and model a variety of mixed media for a purpose (papier-mâché, dough, clay, cardboard). • To use tools and equipment safely in the correct way. • To know what a sculpture is.	Form Technique 3D Model Sculpture Materials Join	 Animals Michelle Reader
Year Group & Term	Skill Focus	Disciplinary Knowledge	Substantive Knowledge	Language	Artist
Year 3					
Autumn – Drawing	Drawing, tool control, shading, observing, expression	• Can I choose the appropriate tool to create a desired effect? • How can I use light, shadow, form and shape to create shading? • How can I add facial expressions to my portrait?	• I know the different grades of pencil and can choose the appropriate tool to create the desired effect. • I can use shading to use light, shadow, form and shape. • I can begin to know how to draw a portrait in proportion and explore different facial expressions.	Line Accurate Position Control Observe Proportion Expression	Face Proportion/ Expression Rembrandt
Spring – Colour and Paint	Colour mixing, Sketching, tints and tones, observation	• Can I mix colours including tints and tones with increasing confidence?	• I know how to use black and white to create tints and tones of colour. • I can choose and use a range of brushes and tools with	Tint Tone Texture Washes Blending	Landscapes

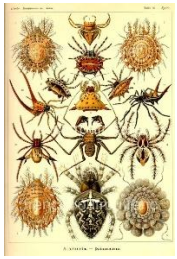
Art Overview

		• How do I create the effects and textures I want using a variety of tools/brushes? • How do I order the stages to create a painting? • Make notes about styles and techniques used by artists (This sits nicely in disciplinary knowledge as it supports learning how artists work, think, and reflect.)	increasing control to create different effects and textures (washes, blocking colour and textural effects). • I know there are stages to creating an effective painting.	Blocking Effective Impressionist	 Monet
Summer - Collage	Light and Dark, Colour matching, Recycled art materials, observing.	• How do I create an effective collage using found and recycled items? • What is the process of creating an original collage? (While this overlaps with substantive knowledge, the question form encourages enquiry and sequencing of steps — making it disciplinary too.) • Observe, record, explore and experiment with materials • Annotate ideas for improving their work	• To combine and arrange materials to create a collage with texture, pattern, shape and depth (fabrics, foils, magazines, natural materials, recycled). • To know a range of collage techniques to create a desired effect (layering, use of shape, tearing, light and dark). • To know the process of creating an original collage.	Collage Sustainable Manipulate Inspiration	Collage Plants/local area Jane Perkins/Kate Slater
Year Group & Term	Skill Focus	Disciplinary Knowledge	Substantive Knowledge	Language	Artist
Year 4					
Autumn – Drawing	Drawing/tool control Observing	• How can I use line, tone and shape to represent figures in forms of movement? • How can I draw a figure in proportion? • How does drawing lightly before confirming help me when I'm sketching? • How can I use tonal contrast (light and dark) to develop my own sketching?	• I can organise line, tone and shape to represent figures in forms of movement. • I know how to draw a figure in proportion. • I know how to sketch a drawing lightly before confirming. • I am starting to develop my own style using tonal contrast and exploration of light and dark.	Tone Contrast Line Shape Figures Movement Proportion	Figures in Movement LS Lowry/ Edgar Degas

