Year 1 and 2 A

Vocabulary	Question	Artist	Key Concepts	Common Misconceptions	Substantive Knowledge	Disciplinary Knowledge	Oracy	Resources
Drawing- A picture or diagram made with a pencil, pen, or crayon rather than paint. **Line-** Connection between two points. It can vary in length and size and direction. **Shape**- the form or outline of something. **Observation-** The action or process of closely observing or monitoring something. **Abstract**- Modern art which does not represent images of our everyday world.	Will my fish be odd? 1. How does Joanna Stevens use lines and swirls in her artwork? 2. How many ways can I mark make with a pencil? 3. What is the effect of drawing patterns with different media? 4. What is the effect of using different surfaces for mark making? 5. Can I make observational drawings of waves using different media choices?	Joanna Stevens	Drawing • Can use a variety of drawing media to invent new lines, marks and shapes. • To describe marks that they have made. • Know that lines and shapes are used by artists in a range of different ways to create final pieces. • Know some artists that use line and shapes in their art.	**. "Good drawings must look realistic"** Many assume that young children should aim for realism, but at this stage, their drawings are more about expression and symbolism than accuracy. They often use simple shapes and exaggerated features to convey meaning. **2. "Children should color inside the lines"** While neat coloring can be encouraged, focusing too much on staying inside the lines can limit creativity and confidence. Scribbling and experimenting with colors are part of their artistic development. **3. "Drawing talent is innate"** Some believe that only "talented" children can draw well. In reality, all children improve with practice, and drawing is a skill that develops over time with encouragement and exposure. **4. "Stick figures mean they are not good at drawing"** Stick figures are a natural developmental stage in children's drawing. They indicate that a child is learning to represent the human form and will refine their technique as they grow. **5. "There is a 'right' way to draw"** Young children explore different ways of drawing, and their creative interpretations should be celebrated rather than corrected to fit adult expectations. **6. "They must use the 'right' colors"** If a child colors the sky purple or a tree blue, it doesn't mean they are wrong. They are using their imagination, and creativity should be encouraged rather than restricted.	**1. How does Joanna Stevens use lines and swirls in her artwork?** **Substantive Knowledge**: Joanna Stevens is known for her use of intricate lines, swirls, and patterns to create movement and texture in her artwork. Her work often reflects natural forms, particularly inspired by the sea, wind, and organic shapes. **Key Learning**: Understanding how different types of lines (thick, thin, wavy, swirling) can create energy, flow, and emotion in an artwork. **2. How many ways can I mark-make with a pencil?** **Substantive Knowledge**: Pencils can be used in various ways to create different marks, including hatching, cross-hatching, stippling, smudging, scribbling, and pressing lightly or heavily to vary tone. **Key Learning**: Exploring different pencil techniques to achieve texture, depth, and contrast in drawings. **3. What is the effect of drawing patterns with different media?** **Substantive Knowledge**: Different media (e.g., pencil, charcoal, pen, pastel, ink) create varied effects in pattern-making. Some media allow for precise, controlled patterns (fine liners, pens), while others create softer, expressive textures (chalk, pastels). **Key Learning**: Comparing the impact of different tools and materials on mark-making and how they influence artistic style and mood. **4. What is the effect of using different surfaces for mark-making?** **Substantive Knowledge**: The surface texture (smooth paper, rough card, fabric,	1. Experimenting with Painting Techniques Learning how to use different types of brushes (thick, thin, round, flat) Exploring different painting strokes (dabbing, stippling, blending) Experimenting with finger painting, sponge painting, or printing 2. Understanding and Mixing Colors Learning primary colors (red, blue, yellow) Mixing secondary colors (green, orange, purple) Experimenting with light and dark shades (adding white or black) 3. Exploring Different Surfaces and Textures Painting on paper, card, fabric, or textured materials Observing how paint behaves on smooth vs. rough surfaces 4. Making Creative Choices Deciding which colors, tools, and techniques to use Choosing between controlled painting (brushes) and expressive painting (freehand, abstract) Responding to themes or prompts with personal interpretation 5. Developing Observational Painting Skills Looking closely at real-life objects (e.g., painting flowers, leaves, or faces) Noticing shape, color, and texture in what they see Trying to recreate details while still using creative expression 6. Reflecting and Evaluating Artwork Talking about what they like in their painting Describing how they made their artwork and what they might change next time Comparing different painting techniques and their effects	It is.....and..... The.....is.....and....This is .... They are ..... They are.....because..... It is a (adjective) / (noun)...has ... They are the same because..... They are different because.....is....and.....is... They are alike because they are both.... It / This is....and... This has ..... and .... The.....is....and..... They are.....and.... I feel...because..... This is a big, round, red, beach ball They are the same because..... They are similar because..... They are different because..... is.....and.....is..... ..... They are alike because they are both..... It feels different because this one..... and that one.....	- Paint brushes - Paint - Paint pots

				7. "Tracing is not real drawing" Tracing can actually be a helpful tool for developing hand coordination and understanding shapes. It doesn't replace free drawing but can support learning. **8. "If they don't like drawing now, they never will"** Some children may show less interest in drawing but might develop artistic skills later. Encouraging them through different mediums (e.g., painting, sculpting, digital art) can keep creativity alive. **9. "Messy drawings mean they lack skill"** Young children are still developing fine motor skills, so their drawings might look chaotic. Over time, as they gain control, their drawings will become more detailed and refined.	sandpaper) affects how marks appear. For example, rough surfaces enhance texture, while smooth surfaces allow for cleaner, finer details. **Key Learning**: Experimenting with surfaces to understand how they impact drawing techniques and artistic outcomes. **5. Can I make observational drawings of waves using different media choices?** **Substantive Knowledge**: Waves can be represented using a variety of media, each offering unique effects—pencil for fine detail, ink for fluidity, charcoal for dramatic contrast, and watercolor for blending and movement. **Key Learning**: Observing real-life wave formations and selecting suitable media to capture the motion, depth, and light in different ways.	7. Understanding Painting as a Process Recognizing that artists plan, experiment, and refine their work Learning that there is no "right" or "wrong" way to paint Exploring how famous artists (like Van Gogh or Kandinsky) use paint in different way		
Stitch- a loop of thread or yarn resulting from a single pass or movement of the needle in sewing, knitting, or crocheting. **Fabric**- cloth or other material produced by weaving or knitting fibres. **Dye**- Fabric dye is a natural or synthetic substance that is used to add colour to or	How does pattern create art? 1. How can I fold, tear and overlap papers to create patterns? 2. What background effects can I create by arranging and gluing materials? 3. How can I choose colour	Piet Mondrian	Collage/ Textiles • To appreciate and discuss the work of great artists. • To collect, sort and arrange materials according to colour, texture. • To fold, crumple, tear and overlap materials. • To use sketchbooks to design collage creations.	**1. "Collage is just cutting and sticking"** Many think collage is just a simple craft, but it actually develops fine motor skills, spatial awareness, and creative thinking. Children make choices about materials, textures, and composition. **2. "There's a right way to do it"** Some believe collages should look a certain way, but there's no single "correct" approach. Children should be encouraged	1. How can I fold, tear, and overlap papers to create patterns? Substantive Knowledge: Folding paper can create symmetrical patterns or 3D textures. Tearing paper adds rough edges and an organic feel to patterns. Overlapping paper layers can create depth, contrast, and new color effects when using translucent materials. Key Learning: Experimenting with paper manipulation techniques to explore shape, pattern, and texture.	Exploring Cutting, Tearing, and Layering Learning to cut with control and experiment with different shapes. Tearing paper to create softer, more organic edges. Overlapping layers to build texture and depth. Understanding the Impact of Materials Experimenting with different textures (smooth, rough, soft, shiny) and how they change the feel of a collage.	It is.....and..... The.....is.....and....This is .... They are ..... They are.....because..... It is a (adjective) / (noun)...has ... They are the same because..... They are different because.....is....and.....is... They are alike because they are both.... It / This is....and... This has ..... and	Coloured paper

change the colour of the fibres of fabric.	and texture to create moods and feelings? 4. Can I collect, sort, name and match colours appropriate for an image? 5. Can I create a mosaic pattern using overlays of materials and paper?		• To arrange and glue materials on to a background. • To use a combination of materials inc. photocopied material, fabric, plastic, tissue, magazines, crepe paper.	to experiment with different textures, layers, and materials. **3. "Messy collages are bad collages"** Young children are still developing coordination, so their work might look chaotic. However, their artistic expression is more important than neatness. **4. "Collage is just for fun, not learning"** Collage supports early learning in areas like shape recognition, color mixing, storytelling, and even early literacy when incorporating letters and words. **5. "Children should only use paper and glue"** Collage can involve fabric, natural materials (leaves, sand), recycled items, and more. Limiting materials can restrict creativity. **6. "They need to follow a template"** While templates can be helpful, allowing children to create freely fosters originality and problem-solving skills. **7. "Collage doesn't help with writing or reading"** Creating collages can help children develop storytelling skills, sequencing, and even letter recognition when using magazine clippings or textured letters. **8. "If it doesn't look like something recognizable, it's not good"** Abstract collages are just as valuable as representational ones. Kids may be focusing on texture, color, or pattern rather than creating a specific object.	2. What background effects can I create by arranging and gluing materials? Substantive Knowledge: Different materials (fabric, tissue paper, foil, sandpaper) create different textures in backgrounds. Arranging materials in layers can give a sense of depth and visual interest. Using contrasting colors and patterns can make the foreground stand out. Key Learning: Understanding how background design impacts the overall artwork. 3. How can I choose color and texture to create moods and feelings? Substantive Knowledge: Warm colors (red, orange, yellow) create a sense of warmth, happiness, or energy. Cool colors (blue, green, purple) can create calmness or sadness. Soft textures (cotton, velvet) can feel gentle, while rough textures (sandpaper, torn paper) can feel strong or dramatic. Key Learning: Exploring how different artistic choices affect emotions and storytelling in art. 4. Can I collect, sort, name, and match colors appropriate for an image? Substantive Knowledge: Colors can be grouped into primary (red, yellow, blue), secondary (green, orange, purple), and neutral (black, white, grey, brown). Matching colors to an image helps in creating realistic or imaginative interpretations. Artists use color palettes to create harmony or contrast in artwork. Key Learning: Recognizing and organizing colors to suit a creative vision. 5. Can I create a mosaic pattern using overlays of materials and paper? Substantive Knowledge: Mosaics are made by arranging small pieces (paper, fabric, tile) to form a pattern or image. Overlapping transparent or textured materials can create new effects and depth. Different shapes (squares, triangles, organic forms) influence the final pattern.	Learning how glue affects the final result (e.g., thick glue vs. thin glue, sticking flat vs. raising pieces). Choosing materials that enhance a theme (e.g., using fabric for warmth, foil for a shiny effect). Making Artistic Choices Selecting colors and textures to convey emotion (e.g., warm colors for happiness, cool tones for calmness). Arranging pieces purposefully to create movement or patterns. Deciding when to keep things neat vs. when to embrace a more expressive, free approach. Evaluating and Improving Work Reflecting on which materials worked best for their idea. Comparing different collaging techniques and their effects. Understanding that there is no "right" way to create a collage—experimentation is key.	The.....is....and..... They are.....and.... I feel...because..... This is a big, round, red, beach ball They are the same because..... They are similar because..... They are different because..... is.....and.....is..... ..... They are alike because they are both..... It feels different because this one..... and that one.....	