Art Overview

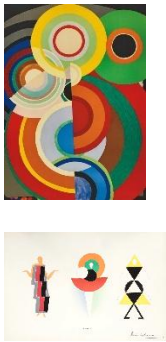
Spring – Colour and Paint	Painting Colour mixing Observation Sketching, tints and tones, shades	• How do I build my repertoire of painting techniques and styles? • How did changes in artists and their art change over time? • What are the stages of creating an original piece of artwork inspired by Van Gogh? • I can give an opinion on various artwork and give a justification for my opinion.	• I can mix colours, shades and tones with increasing confidence. • I know how to control marks made, and achieve different effects using a range of tools and brushes. • I know how to plan and apply the stages of creating an effective painting. • I can compare and contrast the work of different artists. • I can recognise features of different artistic styles (history, culture, religion etc).	Tint Tone Texture Washes Blending Blocking Effective Post-Impressionist	Post-Impressionism Van Gogh
Summer - Sculpture	Sculpture Line Form Shape	• How can I plan and create a 3D sculpture inspired by Alberto Giacometti? • How can I design a sculpture that shows a figure in movement? • Collect and record information from a variety of sources. • Collect a variety of source material to inspire work. • Express preferences through annotated images.	• I can explore and develop the use of mediums such as papier-mâché, mod roc and clay. • I know sculptures have a shape and are 3D. • I can use knowledge of figures in movement as a stimuli to create a sculpture. • I can select materials for a purpose and style.	Sculpture Line Form Shape Dimension Surreal	Figurative Sculpture Alberto Giacometti

Art Overview

Year 5 – Observation, Texture and Tone						
Unit	Concept	Disciplinary Knowledge	Substantive Knowledge	Language	Suggested Artists	
Observation, Texture and Tone **"Natural Forms"** Possible contexts: • Bugs and insects • Butterflies • Beetles • Shells • Feathers • Leaves • Seed heads • Fungi • Natural collections	Artists use observation to understand and represent natural forms. Expected Outcome Create a refined observational study or composition based on natural forms demonstrating texture, tone, colour blending and careful composition.	• Draw from direct observation. • Use a range of mark-making techniques. • Develop tonal shading. • Experiment with cross-hatching. • Blend colour intentionally. • Refine work through repeated studies. • Create a final outcome informed by observation and experimentation.	• Observational drawing improves accuracy. • Artists use different marks to represent texture. • Tone can create the illusion of form. • Colour can be blended to create subtle variation. • Composition affects how a viewer experiences an image. • Natural objects contain pattern, texture and structure that artists can study and interpret.	Observation Texture Tone Form Mark-making Cross-hatching Blending Composition Natural forms Detail	Maria Sibylla Merian Georgia O'Keeffe 	
					Ernst Haeckel  	Rachel Dein

Art Overview

Year 5 – Symbolism, Pattern and Communication

Unit	Concept	Disciplinary Knowledge	Substantive Knowledge	Language	Suggested Artists	
Symbolism, Pattern and Communication **"Visual Messages" Possible Contexts:** • Stamp design • Poster design • British values • School values • Community identity • Charity campaigns • Environmental messages • Celebrations	Artists use colour, pattern, shape and symbols to communicate messages, values and ideas to an audience. Expected Outcome Create a final design that communicates a clear message using symbols, pattern, colour and composition.	• Investigate how artists and designers communicate ideas visually. • Use symbols to represent concepts and meanings. • Experiment with colour combinations to influence a viewer. • Develop pattern and decorative elements within a design. • Create thumbnail sketches and explore alternative compositions. • Refine ideas through evaluation and redrafting. • Produce a final design for a specific purpose and audience.	• Symbols can communicate meaning without words. • Different viewers may interpret symbols in different ways. • Colour can influence mood and meaning. • Pattern can reinforce a visual message. • Composition affects how a viewer reads an image. • Designers make choices based on audience and purpose. • Artists often communicate social, cultural or personal ideas through imagery.	Symbol Symbolism Pattern Composition Audience Purpose Message Design Colour Identity Communication Thumbnail sketch	Sonia Delaunay  Corita Kent 	Andy Warhol Shepard Fairey