Year 1 and 2 A

					Key Learning: Understanding how repetition and layering contribute to pattern-making in mosaic art.			
Primary colours- The primary colours are those which cannot be created by mixing other colours in a given colour space **Secondary colours**- a colour made by mixing two primary colours **Colour wheel**- shows you how colours relate to each other **Warm colours**- one side of the colour wheel that includes red, yellow and orange, This evokes warmth because they remind us of things like the sun or fire. **Cool colours**- the other side of the colour wheel that includes blue, green and purple. This evokes a cool feeling because they remind us of thigs like water or grass.	**Who can make the brightest sunflower?** 1. Who was Vincent Van Gogh? 2. What secondary colours can I create? 3. How does brush size affect the painting technique created? 4. What tints can I create by adding white to a mixed paint colour? 5. Can I use primary and secondary colours to paint my own sunflower?	Vincent Van Gogh	Painting Children select thick and thin paintbrushes for purpose Children hold thick and thin paintbrushes close to the end for control and detail. Children show control when using painting tools. Children mix colours using poster paint, powder paint watercolour. Children understand the different properties of the paint types.	**1. "Paintings should look realistic"** At this stage, children are exploring colors, shapes, and movement rather than aiming for realism. Their paintings are more about expression than accuracy. **2. "Messy painting is bad painting"** Painting is naturally messy, and that's okay! Messy artwork often means a child is engaged and exploring different techniques, which helps with their sensory and motor development. **3. "They should only use a brush"** Painting can be done with fingers, sponges, cotton buds, toy cars, or even natural objects like leaves. Exploring different tools helps children develop creativity and motor skills. **4. "They must use the 'correct' colors"** If a child paints the sky green or a dog purple, it's a sign of imagination, not a mistake. Creativity should be encouraged rather than restricted. **5. "All paintings need to have a subject"** Abstract painting is just as valuable as painting objects or scenes. Children may enjoy experimenting with colors and textures without focusing on a specific subject. **6. "Painting is just an art activity"** Painting helps develop fine motor skills, hand-eye coordination, emotional expression, and even early science concepts (like color mixing and texture exploration).	1. Who was Vincent Van Gogh? Substantive Knowledge: Vincent Van Gogh (1853–1890) was a Dutch painter known for his expressive brushstrokes and bold use of color. His famous paintings include The Starry Night and Sunflowers. Van Gogh used thick layers of paint (impasto) to create texture and movement in his artwork. Key Learning: Understanding who Van Gogh was, recognizing his unique painting style, and exploring how he used color and texture. 2. What secondary colours can I create? Substantive Knowledge: Secondary colors are created by mixing two primary colors: Red + Yellow = Orange Blue + Yellow = Green Red + Blue = Purple Key Learning: Recognizing primary and secondary colors and experimenting with color mixing. 3. How does brush size affect the painting technique created? Substantive Knowledge: Large brushes cover big areas quickly and are good for backgrounds. Small brushes allow for fine details and precision. Flat brushes create smooth, even strokes, while round brushes can make curved or textured lines. Key Learning: Experimenting with different brushes to see how they change painting techniques and effects. 4. What tints can I create by adding white to a mixed paint color? Substantive Knowledge: Adding white to a color creates a tint, making it lighter. The more white added, the paler the color becomes (e.g., red + white = pink, blue + white = light blue). Artists use tints to create highlights and depth in paintings.	1. Exploring and Experimenting with Painting Techniques Understanding that different painting tools (brushes, sponges, fingers) create different effects. Experimenting with thick and thin brushstrokes to see how they change a painting. Trying different ways of applying paint, such as dabbing, swirling, blending, or stippling. 2. Investigating How Paint Behaves on Different Surfaces Observing how paint looks on smooth vs. rough paper. Experimenting with painting on different materials like card, fabric, or wood. Noticing how different types of paint (watercolor, acrylic, poster paint) create different effects. 3. Understanding and Applying Color Mixing Mixing primary colors (red, blue, yellow) to create secondary colors (green, orange, purple). Experimenting with adding white to create tints (lighter colors) and black to create shades (darker colors). Learning that colors can create mood and atmosphere (e.g., warm colors for energy, cool colors for calmness). 4. Developing Observational Painting Skills Looking closely at real-life objects (e.g., leaves, flowers, or simple still life) and trying to paint what they see. Noticing details such as shape, shadow, and color variation. Comparing their artwork with real-life objects and discussing similarities and differences.	It is.....and..... The.....is.....and....This is .... They are ..... They are.....because..... It is a (adjective) / (noun)...has ... They are the same because..... They are different because.....is....and.....is... They are alike because they are both.... It / This is....and... This has ..... and .... The.....is....and..... They are.....and.... I feel...because..... This is a big, round, red, beach ball They are the same because..... They are similar because..... They are different because..... is.....and.....is..... ..... They are alike because they are both..... It feels different because this one..... and that one.....	- Paint brushes - Paint - Paint pots

				7. "Children must follow instructions exactly" While guided painting can be useful, allowing children to explore freely fosters independence, confidence, and problem-solving skills. **8. "If they mix all the colors into brown, they're doing it wrong"** Mixing colors is an important part of learning, even if it results in a muddy brown. It shows curiosity about how colors interact, and over time, children refine their mixing skills.	Key Learning: Experimenting with white paint to create tints and noticing how they change the mood of a painting. 5. Can I use primary and secondary colours to paint my own sunflower? Substantive Knowledge: Sunflowers have yellow petals, brown centers, and green stems, all made from primary and secondary colors. Van Gogh's Sunflowers used bold brushstrokes and thick paint to create texture. Shadows and highlights can be created by mixing colors (e.g., adding white for lighter areas, blue to darken greens). Key Learning: Applying knowledge of primary/secondary colors and brush techniques to create a sunflower painting.	5. Making Creative Choices in Painting Deciding which colors and brushstrokes to use for different effects. Choosing between realistic or expressive styles in their work. Responding to themes or prompts by interpreting them in their own way. 6. Reflecting and Evaluating Their Own Work Talking about what they like in their painting and what they might change next time. Comparing their work with different artists' styles, such as Van Gogh's expressive brushstrokes or Kandinsky's abstract color use. Understanding that there is no "right" or "wrong" way to paint—experimentation is key		