Art Overview

Year 5 – Space, Place and Composition

Unit	Concept	Disciplinary Knowledge	Substantive Knowledge	Language	Suggested Artists
Space, Place and Composition **"Journeys and Maps"** **Possible Contexts:** • Personal journeys • Treasure maps • Local area maps • Fantasy worlds • Historical voyages • Migration routes • Story maps • Environmental trails • Cultural journeys	Artists use space, composition and viewpoint to organise information and guide a viewer through a visual journey. **Expected Outcome** Create a mixed-media map or journey composition that demonstrates thoughtful use of space, composition, colour and visual storytelling.	• Explore how artists and designers organise information visually. • Experiment with aerial viewpoints and bird's-eye perspectives. • Use composition to guide a viewer through an image. • Combine drawing, painting and collage techniques within a single piece. • Use scale to create emphasis and hierarchy. • Develop ideas through sketching and planning. • Refine compositions through evaluation and adaptation. • Create a final outcome that communicates a journey, place or story.	• Composition affects how a viewer moves around an image. • Artists can use viewpoint to change how a place is represented. • Maps are visual representations that communicate information. • Scale can suggest importance and distance. • Colour can help organise information and direct attention. • Artists often combine symbols, images and text to communicate ideas. • Foreground, middle ground and background help create the illusion of space.	Composition Space Viewpoint Perspective Scale Foreground Middle ground Background Journey Route Map Aerial view Collage Mixed media	Grayson Perry Paula Scher Alighiero Boetti Stephen Wiltshire

Art Overview

Year 6 - Form, Structure and Construction

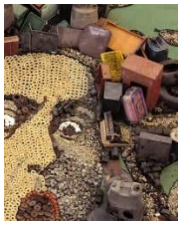
Unit	Concept	Disciplinary Knowledge	Substantive Knowledge	Language	Suggested Artists	
Form, Structure and Construction **"Mechanical Forms" Possible Contexts** • Robots • Machines • Vehicles • Inventions • Industrial objects • Steampunk designs • Tools and mechanisms • Futuristic technology • Architecture and structures	Artists study structure, form and construction to understand how objects are designed, built and represented. Expected Outcome Create a refined drawing, sculpture or mixed-media outcome that demonstrates understanding of form, structure and construction.	• Draw from observation of manufactured objects. • Break complex forms into simple geometric shapes. • Use line and tone to describe three-dimensional form. • Explore how artists represent structure and construction. • Experiment with a range of materials to create form. • Develop designs through sketching and annotation. • Refine work through evaluation and modification. • Create a final outcome informed by research and experimentation.	• Complex forms can be constructed from simple shapes. • Artists use line, shape and tone to communicate structure. • Form describes the three-dimensional qualities of an object. • Engineers and designers consider both function and appearance. • Structure affects the strength and stability of an object. • Artists may exaggerate or simplify forms to create visual impact. • Geometric forms create different visual effects from organic forms.	Form Structure Construction Geometric Organic Function Stability Framework Engineering Three-dimensional Design Annotation Prototype	Leonardo Da Vinci Steam Punk 	Chris Gilmour Anthony Gormley

Art Overview

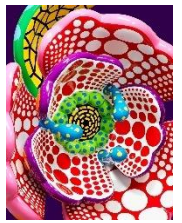
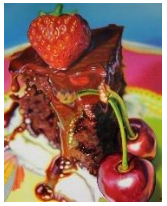
Year 6 - Pattern, Symbolism and Narrative

Unit	Concept	Disciplinary Knowledge	Substantive Knowledge	Language	Suggested Artists	
Pattern, Symbolism and Narrative **"Stories Through Pattern"** **Possible Contexts** • Aboriginal art and Dreaming stories • Adinkra symbols (Ghana) • Celtic symbolism • Native American storytelling • Islamic geometric pattern • Ancient symbols and myths • Cultural identity • Local stories and legends	Artists use pattern, symbols and imagery to communicate stories, beliefs, traditions and cultural identity. **Expected Outcome** Create a final artwork that uses pattern, symbolism and composition to communicate a narrative, belief or cultural story.	• Investigate how artists use symbols and pattern to communicate meaning. • Explore the visual traditions of different cultures. • Develop and refine personal symbols and motifs. • Use pattern to organise and structure compositions. • Experiment with repeated imagery and decorative techniques. • Develop ideas through sketching, annotation and research. • Refine work through evaluation and adaptation. • Create a final artwork that communicates a clear narrative or message.	• Symbols can represent ideas, beliefs and experiences. • Different cultures use visual symbols to communicate meaning. • Pattern can be decorative, symbolic or narrative. • Artists often use repeated motifs to reinforce meaning. • Art can preserve stories, traditions and cultural identity. • Visual language can communicate ideas without written words. • The same symbol may have different meanings in different cultures.	Symbolism Pattern Narrative Culture Identity Motif Repetition Tradition Heritage Meaning Composition Interpretation	Ablade Glover Aboriginal Artists and Dreaming Traditions 	El Anatsui Esther Mahlangu

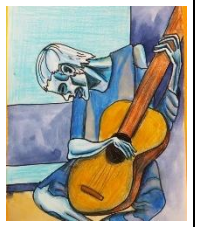
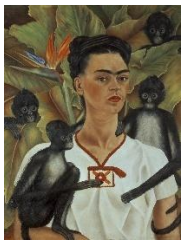
Art Overview

Year 6 - Transformation, Sustainability and Purpose						
Unit	Concept	Disciplinary Knowledge	Substantive Knowledge	Language	Suggested Artist	
Transformation, Sustainability and Purpose **"Environmental Art" Possible Contexts** • Recycled materials • Environmental issues • Local environmental concerns • Plastic pollution • Ocean conservation • Climate awareness • Community projects • Nature and sustainability • Upcycled sculpture	Artists can transform materials and objects to communicate messages, raise awareness and encourage people to think differently about the world around them. Expected Outcome Create a mixed-media artwork or sculptural outcome using recycled or repurposed materials that communicates an environmental message.	• Investigate how artists use recycled and found materials. • Experiment with combining different materials and processes. • Explore how texture, colour and form can communicate meaning. • Develop ideas through sketching, modelling and testing. • Refine outcomes through evaluation and modification. • Select materials purposefully to support an intended message. • Create a final artwork designed for a specific audience and purpose.	• Artists can communicate messages through the materials they choose. • Recycled and found objects can be transformed into artwork. • Texture, colour and form can influence how a message is interpreted. • Environmental artists often encourage viewers to reconsider waste and consumption. • Materials have different properties that affect how they can be used. • Art can influence opinions, raise awareness and inspire change. • Artistic decisions should support an intended purpose.	Sustainability Environmental Art Recycled Repurposed Mixed Media Found Object Texture Form Audience Purpose Message Installation Sculpture Transformation	Andy Goldsworthy Vik Muniz 	Bordalo II

Art Overview

Year 7 – Colour, Texture and Expression						
Unit	Concept	Disciplinary Knowledge	Substantive Knowledge	Language	Suggested Artist	
Colour, Texture and Expression **"Sweets and Cakes" Possible Contexts** • Sweets and cakes • Food art • Consumer culture • Advertising • Pop culture • Still life • Packaging design • Celebrations and treats	Artists make deliberate choices about colour, texture and scale to create visual impact, communicate mood and influence how viewers respond to an image. Expected Outcome Create a painted outcome that uses colour, texture and scale expressively to create visual impact and communicate a chosen mood or message.	• Investigate how artists use colour and texture to create impact. • Experiment with colour mixing to create mood and atmosphere. • Develop painting techniques including blending, layering and impasto effects. • Explore how scale influences the way an artwork is perceived. • Use observation and imagination to develop visual ideas. • Refine compositions through sketching and experimentation. • Evaluate and adapt artistic decisions throughout the creative process. • Create a final painted outcome demonstrating purposeful use of colour and texture.	• Colour can communicate mood, emotion and meaning. • Artists make deliberate colour choices rather than simply recording what they see. • Texture can be physical or implied. • Scale can alter the importance and impact of an image. • Artists may exaggerate colour and texture to influence a viewer's response. • Paint can be applied in different ways to achieve different effects. • Artistic choices affect how a message is interpreted.	Expression Colour palette Hue Saturation Texture Impasto Blend Layer Scale Composition Mood Atmosphere Visual impact	Wayne Thiebaud Yayoi Kusama  Sarah Graham  Beatriz Milhazes