Year 3 and 4 A

Year A								
Vocabulary	**Question**	**Artist**	**Key Concepts**	**Common Misconceptions**	**Substantive Knowledge**	**Disciplinary Knowledge**	**Oracy**	**Resources**
Stitch- a loop of thread or yarn resulting from a single pass or movement of the needle in sewing, knitting, or crocheting. **Fabric**- cloth or other material produced by weaving or knitting fibres. **Dye**- Fabric dye is a natural or synthetic substance that is used to add colour to or change the colour of the fibres of fabric.	**Will my fish be odd?** 1. What stitches can I use to join fabrics together? 2. What techniques can I use to modify materials and fabrics? 3. How can I dye fabric to produce a 2-colour dye? 4. What techniques will I select to create a specific effect? 5. How can I be inspired by James Jones' The Odd Fish?	James Jones	Collage/ Textiles • To appreciate and discuss the work of artists. • To explore use of colour and pattern to create a design. • To use sketchbooks to design creations. • To change the colour of material. • To use stitches to join fabrics.	1. "Textiles are only for making clothes." Misconception: Children may believe that textiles are only used for making clothing or fabric-related items. Clarification: Textiles can be used for many other things, such as home décor (pillows, curtains), art (textile-based collages), and practical objects (bags, pouches). Exploring different uses of textiles broadens their understanding of the medium. 2. "Sewing is the only way to work with textiles." Misconception: Some children might think that stitching or sewing is the only way to manipulate textiles. Clarification: There are many other techniques to explore, such as weaving, knotting, felting, and fabric painting. Using glue or fabric adhesive can also be part of textile projects, making the medium more accessible and varied. 3. "You need to be an expert to work with textiles." Misconception: Students may feel intimidated by the idea of sewing or using fabric in creative ways, believing they need to be very skilled. Clarification: Textile art can be as simple or as complex as the artist chooses. Simple activities like weaving paper, gluing fabric scraps, or tying knots are great entry points and allow for creative expression without the need for advanced skills. 4. "Fabric needs to be cut perfectly." Misconception: Children may think that textiles must always be cut with perfect precision for a project to be good. Clarification: In many textile projects, especially when creating textures or patterns, imperfections can actually add character and interest. It's the creativity and exploration that matter more than precision in many cases. 5. "You can only use one type of fabric in a project." Misconception: Young learners might assume that a project requires a single type of fabric or textile. Clarification: Mixing and matching different fabrics (e.g., cotton, felt, denim, burlap) is not only possible but can also add texture, contrast, and visual interest to the final piece. 6. "Textiles are only about aesthetic designs, not functionality." Misconception: Students might think textiles are only about decoration or art, not practical use. Clarification: Textiles can be both functional and decorative. Items like bags, pillows, blankets, and even clothes can be made with an artistic, creative approach while still serving a purpose. 7. "You always need a sewing machine for textile projects." Misconception: Some students may think that a sewing machine is a must for textile-related work. Clarification: While sewing machines are helpful, many textile projects can be done by hand stitching, gluing, or even using fabric tape. The key is to learn various techniques based on the project. 8. "You can't use fabric scraps or leftover materials." Misconception: Children might believe that textiles need to be new or pristine to be used effectively. Clarification: Recycled fabrics, scrap textiles, and old clothes can be perfect for many projects, teaching sustainability and encouraging creative repurposing. 9. "Textiles are not as important as other forms of art." Misconception: Some students may think that textiles are less valuable or artistic compared to drawing or painting. Clarification: Textiles have a rich history and are a highly valued form of art and design. Many famous artists, including some in the contemporary world, use textiles to express creativity and culture (e.g., quilt-making, fabric installations). 10. "Only certain types of materials can be used for textiles." Misconception: Students may think that only fabric-like materials can be used for textile work. Clarification: Almost anything flexible and stitchable can be used in textile art, including paper, plastic, string, wool, and even recycled materials. Textile art encourages exploration of unconventional materials.	1. What stitches can I use to join fabrics together? Substantive Knowledge: Running Stitch: A simple, straight stitch used for basic seams. It is used for basting or hemming fabrics together. Whip Stitch: A stitch used for securing fabric edges together, often for hand-finishing hems or edges. Backstitch: A stronger stitch for seams, offering durability and strength, great for joining pieces of fabric. Overcast Stitch: Used to prevent fabric edges from fraying and to join edges. Slip Stitch: A hidden stitch used for attaching fabric without visible stitching, often used in hemming. Key Learning: Understanding when and why different stitches are used in textile work to join fabrics securely. 2. What techniques can I use to modify materials and fabrics? Substantive Knowledge: Embroidery: Adding decorative stitches on the fabric surface to create patterns or pictures. Appliqué: Sewing one fabric piece onto another to create a layered effect. Patchwork: Joining different pieces of fabric to form a larger pattern or design, often used in quilting. Felted Fabric: Manipulating wool to create a thick, felted fabric, ideal for crafting and sculpture. Shibori: A technique of folding, twisting, or binding fabric to create unique patterns when dyed. Fraying: Deliberately pulling threads from fabric edges to create a worn or distressed look. Key Learning: Learning various methods to alter the texture, appearance, and structure of fabric to suit specific creative projects. 3. How can I dye fabric to produce a 2-colour dye? Substantive Knowledge: Tie-Dye: A method where fabric is folded, twisted, or bound before being dyed in multiple colors, creating a multicolored effect. Dip Dyeing: Fabric is dipped in dye to produce a gradient effect, often with one color at the top and another at the bottom, resulting in a two-tone look. Shibori Dyeing: Involves folding, stitching, or tying fabric before dyeing to produce various patterns, including 2-color effects. Resist Dyeing: Parts of the fabric are treated to resist dye, often using wax or rubber bands, allowing for two distinct colored sections. Key Learning: Understanding how different dyeing techniques can create striking two-tone effects and the role of fabric manipulation in the dyeing process. 4. What techniques will I select to create a specific effect? Substantive Knowledge: Layering Fabrics: To create depth and texture by overlapping materials. Distressing Fabric: By fraying, burning, or scraping fabric, you can create a worn, textured effect. Appliqué and Embroidery: For decorative, raised patterns on fabric, to create a textured surface. Smocking: A technique that gathers fabric and then stitches it in a decorative way, creating textured designs.	1. Exploring and Experimenting with Textile Techniques Using Different Stitches: Students will experiment with various hand stitches like running stitch, backstitch, whip stitch, and blanket stitch, learning how to join fabric, decorate, and reinforce textile projects. Applying Textural Effects: Exploring techniques like fraying, appliqué, and embroidery to add texture and dimension to their work. This includes layering materials and experimenting with different methods to manipulate the fabric surface. 2. Investigating How Different Materials Behave Understanding Fabric Types: Students will explore a range of textiles such as cotton, felt, wool, and denim, observing how each fabric behaves (e.g., how easily it can be stitched, its texture, and its response to dye or paint). Material Properties: By experimenting with different materials (natural vs. synthetic fabrics), students will develop an understanding of which materials work best for specific techniques or projects. 3. Developing Creative Design Choices Selecting Appropriate Materials: Students will learn to choose materials that suit their creative intention. For example, selecting felt for soft textures or denim for durability in a bag-making project. Using Color and Pattern: Students will explore color theory, experimenting with primary, secondary, and tertiary colors. They will learn how to use contrast, harmony, and patterns to convey different moods and effects in their textile pieces. 4. Constructing Textiles Projects Following and Creating Patterns: Students will be introduced to designs and templates, learning to either follow existing patterns (for items like bags, cushions, or simple clothing) or create their own designs. Manipulating Fabrics: Techniques like folding, pleating, and gathering will be explored to create textures and volume. They will also practice techniques like patchwork to assemble pieces of fabric into a larger project. 5. Understanding the Role of Technology and Tools Using Tools for Precision: Students will learn to use scissors, fabric glue, and pins effectively for cutting, securing, and positioning materials. Exploring Technology: Introduction to using sewing machines in the classroom, learning the basics of machine stitching, and how it differs from hand sewing. They'll also explore using fabric dyes and paints to add color to their projects. 6. Evaluating and Reflecting on Work Reflecting on Technique: Students will engage in	It looks/feels/sounds/smells like ..... It appears to be.....because..... It seems to be.....as..... I think it looks like.....due to..... It reminds me of.....because / therefore / meanwhile..... Why? How? What? Tell Me About... It looks/feels/tastes/sounds/smells like ..... It appears to be.....because..... It seems to be like.....because..... I think it looks like.....because..... It reminds me of.....because..... Why? How? What? Tell Me About...	- Needles - Thread -

					Fabric Painting or Printing: Using fabric paints to create patterns or images on the material. Cutwork or Eyelet: Cutting out patterns from fabric to expose the underlying material or create lace-like effects. Key Learning: Identifying how different textile techniques can achieve a specific aesthetic effect or texture for a project, depending on the desired outcome. 5. How can I be inspired by James Jones' The Odd Fish? Substantive Knowledge: James Jones is known for his unique and whimsical artworks, often using mixed media, including textiles. In The Odd Fish, Jones might use fabric, stitching, and appliqué to create a textured, colorful, and imaginative representation of a fish. Key Elements to Focus on: Experiment with bold colors and texture to represent the whimsy and movement seen in Jones' works. Use shapes and lines that evoke a sense of fun and imagination, similar to the quirky and exaggerated forms in The Odd Fish. Incorporate layering techniques (such as appliqué and stitching) to mimic the detailed and intricate work seen in textile pieces like Jones'. Key Learning: Gaining inspiration from James Jones' creative use of textiles, color, and texture in order to create imaginative and expressive textile art pieces.	discussions about the techniques they used, explaining why they chose specific materials or methods. For example, why they selected a backstitch for a durable seam or a running stitch for a decorative edge. Critiquing and Improving: By comparing their own work with others, students will start to recognize areas where they can improve, such as improving stitch size, fabric alignment, or pattern balance. Experimenting with Alternatives: Encouraging students to be open to trying different techniques, tools, and materials even if their first attempt doesn't succeed, fostering a mindset of experimentation and learning from mistakes. 7. Applying Textile Techniques to Real-Life Projects Practical Applications: Students will work on real-life projects, such as making a simple tote bag, decorating a fabric picture frame, or creating a fabric bookmark. This helps them understand how textiles can be both functional and decorative. Sustainability and Recycling: Teaching students to use scrap fabric, recycled materials, or upcycled textiles to create something new, linking art with sustainability. 8. Responding to Artists and Inspirations Learning from Textile Artists: Students will look at the work of famous textile artists (such as Anni Albers or Faith Ringgold) and explore how they use color, texture, and pattern in their work. This can inspire students to create projects that reflect their own interests or cultural background. Incorporating Themes into Textile Art: For example, students might explore natural textures or patterns in the environment and use these as inspiration for their textile projects.		
Tint- where an artist adds white to a colour to create a lighter version of the colour. **Tone-** refers to the relative lightness or darkness of a colour. **Shade**- where an artist adds black to a colour to darken it down. **Hue-** the origin of the colours we can see. **Tertiary colour-** is a colour made by mixing full saturation of one primary colour with half saturation of another primary colour and none of a third primary colour. **Complementary colours-** Two colours that are on opposite sides of the colour wheel. This combination provides a high contrast and high impact colour combination – together, these colours will appear brighter and more prominent.	**What makes me a wildlife artist?** 1. What is the effect of applying paint in different ways? (Dotting, stippling, scratching, splashing) 2. Can I use my knowledge of primary and secondary colours to create tertiary colours? 3. What are complementary colours? 4. How does viewpoint affect observational drawings? 5. Can I select appropriate paint brushes and colours to paint a wildlife image?	Dick Twinney	Painting Children demonstrate control and accuracy when painting using thick and thin paintbrushes and select for purpose. Children know precise colour language e.g. tint, tone, shade, hue Children demonstrate a secure knowledge of primary, secondary, tertiary, complementary, warm and cold and contrasting colours.	1. "You have to paint realistically for it to be good." Misconception: Students may think that good painting means replicating what they see exactly, and they feel disappointed if their work doesn't look like a photograph or a real object. Clarification: Painting can be about expression, style, and creativity. Artists like Picasso and Van Gogh are celebrated for their abstract and impressionistic styles. In painting, there are many ways to express feelings, ideas, or interpretations, not just realistic depictions. 2. "The more paint, the better the picture." Misconception: Some students may believe that a good painting requires layers and layers of thick paint, thinking that more is better. Clarification: Less can be more. Sometimes, using thinner layers of paint or leaving space in the painting creates a cleaner, more dynamic, or more balanced effect. The texture and contrast of the paint also matter, not just the amount used. 3. "Paint colors have to be mixed exactly." Misconception: Children might feel that they need to mix colors precisely or follow recipes for creating a perfect shade. Clarification: Experimenting with colors is encouraged. Color mixing is about understanding how primary colors (red, blue, yellow) mix to create secondary colors (green, purple, orange), but students should feel free to experiment with different amounts of color and create unique hues that might not be "perfect." Emphasizing creative freedom is important. 4. "You have to use a paintbrush for all painting."	1. What is the effect of applying paint in different ways? (Dotting, stippling, scratching, splashing) Substantive Knowledge: Dotting: Applying paint in small, distinct dots (often with the tip of the brush or a cotton swab). This technique creates a pointillist effect, where the viewer sees a blend of colors from a distance, making it appear smooth, but up close, the individual dots are visible. Stippling: Using the brush or another tool to apply small, repeated touches of paint. Stippling can create texture and gradients of color, giving a sense of light, shadow, or volume. Scratching: This technique involves scratching through wet or dry paint to reveal the surface beneath, creating textural contrast or lines, often used for details or creating effects like bark or fur. Splashing: Dripping or splattering paint onto the surface, often used to create a dynamic, energetic, or abstract effect. It's great for creating movement or a sense of randomness in a painting. Key Learning: Understanding that the way paint is applied can change the texture, depth, and emotion of the artwork. Each method has its own	1. Understanding the Process of Painting Planning and Preparing: Before starting a painting, students learn the importance of planning their composition. This could include making sketches or experimenting with colors to figure out the best approach. Choosing Materials: Students will explore the various types of paints (watercolors, acrylics, tempera) and brushes (round, flat, fan brushes, etc.), understanding the specific uses for each. For example, watercolors are transparent and allow for layering, while acrylics dry quickly and can be layered thicker. Surface Preparation: They also learn how different surfaces (e.g., canvas, paper, cardboard) affect the painting process. For example, acrylic paint works well on canvas, while watercolors are more suited to watercolor paper. 2. Understanding Techniques and Effects Brush Techniques: Students learn how to use various brush techniques like wet-on-wet	t looks/feels/sounds/smells like ..... It appears to be.....because..... It seems to be.....as..... I think it looks like.....due to..... It reminds me of.....because / therefore / meanwhile..... Why? How? What? Tell Me About... It looks/feels/tastes/sounds/smells like ..... It appears to be.....because..... It seems to be like.....because..... I think it looks like.....because..... It reminds me of.....because..... Why? How? What? Tell Me About...	- Painting resources