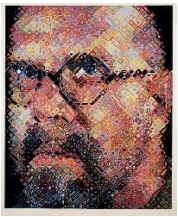
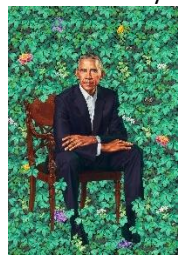
Art Overview

Year 7 – Identity, Meaning and Composition					
Unit	Concept	Disciplinary Knowledge	Substantive Knowledge	Language	Suggested Artist
Identity, Meaning and Composition **"Collections" Possible Contexts** • Personal collections • Objects that tell a story • Memory boxes • Identity and belonging • Hobbies and interests • Family history • Cultural identity • Meaningful possessions	Artists use objects, images and composition to communicate identity, experiences and personal meaning. Expected Outcome Create a mixed-media composition that uses objects, imagery and symbolism to communicate an aspect of personal or cultural identity.	• Investigate how artists communicate identity through visual imagery. • Explore how objects can represent memories, interests and experiences. • Use composition to organise and communicate meaning. • Experiment with drawing, painting and mixed-media techniques. • Develop symbolic imagery linked to personal themes. • Refine compositions through planning and evaluation. • Make artistic choices that support an intended message. • Create a final outcome that communicates a personal narrative or idea.	• Objects can communicate meaning beyond their practical purpose. • Composition influences how viewers interpret an artwork. • Artists often use symbolism to communicate identity. • Personal experiences can provide inspiration for artistic work. • Images and objects can carry different meanings for different people. • Artistic choices influence how a message is understood. • Art can communicate personal, cultural and social narratives.	Identity Narrative Meaning Symbolism Composition Personal response Interpretation Memory Culture Collection Theme Audience Intent	Joseph Cornell Pablo Picasso  Frida Kahlo  Michael Craig-Martin

Art Overview

Year 7 – Pattern, Print and Decorative Design						
Unit	Concept	Disciplinary Knowledge	Substantive Knowledge	Language	Suggested Artist	
Pattern, Print and Decorative Design **"Mini Beasts and Zentangle"** **Possible Contexts** • Mini beasts • Nature patterns • Zentangle • Decorative arts • Surface pattern • Textiles • Wallpaper design • Cultural pattern traditions • Mandalas • Tile designs	Artists use pattern, repetition and decorative design to organise compositions, communicate ideas and create visual impact. Expected Outcome Create a decorative artwork or print that demonstrates control of pattern, repetition, composition and visual organisation.	• Investigate how artists use pattern and repetition. • Develop motifs inspired by observation and research. • Explore line quality and precision within decorative designs. • Experiment with relief, mono or block-printing techniques. • Organise repeated elements within a composition. • Refine designs through repetition and evaluation. • Create a final decorative or printed outcome.	• Patterns are created through repetition and organisation. • Motifs can be repeated to create rhythm and visual unity. • Decorative art appears in many cultures and traditions. • Printmaking allows artists to reproduce images and patterns. • Artists use repetition to create emphasis and visual impact. • Pattern can be functional, decorative or symbolic. • Composition affects how pattern is perceived.	Pattern Motif Repetition Rhythm Decorative Printmaking Relief print Monoprint Surface design Composition Line quality Symmetry Tessellation	William Morris Angie Lewin 	Katsushika Hokusai Orla Kiely