				Misconception: Students may think a paintbrush is the only tool used for painting, limiting their creativity. Clarification: There are many tools to use for painting, including sponges, fingers, palette knives, and even plastic cards. Different tools create unique textures and effects that a brush can't achieve. Encouraging the use of non-traditional tools helps students think outside the box. 5. "If I make a mistake, my painting is ruined." Misconception: Students may feel that any mistake while painting means their work is ruined and it can't be fixed. Clarification: Mistakes are part of the creative process, and many can be corrected or incorporated into the artwork. For example, an accidental streak of paint can become a new part of the design or lead to a creative change in direction. This mindset helps encourage experimentation. 6. "Paint must always be applied evenly." Misconception: Students might think that paint must be applied evenly and smoothly across the canvas. Clarification: Textures and brushstrokes are often key to an artwork's character. A painting can have a rough, streaky, or layered look depending on the desired effect. Students should feel comfortable leaving rough marks, textures, or unfinished areas if that fits the style they want to create. 7. "The background must be a neutral color." Misconception: Students may believe that backgrounds should always be neutral (white, black, or gray) or that they shouldn't be a focal point. Clarification: Backgrounds can be as vibrant and colorful as the foreground. Artists often use bold colors or patterns in backgrounds to create contrast, mood, or depth. The background can play a key role in the composition of the painting. 8. "Only certain colors work together." Misconception: Some students might think that only certain colors can be paired, such as avoiding certain color combinations that don't "match." Clarification: Color theory encourages experimenting with complementary and contrasting colors. For example, blue and orange or yellow and purple can create striking effects. Monochromatic schemes (using one color in different tones) are also popular in creating mood and harmony. 9. "Painting needs to be done in one sitting." Misconception: Students may think that they need to finish their painting all at once or it's no longer valid. Clarification: Layering and taking breaks between sessions is a normal part of the painting process. Sometimes, letting the painting dry and coming back to it can help a student see new possibilities or ideas. Many artists work on paintings over a long period of time. 10. "All artwork must look like someone else's." Misconception: Some students might compare their work to famous artists or other peers and believe their artwork must follow a specific style. Clarification: Students should focus on developing their personal style. They should feel free to express themselves and make their paintings unique to their experiences or imaginations. Art is not about copying; it's about interpreting and reflecting the world in a way that's individual.	unique effect that contributes to the overall feel of the painting. 2. Can I use my knowledge of primary and secondary colours to create tertiary colours? Substantive Knowledge: Primary Colors: Red, yellow, and blue are the building blocks for all other colors. Secondary Colors: These are created by mixing two primary colors together: Red + Yellow = Orange Yellow + Blue = Green Blue + Red = Purple Tertiary Colors: These are created by mixing a primary color with a secondary color. For example: Red + Orange = Red-Orange Yellow + Green = Yellow-Green Blue + Green = Blue-Green Purple + Red = Red-Purple Yellow + Orange = Yellow-Orange Blue + Purple = Blue-Purple Key Learning: Understanding that tertiary colors add more nuance to the color palette and allow for more complex and varied color choices in painting, creating depth and harmony. 3. What are complementary colours? Substantive Knowledge: Complementary Colors are pairs of colors that sit opposite each other on the color wheel. These colors create contrast when placed next to each other and enhance each other's vibrancy. Common complementary pairs include: Red and Green Blue and Orange Yellow and Purple When complementary colors are mixed together, they tend to create neutral tones (browns, grays), but when used next to each other, they create a dynamic contrast that makes each color appear more vivid. Key Learning: Understanding how to use complementary colors can help students create balance and contrast in their artwork, making certain elements of the painting stand out. 4. How does viewpoint affect observational drawings? Substantive Knowledge: Viewpoint refers to the position from which you observe the subject. This affects the way objects appear in terms of proportions, perspective, and composition. Eye-level: When viewed from eye-level, objects appear more balanced and in true proportion. High Viewpoint: Looking down on a subject can distort shapes, making them appear smaller and more compact. Low Viewpoint: Looking up at a subject can make objects appear larger and more imposing, altering their proportions and the way they are drawn. Side View vs. Front View: The subject may appear differently depending on the angle you choose to draw it. For example, a side view of a tree shows more of its trunk, while a front view focuses more on the leaves or branches. Key Learning: Understanding how the viewpoint changes the perspective and proportions of objects in an observational drawing helps students achieve more realistic and dynamic compositions. 5. Can I select appropriate paint brushes and colours to paint a wildlife image? Substantive Knowledge:	(applying wet paint onto wet surfaces for smooth blends), dry brushing (using a dry brush for texture), and stippling (creating texture by applying small dots of paint). Texture Creation: They can experiment with creating texture in their paintings by using different methods such as scratching through the paint, sponging, or applying thick layers of paint with palette knives. Layering and Mixing: Students understand how layering paint (letting each layer dry before applying the next) can add depth. They also experiment with mixing primary colors to create secondary and tertiary colors and explore the color wheel to find complementary and contrasting colors for more dynamic compositions. 3. Experimenting with Styles and Genres Abstract vs. Realistic: In Year 3 and 4, students can begin to explore different painting styles, including abstract and realistic painting. For instance, they may experiment with abstract techniques like using bold shapes and bright colors or practice realistic techniques by trying to replicate nature or portraits. Impressionism and Expressionism: Students might study the works of famous artists such as Van Gogh (impressionism) or Monet and experiment with brush strokes and color use to convey mood or light instead of focusing on precise representation. Different Subject Matter: Students are encouraged to explore a range of subject matter, from still life (objects arranged for observation) to landscapes, animals, or portraits. Each subject requires different techniques (e.g., landscape painting may require blending for sky and horizon, while animal painting may require more attention to fur texture). 4. Color Theory and Application Primary and Secondary Colors: Students build on their knowledge of primary colors (red, yellow, blue) and secondary colors (green, orange, purple), using them to create harmony or contrast in their work. Complementary and Analogous Colors: They learn how to use complementary colors (colors opposite on the color wheel, like red and green) to create vibrancy and contrast, while analogous colors (colors next to each other, like blue, blue-green, and green) help create a harmonious effect. Color Schemes: Students experiment with different color schemes such as monochromatic (different shades of one color), analogous (adjacent colors), and complementary (opposite colors) to evoke specific feelings or themes in their work. 5. Understanding Light and Shadow		

					Choosing Paint Brushes: Flat Brushes are great for filling large areas or painting straight edges. Round Brushes are perfect for detail work and adding fine lines, such as fur texture or leaves in wildlife imagery. Filbert Brushes combine the best of flat and round brushes, useful for painting soft edges and adding detail to natural elements. Fan Brushes are great for texturing fur or trees due to their ability to create natural-looking, irregular marks. Selecting Colors for Wildlife: Earthy tones such as browns, greens, yellows, and ochres are often used to represent animals and nature. Layering colors can help create depth, using darker tones for shadows and lighter tones for highlights. Neutral tones (like grays and blacks) can be used for shadows and details, while vivid hues can bring out the vibrancy in certain aspects of the wildlife (such as birds' feathers or flowers). Key Learning: The choice of tools and colors is crucial in capturing the essence of wildlife, and students should consider the subject's natural textures and colors when selecting their materials. Understanding how brushes and colors can create realistic effects helps students approach painting with greater intention and skill.	Shading and Highlighting: Students learn to observe light and how it creates highlights and shadows in a scene. This helps them understand how to create the illusion of three-dimensionality on a two-dimensional surface. Reflected Light: They explore how light can bounce off surfaces and change the color or appearance of nearby objects, adding complexity to their understanding of how to depict realistic lighting in their paintings. 6. Developing Critical Thinking and Reflection Evaluating Their Work: Students are encouraged to look at their own work critically and assess whether they achieved their goals. For example, Did I achieve the effect I was hoping for? or Does the painting convey the mood I wanted? Peer Critique: Teachers can guide students through peer critiques, where they discuss what works well in their classmates' paintings and what could be improved. This helps students develop their ability to analyze and reflect on both their own and others' work. 7. Experimenting with Different Painting Tools and Media Non-traditional Tools: Students are encouraged to use various non-traditional tools like sponges, palette knives, and even fingers to apply paint, helping them explore the effects these tools create. Mixed Media: They may explore mixed media techniques, combining paint with other materials like collage, pastels, or chalk to create a more dynamic piece of art. Digital Painting: For more advanced stages in Year 4, students may experiment with digital painting tools and apps to learn about painting in the digital world, comparing it to traditional methods. 8. Creating Meaningful and Personal Artwork Inspiration: Students are encouraged to draw inspiration from nature, their daily lives, or the works of famous artists. They are taught how to connect their experiences or emotions to their artwork. Expression: They begin to understand how to express mood, emotion, or narrative through the color palette, brush strokes, and composition. For example, using darker colors for a more somber mood or bright, vibrant colors for an energetic, happy feel.		
Collage- Art in which bits and pieces of paper and fabric have been pasted onto a 2D surface. **Mixed Media**- a term used to describe artworks composed from a combination of different media or materials. **Layers-** An amount of something that overs the surface.	**Can I rip seaweed?** 1. Can I use a range of media to overlap and layer, creating interesting colours and textures and effects? 2. How can I be inspired by the artwork of Henri Matisse?	Henri Matisse	Collage/ Textiles • To appreciate and discuss the work of artists. • To explore use of colour and pattern to create a design. • To use sketchbooks to design creations.	1. Misconception: "Sewing is just about stitching fabric together." Reality: Sewing involves much more than simply stitching fabric. Students need to understand the importance of fabric choice, thread tension, and proper stitching techniques. It also includes selecting the right tools, such as needles, scissors, and patterns, and understanding the differences between hand-sewing and machine-sewing. What to Teach: Emphasize that sewing also includes planning (choosing fabric, design, and color), understanding fabric grain, and knowing how to finish edges to prevent fraying. 2. Misconception: "All fabrics are the same to sew with."	Can I use a range of media to overlap and layer, creating interesting colours, textures, and effects? Media Choices: Students should be introduced to a wide variety of media for layering and creating textures, such as paints, inks, pencils, charcoal, crayons, pastels, and even fabric or paper. Each of these materials will produce different effects when layered. Layering Techniques: The concept of layering involves adding successive layers of materials on top of each other to create depth, texture, and	1. What is Collage? Collage is an art technique where various materials, such as paper, fabric, photographs, and other found objects, are glued onto a surface to create a new piece of artwork. Assemblage is a similar technique but often involves three-dimensional objects. 2. Materials Used in Collage Paper: Colored paper, patterned paper, textured	t looks/feels/sounds/smells like ..... It appears to be.....because..... It seems to be.....as..... I think it looks like.....due to..... It reminds me of.....because / therefore / meanwhile..... Why? How? What? Tell Me About...	