Art Overview

Year 8 – Portraiture, Identity and Interpretation						
Unit	Concept	Disciplinary Knowledge	Substantive Knowledge	Language	Suggested Artist	
Portraiture, Identity and Interpretation Possible Contexts • Self-portraiture • Identity • Family • Community • Cultural identity • Historical figures • Heroes and role models • Contemporary portraiture	Artists use portraiture to communicate identity, personality, status, beliefs and ideas. Expected Outcome Create a portrait outcome that communicates aspects of identity through composition, colour, symbolism and artistic interpretation.	• Investigate how artists represent people. • Explore facial proportions and structure. • Develop observational drawing skills from photographs and life. • Experiment with different approaches to portraiture. • Use symbolism to communicate meaning. • Refine drawings through repeated studies. • Make deliberate artistic choices to support intention. • Create a final portrait outcome that communicates identity.	• Portraits can communicate more than physical appearance. • Artists make choices about colour, composition and symbolism. • Facial proportions provide a framework for portrait construction. • Portraiture reflects cultural and historical contexts. • Artists may interpret or distort reality to communicate ideas. • Symbolism can add layers of meaning to portraiture. • Different artists use different approaches to representing people.	Portraiture Identity Proportion Structure Symbolism Interpretation Composition Distortion Expression Observation Intention Narrative	Amy Sherald Chuck Close 	Kehinde Wiley 

Art Overview

Year 8 – Photography, Mixed Media and Visual Communication						
Unit	Concept	Disciplinary Knowledge	Substantive Knowledge	Language	Suggested Artist	
Photography, Mixed Media and Visual Communication **Possible Contexts** • Photography • Advertising • Visual illusion • Identity • Social issues • Environmental campaigns • Personal viewpoints • Media and communication • Surrealism • Mixed media	Artists combine different media, techniques and technologies to communicate ideas, challenge perceptions and influence audiences. Expected Outcome Create a mixed-media artwork combining photography with drawing, painting or collage to communicate a chosen message, viewpoint or idea.	• Investigate how artists combine different media within a single artwork. • Explore photography as a tool for artistic communication. • Experiment with combining photographic and hand-drawn imagery. • Use composition to strengthen visual messages. • Develop ideas through digital and traditional processes. • Refine outcomes through evaluation and adaptation. • Make purposeful decisions about media and presentation. • Create a final mixed-media outcome that communicates a clear intention.	• Photography can be used as an artistic medium. • Artists often combine different materials and techniques to strengthen communication. • Composition influences how viewers interpret visual information. • Mixed-media artworks can communicate complex ideas. • Visual communication can influence opinions and emotions. • Artists make deliberate choices about media to support their intentions. • Images can be manipulated to alter meaning and interpretation.	Photography Mixed media Composition Manipulation Communication Interpretation Viewpoint Message Audience Contrast Juxtaposition Layering Intention	Ben Heine Romare Bearden 	David Hockney Hannah Hoch

Art Overview

Year 8 – Personal Investigation and Independent Response					
Unit	Concept	Disciplinary Knowledge	Substantive Knowledge	Language	Suggested Artist
Personal Investigation and Independent Response **Possible Contexts** Pupils may choose themes such as: Identity Nature Environment Memory Culture Community Dreams Journeys Conflict Belonging Change Personal interests	Artists develop personal ideas by researching, experimenting, refining and selecting techniques that best communicate their intentions. Expected Outcome Create a personal final outcome that demonstrates independent decision-making, experimentation, refinement and a clear artistic intention.	• Generate ideas from a chosen theme or starting point. • Investigate artists relevant to a personal project. • Select appropriate media and techniques independently. • Experiment with a range of approaches and record findings. • Refine ideas through evaluation and redrafting. • Justify artistic decisions using subject-specific language. • Present a coherent body of work leading to a final outcome. • Reflect on strengths, challenges and future developments.	• Artists often develop work through a process of experimentation and refinement. • Different media can communicate ideas in different ways. • Research can inform artistic choices and outcomes. • Artistic intention influences creative decisions. • Evaluation is an important part of artistic development. • Artists select techniques and materials to support their ideas. • Personal responses can communicate complex meanings and viewpoints.	Intention Refinement Experimentation Development Investigation Evaluation Personal response Annotation Justification Outcome Process Theme Media	Any Previously Studied artists For example: David Hockney Kehinde Wiley Yayoi Kusama Andy Goldsworthy Ben Heine