Organic shapes- shapes that are irregular. Naturally these shapes will all be slightly different from one another. **Background-** The part of a picture that is behind the main things or people.	3. Can I embellish a surface using a variety of techniques, including drawing, painting and printing? 4. Can I select and use found materials with art media and adhesives to assemble and represent an image or stimulus? 5. Can I create simple collages using fabrics and materials, looking at colour and texture?		• To overlap and layer materials.	Reality: Different fabrics behave in different ways when sewn. For example, cotton is easy to handle and sew, while silk is slippery and delicate, and stretch fabrics like jersey can require special needles or stitches. What to Teach: Students should be aware of how to handle different fabrics. Lightweight fabrics might need pins or stabilizers to keep them in place, while heavier fabrics might need larger needles or specific stitching techniques to prevent puckering. 3. Misconception: "I only need to know one type of stitch to make something." Reality: There are different types of stitches, and each one has a specific function. For example, running stitch, backstitch, whipstitch, and blanket stitch all have different uses and can affect the look and durability of the final project. What to Teach: Students should learn the differences between functional stitches (like the running stitch for seams or the whipstitch for finishing) and decorative stitches (like French knots or embroidery stitches for details). They should also understand when and why each stitch is appropriate for specific fabrics and projects. 4. Misconception: "I can't fix mistakes in textiles." Reality: Mistakes are a natural part of the creative process, and there are ways to correct or incorporate them into the final design. For example, if stitching is uneven, it can be fixed by re-stitching or by using a decorative stitch to cover errors. What to Teach: Teach students that it's important to pause and evaluate before continuing, and that mistakes can often be corrected or turned into opportunities to learn and improve. Unpicking stitches and starting over or adding embellishments can sometimes make the project more interesting. 5. Misconception: "Dyeing fabric is messy and complicated." Reality: While fabric dyeing can be messy if not managed carefully, there are many simple and fun techniques that students can use, such as tie-dye, dip-dyeing, and fabric markers. These processes can be easy to learn and control. What to Teach: Show students that fabric dyeing can be a fun and creative activity that involves clear steps, and safety is important. Explain that dyes come in different types and that some dyes can be applied with simple techniques like painting or spraying for different effects. 6. Misconception: "The sewing machine will do all the work." Reality: The sewing machine is a tool that requires proper handling and understanding of its parts and settings. The user needs to adjust the stitch length, thread the machine correctly, and guide the fabric to ensure it sews properly. What to Teach: Students should understand the importance of machine maintenance (e.g., threading the machine, adjusting settings for different fabric types, and ensuring the correct tension) and that while the machine can help speed up sewing, it requires attention and practice. 7. Misconception: "I don't need to follow a pattern when making something." Reality: Patterns are important tools when making textiles, especially for beginners. They ensure that measurements and proportions are correct, which helps prevent errors in fitting or assembly. What to Teach: Teach students that patterns provide structure and help them learn the basic skills they need for more complex projects. They should understand how to read patterns, measure fabric properly, and cut fabric accurately before sewing. 8. Misconception: "Decorative embellishments (buttons, beads) should be added at the end." Reality: Many decorative embellishments (such as buttons, beads, and appliqué) are integrated during the sewing process, not just added at the end. They may be part of the design or stitching pattern, and incorporating them early can make the design stronger and more cohesive. What to Teach: Encourage students to plan where and when to add embellishments in their projects. They should understand that sewing them in during the construction process ensures they are securely attached and blend with the design. 9. Misconception: "Textiles is only about clothes."	complexity in a piece. For example, watercolors can be layered to create soft transitions, while acrylic paints can be applied in thick layers to create texture. Texture Creation: Layering media such as tissue paper, fabric swatches, or sand can create a multidimensional effect. Students should experiment with different techniques like dry brushing, sponging, or scraping back to reveal textures within layers. 3. How can I be inspired by the artwork of Henri Matisse? Understanding Matisse's Style: Henri Matisse was a pioneering figure in modern art, particularly known for his use of bold colors, cut-out shapes, and abstracted forms. His works often featured simplified shapes, vibrant colors, and dynamic compositions. Incorporating Matisse's Influence: Students should explore Matisse's cut-out technique (where he cut shapes from paper and arranged them into compositions). Matisse also focused on organic forms, such as flowers, faces, and leaves, which can inspire students to experiment with organic shapes and collage techniques. Color and Shape Exploration: Students can explore the use of contrasting colors and simplified forms in their own compositions, taking inspiration from Matisse's joyous use of color and abstract shapes. 4. Can I embellish a surface using a variety of techniques, including drawing, painting, and printing? Understanding Embellishment: Embellishing refers to adding details or decorative touches to a surface to enhance the artwork. This can be achieved by combining different techniques such as drawing, painting, stamping, printing, and collage. Drawing: Use of line, texture, and shading to add detail or decoration to a surface. For example, adding fine lines with pens or hatching and cross-hatching with pencils can enhance a painted piece. Painting: Adding layers of paint to create texture, depth, and color contrasts. Watercolors, acrylics, and gouache can be used for different effects, and techniques like glazing (transparent layers) can create depth. Printing: Students can use techniques like stamp printing or mono printing to add patterns and texture to surfaces. Texture plates can also be used to create raised designs on paper or fabric. Combining Techniques: Students should experiment with combining techniques in a single artwork, such as drawing over painted surfaces or adding printed patterns to a collage. 5. Can I select and use found materials with art media and adhesives to assemble and represent an image or stimulus? Understanding Found Materials: Found materials are everyday items that can be repurposed for creative purposes. These might include fabric scraps, buttons, magazine clippings, natural objects (like leaves or shells), cardboard, or plastic items. Adhesives: Students will learn how to use glues, tapes, or mod podge to attach found materials securely to paper, canvas, or fabric. Creating Assemblages: They can learn how to arrange and layer found materials to create collages or assemblages that represent a stimulus, such as an image from nature or a particular theme (e.g., animals, landscapes, etc.).	paper, and newspaper can all be used in collages. Fabric: Scraps of fabric, felt, or other textiles can be added for texture. Natural Materials: Leaves, twigs, and flowers can be incorporated into the collage to create a more organic feel. Found Objects: Items like buttons, fabric scraps, ribbon, or even packaging materials can be used to add dimension and variety. Adhesives: Different types of glue or adhesive, such as PVA glue, glue sticks, or mod podge, are used to attach materials to the base surface. 3. Basic Collage Techniques Layering: Placing materials on top of each other to create depth. Layering can also create texture. Cutting: Materials are often cut into different shapes or sizes before being glued down. Common shapes might include squares, circles, or abstract forms. Tearing: Instead of cutting, materials can be torn to create a more textured and organic edge. This is particularly common with paper. Overlapping: Materials can be placed on top of each other, creating depth and the appearance of one element interacting with others. 4. Types of Collage Two-Dimensional Collage: Traditional collages made on flat surfaces like paper or canvas. These works focus on layering and arranging materials to create a visual composition. Three-Dimensional Collage (Assemblage): Collages that include objects, textures, and materials that extend off the page or canvas to create a sculptural effect. 5. Composition in Collage Balance: The arrangement of materials should feel visually balanced, either symmetrically or asymmetrically. Students should understand how to position materials in a way that creates harmony or intentional contrast. Focal Point: Every collage can have a focal point—a place in the composition where the viewer's eye is drawn first. This might be achieved by using a contrasting color or texture. Contrast: Contrasting materials, colors, and textures can make certain elements of the collage stand out, giving it visual interest. 6. Colors and Textures in Collage Color: Students should understand how to use color schemes (e.g., monochromatic, complementary colors) to create different moods in a collage. They can experiment with colors that either match or contrast. Texture: Collage materials provide a variety of textures, such as smooth paper, rough fabric, or the softness of natural elements. The texture can affect how the viewer	It looks/feels/tastes/sounds/smells like ..... It appears to be.....because..... It seems to be like.....because..... I think it looks like.....because..... It reminds me of.....because..... Why? How? What? Tell Me About...	

				Reality: Textiles can be used to create a wide range of products beyond clothing, such as banners, bags, pillows, wall hangings, and more. Textile arts often encompass various crafts such as embroidery, appliqué, and patchwork. What to Teach: Encourage students to explore different ways textiles can be used for both functional and decorative purposes, and introduce them to various textile-based crafts that go beyond fashion, like textile art or homeware projects. 10. Misconception: "I should always cut fabric with scissors." Reality: While scissors are a common tool for cutting fabric, rotary cutters, fabric shears, and pinking shears can provide more precision or specific finishes (like zigzag edges) to prevent fraying. What to Teach: Teach students about the best tools for different cutting techniques and how to use them safely, as well as the importance of cutting fabric accurately to ensure the best results for their projects. 11. Misconception: "Fabric can't be modified or altered once it's been sewn." Reality: Students may not realize that fabrics can be altered, reworked, or repurposed in numerous ways even after they've been sewn. For instance, a piece of clothing can be embroidered, dyed, or restitched to change its look. What to Teach: Encourage students to explore ways of modifying their work, such as embellishing, mending, or refashioning textiles to suit their personal style or repair mistakes.	Design and Composition: Teach students how to arrange their found materials thoughtfully, considering composition, color balance, and texture to create a cohesive piece. 6. Can I create simple collages using fabrics and materials, looking at colour and texture? Exploring Collage: Collage is the art of assembling different materials onto a surface to create a unified artwork. In Year 3/4, students should learn to combine fabric scraps, textured papers, and other materials like felt, lace, or tissue paper to create a collage. Color and Texture: When selecting materials for collage, students should pay attention to color combinations and textures. For example, soft, pastel-colored fabrics could be paired with rougher, textured materials to create a contrast. Layering and Composition: The process of layering materials helps create visual interest. Students should learn to overlap materials, arranging them to create patterns, images, or abstract designs. They can experiment with cutting fabric into shapes and incorporating patterns. Adhesives for Collage: To assemble their collages, students will use strong adhesives (like glue or double-sided tape) to attach fabric and paper elements onto a background. They will need to understand how to layer these materials without overwhelming the design or losing important details.	experiences the artwork, adding a tactile dimension. 7. Famous Collage Artists Pablo Picasso: Known for his role in the Cubist movement, Picasso often used collage in his work, incorporating materials such as newspapers and fabric. Georges Braque: Another Cubist artist, Braque was instrumental in the development of collage as a medium in modern art. Henri Matisse: Matisse is famous for his cut-out technique, where he cut colored paper shapes and arranged them to form art. This technique is a type of collage. 8. Planning a Collage Theme or Subject Matter: Students can begin by thinking about the theme or subject they want to express in their collage. Common themes might include nature, animals, abstract shapes, or self-portraits. Layout: Before gluing, students should consider the arrangement of materials. They may want to sketch their ideas first or simply arrange materials on the surface to see how they fit together. Composition: Think about how to balance shapes, textures, and colors to make the collage interesting. Students should understand that the edges of materials can be as important as the materials themselves in creating the overall composition. 9. Tools for Collage Scissors: Used to cut paper, fabric, or other materials into shapes or pieces. Pencil: For sketching designs or lightly drawing shapes onto the materials before cutting or tearing. Brushes: Used to apply glue evenly, especially when using thicker adhesives like mod podge. Craft Knife: For precision cutting of more intricate shapes (with appropriate adult supervision). 10. The Role of Adhesives in Collage PVA Glue: A common and versatile adhesive used for attaching paper and fabric in collage. Glue Stick: A convenient adhesive for lighter paper materials, good for basic collage work. Mod Podge: A type of decoupage glue that can also be used to seal the surface of the collage, providing a glossy finish. Double-Sided Tape: Can be used for lighter materials or when you need quick adhesion without mess. 11. Preservation and Display of Collage Collages can be sealed to prevent the materials from coming loose over time. This might involve using a glossy finish or a sealant spray. When displaying collages, students should think about how they are framed or mounted. A simple frame can help preserve the artwork, while a matting		

Year 3 and 4 A

						around the edges can draw attention to the piece.		

Year 5 and 6 A

Vocabulary	Question	Artists	Key Concepts	Common Misconceptions	Substantive Knowledge	Disciplinary Knowledge	Oracy	Resources
Pattern- A repeated decorative design. **Geometric designs-** A pattern made from rectangles, squares and circles. **Border-** A strip forming the other edge of something.	**Who am I?** 1. What does the artwork by Jean-Michel Basquiat say to me? 2. Can I create and arrange accurate patterns? 3. How does different media affect the impact of artwork? 4. How does adding collage to a painted background add impact? 5. Can I use specific collage techniques to create artwork which represents me?	Jean- Micheal	Collage/ Textiles • To appreciate and discuss the work of artists. • To explore roles and purposes of artists from different cultures. • To collect visual inspiration to help develop ideas in sketchbooks. • To use sketchbooks to design	1. Collage is Just About Sticking Things Down Misconception: Students may think that collage is only about randomly gluing down materials without any thoughtful planning. Reality: Collage is a deliberate art form that involves careful composition. The arrangement of materials, the use of space, and color choices all play a significant role. A successful collage requires consideration of balance, contrast, texture, and visual impact, just like any other form of art. 2. Collage Materials Should Always Be Flat Misconception: Some students might think that collage materials should be flat, and they may avoid using three-dimensional materials or creating depth. Reality: Collage can include both two-dimensional (paper, fabric) and three-dimensional elements (buttons, fabric, natural objects like leaves). Assemblage is a form of collage that incorporates sculptural elements to add texture and depth, creating a more dynamic, layered composition. 3. Collage is Not "Real" Art Misconception: Students may believe that collage is less valuable or less significant than painting or drawing. Reality: Collage is an established artistic medium with a rich history, used by famous artists like Pablo Picasso, Georges Braque, and Henri Matisse. It is just as valuable as any other form of artistic expression and can produce powerful works of art. 4. All Collage Materials Should Be Bright and Bold Misconception: Students might assume that using bright, bold, and colorful materials is essential for a successful collage. Reality: Collage can use any range of materials, including subtle, earthy tones, and neutral shades. Sometimes, a more muted palette can produce a stronger emotional impact or a more sophisticated composition. Understanding the role of color theory and texture can help students use both bright and muted materials effectively. 5. Cutting Materials Perfectly Is Key to a Good Collage Misconception: Some students believe that to create a good collage, materials must be cut precisely and perfectly symmetrical. Reality: Imperfect cuts, such as torn edges or irregular shapes, are often more visually interesting and help to create texture and movement within the collage. Experimenting with rough and organic edges can make a composition feel more dynamic and engaging. 6. Collage Is Only About Paper Misconception: Students may only associate collage with paper-based materials. Reality: Collage can include a wide variety of materials, including fabric, photographs,	Can I create and arrange accurate patterns? Creating accurate patterns involves understanding the repetition and symmetry within the design. Patterns can be geometric, organic, or abstract, and they often follow certain rules or systems (e.g., a checkerboard, stripes, or spirals). To make a pattern, you need to: Identify a starting element: Choose a shape, symbol, or motif to repeat. Determine the arrangement: Decide how you want the pattern to repeat (e.g., row-by-row, rotational, random). Ensure consistency: Maintain consistent sizing and spacing to create a visually appealing and organized pattern. You can create patterns using tools like rulers for precise shapes or more free-flowing techniques like stamp-making or drawing. 3. How does different media affect the impact of artwork? Media refers to the materials used to create artwork (e.g., paint, charcoal, digital tools, collage, sculpture, etc.). Different media affect the texture, color quality, and emotional tone of the artwork: Oil paints give rich, deep colors and a smooth texture, often evoking a sense of luxury or serenity. Watercolor creates soft, flowing transitions, often conveying a gentle or ethereal feeling. Charcoal or pencil drawings have a sketchy or expressive quality, often suggesting movement or emotional tension. Collage, using various materials like paper, fabric, or photographs, can create texture and depth, adding a sense of fragmentation or complexity. The choice of media can enhance the message of the artwork. For example, using bold colors and abstract shapes in acrylic might make the artwork feel dynamic, while using soft pastels may lend a more delicate or subtle effect. 4. How does adding collage to a painted background add impact? Collage involves adding different materials like paper, fabric, or even photographs to a painted surface. The combination of paint and collage can: Add texture and depth: The physical materials in the collage create contrast with the flatness of the paint. Introduce new elements: Collage can introduce imagery, text, or other visual elements that alter the meaning of the painting, giving it layered meanings or creating a sense of visual interest. Provide a visual contrast: Adding collage elements (e.g., rough paper edges or fabric swatches) to a smooth, painted surface can add contrast and movement, engaging the viewer's attention more fully. Enhance symbolism: Using specific found objects in the collage can introduce a personal or cultural reference, deepening the narrative or message of the artwork. 5. Can I use specific collage techniques to create artwork that represents me? Collage is a great technique to express personal identity because it allows you to bring together images, textures, and materials that hold significance to you. Some techniques to consider:	Understanding the Origins and Development of Collage History of Collage: Collage originated in the early 20th century, notably through artists like Pablo Picasso and Georges Braque, who used cut-out shapes, newsprint, and other materials to build their compositions. Cubism and the work of Dada artists influenced early collage techniques, which combined art with found materials. Students should explore how collage has developed into a versatile art form and how contemporary artists use it. 2. Materials and Techniques Types of Materials: Paper: Students should experiment with magazines, newspapers, textured papers, colored paper, tissue paper, and fabric as their collage materials. Found Objects: Collage can include a variety of objects like buttons, fabric, string, beads, and ribbons. Encouraging students to use natural or recycled materials can add an environmental aspect to their work. Photographs & Images: Cutting images from magazines or printing their own to create compositions and juxtaposition of elements. Cutting and Assembling: Students must become proficient at precise cutting to create clean edges and use tearing techniques to add texture and dimension. Overlapping and layering materials is essential in collage, allowing for depth and visual interest in the composition. Gluing and Sticking: Learning how to apply glue in different ways (e.g., glue sticks, PVA glue, or mod podge) to ensure pieces stay in place and the surface remains neat. 3. Composition and Layout Balance and Symmetry: Understanding how to create balance through the placement of materials. Students should experiment with creating both symmetrical and asymmetrical designs. Teaching the rule of thirds helps in placing important elements in areas that naturally attract the viewer's eye. Contrast: Students can explore how contrasting materials (like shiny foil vs. matte paper, dark vs. light colors) can create visual tension and make elements stand out. Understanding color contrast (complementary colors, warm vs. cool tones) in collage can heighten the emotional impact of the work. Focal Points: In collage, students should learn how to create a central focus within their work, guiding the viewer's attention toward a specific part of the composition. This can be done through size variation, placement, and color contrast. Repetition and Pattern: Collage often involves repetition of shapes or patterns. Students should experiment with repeating a design or color scheme across the work to unify the composition. Pattern in collage can be derived from paper textures or images, adding to the overall rhythm of the artwork. 4. Developing Concept and Themes Personal Expression: Collage allows for deep personal expression. Students should reflect on their emotions, memories, or ideas that they want to convey in their work,	In some ways....and.....are alike. For instance they both..... Another feature they have in common is that..... Furthermore they are both..... However they also differ in some ways. For example.....while..... .. Another difference is..... In some ways.....and.....are alike. For instance they both..... Another feature they have in common is that..... Furthermore they are both..... However they also differ in some ways. For example.....while..... ... Another difference is that.....whereas..... ..... Finally.....but..... ..... The similarities/differences seem more significant that the similarities/differences because.....	

				metal, plastic, and even natural materials like leaves, sand, or straw. Using diverse media can create more complex, layered, and textured artwork. 7. You Can't Fix Mistakes in Collage Misconception: Students may think that once materials are glued down, they can't be moved or corrected. Reality: Collage is a flexible and forgiving medium. Materials can be rearranged, torn, or replaced if they don't fit the composition. Also, students can add layer upon layer of materials to adjust their designs or hide mistakes. 8. Collage Is Only for Abstract Art Misconception: Some students might assume that collage is only suitable for abstract or non-representational art, not for creating realistic images. Reality: Collage can be used to create both abstract and realistic art. For example, students can create representational collages of objects, landscapes, or portraits by carefully selecting images and materials that represent real-life subjects. 9. You Must Always Use New, Clean Materials Misconception: Students may think that all materials used in collage need to be new or clean, and might hesitate to use recycled or found materials. Reality: Found objects and recycled materials can be incredibly effective in collage. These materials can introduce unique textures, colors, and even meaning into the artwork. The use of found materials adds an element of sustainability and can create a deeper connection to the subject matter of the piece. 10. The Focus Should Always Be on the Materials Misconception: Some students may place too much emphasis on what materials they are using, believing that the materials themselves are the most important part of the collage. Reality: While materials are an important part of the process, composition and concept are just as crucial. The effectiveness of a collage lies in how the materials are used together to convey an idea, emotion, or story. Students should focus on the creative process and artistic intent as much as the materials they choose. 11. Collage Doesn't Require Drawing or Painting Skills Misconception: Some students may think that collage doesn't involve any drawing or painting and is more about gluing things together. Reality: Collage often incorporates drawing and painting techniques as part of the process. Students can use paint to create backgrounds, add detailed drawings to their collage, or use stamping to add texture and patterns. Combining these skills can enhance the collage and make it a mixed-media piece. 12. Collage is a Quick Process	Layering: By layering different materials, you can symbolize the layers of your personality or experiences. For example, you might use old photos, magazine cutouts, or newspaper articles that reflect aspects of your life. Framing: You can frame certain elements in your collage to highlight what is most important to you. This could be symbolic of how you view yourself or your world. Texture choice: Choose materials with different textures (e.g., rough fabric to symbolize strength or smooth paper for delicate thoughts) to add meaning to the surface of your collage. Color choice: Your choice of color in the collage can represent specific emotions or states of being. For example, warm tones like reds or oranges might represent passion, while cool blues or greens might represent calmness. Incorporating text: Adding words or quotes that resonate with you can directly communicate your thoughts or beliefs.	choosing materials that reflect these themes. They can create collages based on abstract ideas, portraiture, or landscape compositions. Storytelling Through Collage: Students can learn to use collage as a narrative tool. They might combine images to tell a story or to create a visual scene, developing skills in visual storytelling. For example, they could create a collage about their favorite season or an imaginative landscape. 5. Layering and Texture Creating Texture: Layering materials with different textures is a key technique in collage. Students should experiment with adding 3D elements, such as fabric, twine, or buttons, to their compositions. Combining materials with different physical textures creates a tactile quality in the artwork, making it more dynamic and interactive. Layering for Depth: In Year 5/6, students should learn to create depth through their layering of materials. By placing objects in the foreground, middle ground, and background, they can create the illusion of space and dimension. 6. Combining Collage with Other Art Forms Mixed Media: Collage can be combined with other media (e.g., painting, drawing, or printing) to enhance the effect. Students might use paint to add detail or print over collage to add texture. The integration of different media allows students to think about how their collage can work alongside other art forms to create more complex and multifaceted compositions. 7. Evaluating and Reflecting Critiquing and Reflecting: Encouraging students to reflect on their collage works allows them to critically evaluate what works and what could be improved. Questions might include: What materials do you like best for creating texture? How does the color palette affect the overall mood of the piece? Is the message of the collage clear? How can you make it more focused? Artistic Process: Students should begin to develop a deeper understanding of process in collage, learning how to plan their artwork, gather materials, and experiment with techniques before finalizing their design.		

				Misconception: Some students may think collage is a fast and easy art form. Reality: While collage can be simple, creating a meaningful collage often involves careful planning, arranging materials, and layering. It can be a time-consuming process, requiring attention to detail and the use of various techniques to create a successful artwork.				
Loom- A frame on which weaving is done. **Weft-** The horizontal threads interlaced through the warp in a woven fabric. **Selvedge-** The edge on either side of the woven fabric so finished as to prevent ravelling. **Fibre-** A long thin thread of material. **Yarn-** Fibres such as wool, cotton or silk that have been twisted into long strands. **Warp and weft**- the two basic components used in weaving to turn thread or yarn into fabric. **Warp-** The lengthwise or longitudinal yarns held stationary in tension on a frame or loom	**What's your favourite animal?** 1. Can I use weaving with fabrics and threads? 2. Can I use overlapping and layering techniques with fabrics and threads? 3. What is the impact of different dying techniques? 4. Can I select decorations to create specific effects? 5. Can I use the artwork of Anni Albers to inspire my own weave?	**Anni Albers**	Collage/ Textiles • To explore and discuss the work of weaving artists. • To experiment with weaving a range of different materials including paper, materials and threads. • To use sketchbooks to design weaving creations.	1. Sewing Is Only About Using a Sewing Machine Misconception: Students may think that sewing can only be done with a sewing machine and may not recognize the value of hand-sewing or embroidery. Reality: Hand-sewing is just as important as machine sewing and is often used for delicate details, repairing, and creative embellishments. Learning to sew by hand with stitches like the running stitch, back stitch, or whip stitch is a valuable skill and allows for more flexibility and artistic expression. 2. Fabric Is Only for Making Clothes Misconception: Students may believe that textiles and fabrics are only used for clothing or other traditional uses. Reality: Textiles can be used for a wide range of creative projects beyond clothing, such as wall hangings, banners, quilts, bags, soft sculptures, and even collage art. Students can also explore how textiles are used in design, textile art, and interior decoration. 3. All Fabric Is the Same Misconception: Students may think that all fabrics are the same, not understanding the differences in texture, weave, and purpose. Reality: There are many different types of fabrics, each with unique qualities that make them suitable for specific projects. For example, cotton is lightweight and good for quilting, while denim is sturdy for bags and upholstery, and silk is delicate for embroidery and decorative arts. Understanding fabric types is crucial for selecting the right material for a project. 4. Textiles Only Involve Sewing Misconception: Students may assume that textiles only involve sewing, and that other techniques like printing, dyeing, or weaving are not part of textile art. Reality: Textiles is a broad field that includes various techniques such as fabric printing, dyeing, weaving, knitting, crochet, and embroidery. These techniques can be used to create intricate designs, textures, and effects that enhance textile art and design. 5. You Need to Be an Expert to Sew Well Misconception: Some students may think that sewing requires advanced skills or that mistakes are irreversible. Reality: Sewing is a skill that improves with practice. Mistakes can be fixed, and learning basic stitches like the running stitch or	1. Can I use weaving with fabrics and threads? Weaving is the process of interlacing threads or fibers to create a fabric or textile. In Year 5/6, students should learn to use both under-over patterns (traditional weaving) and explore more intricate designs. Materials: Fabric strips, wool, cotton threads, and ribbons can be used in weaving. These materials are woven across a warp (vertical threads) and weft (horizontal threads) to create a woven textile. Types of Weaving: Students can experiment with simple weaving (e.g., using a loom or cardboard loom) and more complex techniques, such as tapestry weaving or ribbon weaving. Effects: Weaving with different types of threads or fabrics creates varying textures and visual effects, such as tight, smooth surfaces or loose, textured patterns. 2. Can I use overlapping and layering techniques with fabrics and threads? Overlapping and layering involve placing different fabrics or threads on top of each other to create a multi-dimensional effect. This technique can add depth and interest to textile work. Overlapping fabrics: This can be done to create contrasting textures or patterns. For example, layering a transparent fabric over a boldly patterned one creates a sense of depth. Layering threads: Students can experiment with using different thicknesses or colors of threads to create interesting visual effects, such as adding layers of embroidery or stitched patterns over a base fabric. Texture and design: By overlapping and layering, students can experiment with different visual effects and textures, giving their fabric designs a more dynamic and intricate feel. 3. What is the impact of different dyeing techniques? Dyeing techniques are methods used to add color to fabric and threads. Each technique has a different effect on the fabric, both in terms of color and texture. Tie-dye: Involves tying sections of the fabric and then dyeing them, resulting in unique, vibrant patterns. Shibori: A Japanese technique where fabric is folded, stitched, or tied before dyeing to create intricate patterns and designs. Dip-dyeing: The fabric is dipped into dye, often gradually, to create a gradual color transition (ombre effect). Fabric painting: Applying dye or paint to fabric directly allows for detailed designs. Impact: Each technique impacts the texture and vibrancy of the fabric. For example, tie-dye results in bold, unpredictable patterns, while dip-dyeing can create a subtle gradient effect.	1. Understanding Different Types of Fabrics and Materials Fabrics and Textiles: Students should be familiar with a variety of fabric types such as cotton, wool, silk, linen, and synthetic fabrics like polyester and nylon. Natural fibers (e.g., cotton, wool) and synthetic fibers (e.g., acrylic, polyester) have different properties such as texture, strength, and durability, which influence how they are used in textile art. Different fabrics have different drape, texture, and care requirements. The students should understand how to combine various materials based on their qualities to create a cohesive piece. 2. Tools and Techniques for Working with Textiles Sewing and Stitching: Understanding how to use a needle and thread effectively for different techniques: Running stitch: A basic stitch for joining fabrics or adding detail. Backstitch: A strong, durable stitch, ideal for seams that need to be secure. Whipstitch: Often used for hemming or finishing edges. Overcasting stitch: Used for preventing fabric edges from fraying. Cross-stitch: Used in embroidery to create decorative patterns. Understanding how to use a sewing machine (if available) for faster, more consistent stitching and the types of stitches it can perform (e.g., straight stitch, zig-zag stitch). Cutting Fabric: Proper techniques for measuring, marking, and cutting fabric accurately. This is critical when creating patterns or designs that require precision. Safety with scissors and rotary cutters is emphasized, as well as understanding how different materials react to cutting. 3. Dyeing, Printing, and Painting Fabrics Dyeing Techniques: Fabric dyeing is a fundamental process for altering fabric colors and creating visual interest. Students will learn methods like: Tie-dyeing: A method where fabric is tied, folded, or twisted before being dyed, creating patterns like spirals and stripes. Shibori: An ancient Japanese technique of folding, stitching, or binding fabric to create unique patterns. Dip dyeing: Dipping fabric in dye to create graduated color effects, such as ombre. Students may also explore natural dyes (e.g., from beets, onions, or tea) and how they can be used to produce a wide range of colors. Printing Techniques: Students can explore block printing or screen printing using fabric paints or inks. This could involve using carved blocks or stencils to create repeating patterns or designs.	In some ways....and.....are alike. For instance they both..... Another feature they have in common is that..... Furthermore they are both..... However they also differ in some ways. For example.....while..... .. Another difference is..... In some ways.....and.....are alike. For instance they both..... Another feature they have in common is that..... Furthermore they are both..... However they also differ in some ways. For example.....while..... ... Another difference is that.....whereas..... ..... Finally.....but..... ..... The similarities/differences seem more significant that the similarities/differences because.....	

				whip stitch can help students gain confidence. Everyone makes mistakes, but they can often be used creatively to enhance the design of a project. 6. Only "Perfect" Stitches Are Acceptable Misconception: Students may feel pressure to make perfect, uniform stitches and may be discouraged by small imperfections in their work. Reality: Textile art often embraces imperfection as part of the creative process. Stitches don't need to be perfect to be effective. Handmade work often shows the individual's mark, and this is what gives textile art its character. Variations in stitch size, tension, and technique can add to the texture and uniqueness of the piece. 7. You Need Expensive Materials to Make Good Textile Art Misconception: Students may believe that they need to use high-end fabrics or fancy tools to make something good or creative. Reality: While certain projects may require specific materials, creativity is more important than expensive resources. Students can make amazing textile art using recycled materials, old clothing, scraps of fabric, and even found objects. Upcycling and repurposing materials can lead to unique and sustainable art. 8. Fabric Dyeing Is Too Complicated Misconception: Students might think that dyeing fabric is a complex process that requires special equipment or expertise. Reality: Fabric dyeing can be a simple and fun process. There are different ways to dye fabric, such as using fabric paints, natural dyes (like from flowers or vegetables), or even tie-dye techniques. It can be a great way to experiment with colors and textures. 9. Only Natural Fabrics Can Be Dyed Misconception: Students may think that only natural fabrics (like cotton or wool) can be dyed effectively. Reality: While natural fibers absorb dye more easily, synthetic fabrics can also be dyed using special dyes designed for them. Understanding the right dyeing techniques for different fabric types is important to achieving the desired results. 10. Sewing and Textiles Are Not for Boys Misconception: A stereotype may persist that textile arts are only for girls and that boys should not participate in activities like sewing or weaving. Reality: Textile arts are for everyone, regardless of gender. Throughout history, both men and women have contributed significantly to textile arts, whether through weaving, tailoring, or designing fabrics. Sewing and textiles can be a fun, practical, and creative outlet for all students.	4. Can I select decorations to create specific effects? Decorations, such as buttons, beads, ribbons, sequins, or embellishments, can be added to textiles to create specific visual effects or moods. Texture: Adding buttons or beads gives the fabric a textured appearance and adds tactile interest. Reflective effects: Using shiny materials like sequins or ribbons can create a sparkling effect. Symbolism: The choice of decorations can convey personal significance or reflect certain themes. For instance, adding natural elements like shells or wooden beads can evoke a sense of earthiness. Arrangement: How the decorations are arranged (e.g., in clusters or a repeating pattern) affects the overall composition and aesthetic of the artwork. 5. Can I use the artwork of Anni Albers to inspire my own weave? Anni Albers was a renowned textile artist who was known for her innovative and artistic approach to weaving. She explored the intersection of art and design, using a wide variety of weaving techniques to create visual and tactile works of art. Inspiration: Students can look at Albers' use of simple geometric patterns, bold colors, and her integration of woven textures as inspiration for their own work. Techniques to try: Albers often used a combination of weaving and embroidery, so students could try incorporating elements like thread embroidery or stitching over their woven pieces. Her use of abstract patterns can encourage students to create modern, clean designs. Color: Albers often experimented with color blocking and contrasting colors. Students could explore using bold, contrasting colors or earthy tones in their woven projects to achieve a similar impact.	Monoprinting with fabric could also be explored, where each print is one-of-a-kind. Painting and Decorating: Students may use fabric paints or acrylic paints to add custom designs, illustrations, or patterns onto fabric. Stenciling on fabric allows students to transfer designs with accuracy and precision. 4. Creating Texture and Surface Decoration Embroidery: Students will explore a variety of embroidery stitches like: French knots Satin stitch Chain stitch Lazy Daisy stitch Appliqué: This is a technique where one fabric is sewn onto another, often to create a design or pattern. Beading and sequins can also be used to add texture and visual interest to textile work. Felt and fabric manipulation: Students can learn how to manipulate fabric into shapes, including pleating, ruffling, or smocking, to create texture. Felting: An introduction to wet felting and needle felting, both of which are techniques used to create texture and designs by matting fibers together. 5. Designing and Creating Textile Products Pattern Making: Students can learn how to create their own patterns or templates for projects like bags, cushions, or clothing. They should understand how to scale patterns and make adjustments for fit or design purposes. Symmetry: Encouraging students to think about symmetry and repetition in their designs when using fabrics to create cohesive and aesthetically pleasing results. Upcycling and Sustainability: Teaching students about sustainable textile practices, including how to upcycle old clothes, fabric scraps, and other materials into new creations. This could involve learning how to repurpose fabric from items like old t-shirts, jeans, or bed linens. Encouraging the use of eco-friendly fabrics and dyes, and understanding the environmental impact of textile waste. 6. Working with Mixed Media and Textiles Combining Textiles with Other Media: Students should be encouraged to explore how textiles can be combined with paper, metal, wood, or plastic to create mixed-media art. Collage and Textile Fusion: Using textile techniques like patchwork or quilt-making in combination with other materials to add more depth and complexity to their artwork. Layering: Layering fabrics of different weights, textures, and colors can add both dimension and depth to a piece of textile art. Transparent fabrics, like tulle or organza, can be layered to create depth and interesting visual effects. 7. Evaluation and Reflection Critiquing Textile Works: Students should reflect on their textile creations by considering questions such as: How did the color scheme affect the design? What techniques worked well together to create texture and interest?		

Year 5 and 6 A

						How did the combination of materials affect the overall look and feel of the piece? What would you change next time to improve the design or technique? Technical Skills vs. Creative Expression: Encouraging students to balance technical proficiency (in sewing, dyeing, printing, etc.) with creative expression. This can be achieved through discussions about artistic intentions, personal choice, and problem-solving throughout the process.		
Complementary colours- This particular colour scheme draws from two colours on the opposite side of the colour wheel. **Warm colours** — such as red, yellow, and orange; evoke warmth because they remind us of things like the sun or fire. Warm colours are said to advance towards you as if they are jumping out of the painting. **Cool colours**- are said to recede into the background, meaning that they move away from the viewer. **Inspiration**- Inspiration is a feeling of enthusiasm you get from someone or something, which gives you new and creative ideas. **Cool colours** — such as blue, green, and purple (violet); evoke a cool feeling because they remind us of things like water or grass.	**Who likes to live by the seaside?** 1. Who is John Dyer and what can we learn from his artwork? 2. Can I create a colour palette using different mixing techniques? 3. What is the effect of using different paints? 4. How can I use line and shape to create visually interesting pieces? 5. Can I blend and mix colours to create a seaside painting in the style of John Dyer?	John Dyer	Painting Children carry out preliminary studies, trying out different media, materials and mixing appropriate colours Children use appropriate painting tools accurately to apply a range of different paint types to a surface. Children demonstrate a secure knowledge of primary, secondary, complementary, warm and cold and contrasting colours	**1. Painting Is Just About Copying What You See** **Misconception**: Students may think that painting is simply about **replicating** what they see in front of them. **Reality**: While observational painting is important, painting is also about **creative expression**, **composition**, and **concepts**. Students should be encouraged to **experiment** with color, **mood**, and **style**, and think beyond just copying. It's also about how they **interpret** and **represent** their subject. **2. You Can't Fix Mistakes in Painting** **Misconception**: Some students may believe that once paint is on the canvas, it's permanent and they can't correct mistakes. **Reality**: Mistakes can be easily fixed in painting. Artists can use **layers**, **blending**, or **overpainting** to adjust their work. Many artists use **white paint** or **gesso** to cover up mistakes or start sections over. Painting is a process of **trial and error**, and mistakes often lead to new discoveries. **3. You Must Always Use Realistic Colors** **Misconception**: Students may think that they must always use **realistic** or **natural** colors when painting. **Reality**: **Color** in painting is not just about being realistic—it can be expressive, symbolic, or even **abstract**. Students can experiment with **unnatural** colors to create a specific mood, effect, or emotion, like using **blue** to create a cool, calm effect or **red** for intensity or warmth. **4. More Paint Makes a Better Painting** **Misconception**: Some students might assume that using **more paint** or applying paint **thickly**	Can I create a color palette using different mixing techniques? Color mixing involves combining primary colors (red, blue, yellow) to create secondary colors (orange, green, purple), and then further mixing to produce tertiary colors. Some ways to create a color palette: Using complementary colors: Mix opposite colors from the color wheel (e.g., blue and orange) to create harmonious or contrasting effects. Creating tints and shades: Add white to lighten colors (tints) and black to darken them (shades). Exploring color temperature: Colors like red and yellow are warm, while blue and green are cool. Mixing these will create different emotional effects in your work. Monochromatic palette: Choose variations of one color (e.g., different tints, shades, and tones of blue). Analogous colors: These are colors next to each other on the color wheel (e.g., yellow, yellow-orange, orange), creating a smooth, harmonious palette. 3. What is the effect of using different paints? Different types of paints have varying effects on the texture, finish, and look of the artwork. Acrylic paint: Fast-drying, flexible, and can be used to create both thick (impasto) and thin (watered-down) layers. It often has a matte finish but can be manipulated to look shiny or textured with varnish. Watercolor: Known for its translucency and ability to blend and create soft, delicate washes. It's often used for subtle effects and can be layered for more depth. Oil paint: Slow-drying, allowing for blending over time. It has a rich texture and creates a lustrous finish but requires more time and care to use. Pastels (oil or chalk): Known for their chalky texture, these create a more textured, matte finish, and they allow for blending directly on the paper or canvas. The effect of using different paints will influence the mood of the painting and how details are executed. For example, acrylics may give a painting a bold, contemporary feel, while watercolors might create a dreamy or atmospheric scene. 4. How can I use line and shape to create visually interesting pieces? Line and shape are fundamental elements of design that can be used to create a wide range of visual effects: Lines: Straight lines can give a sense of structure, order, or stability. Curved lines can add a sense of fluidity, movement, or softness. Broken or dashed lines can create energy or a sense of unfinished motion. Lines can direct the viewer's eye and lead them through the artwork, as	1. Understanding Painting Materials and Tools Types of Paint: Watercolor: Students learn about the transparent nature of watercolor paint and how to control water to achieve different effects such as washes, gradients, and layering. Acrylic Paint: Understanding how acrylic paint can be used in various ways (e.g., thin washes, impasto techniques) and how it dries quickly compared to oil paints. Oil Paint (optional for more advanced students): Introduction to the slow-drying properties and the techniques used in oil painting, such as blending, glazing, and layering. Brushes and Tools: Students should become familiar with different types of brushes (e.g., flat, round, filbert) and their uses for achieving specific effects (e.g., fine detail work, broad strokes, texture). Introduction to other tools for painting such as sponges, palette knives, and palette shapers to create texture or special effects. Palettes and mixing surfaces: Understanding how to use a palette to mix colors and prepare paints for application. 2. Advanced Color Theory Primary, Secondary, and Tertiary Colors: Review of primary colors (red, blue, yellow) and how to mix them to create secondary colors (green, orange, purple). Introduction to tertiary colors (e.g., yellow-green, blue-violet) and how they are created by mixing a primary color with a secondary color. Color Relationships: Complementary colors: Understanding how opposite colors on the color wheel (e.g., red and green, blue and orange) work together to create contrast and visual interest. Analogous colors: Colors that are next to each other on the color wheel (e.g., blue, blue-green, green), which create harmonious and soothing compositions. Warm and Cool Colors: Understanding the emotional impact of warm colors (reds, yellows, oranges) vs. cool colors (blues, greens, purples), and how they can be used to set the tone of a painting. Tinting and Shading: Students learn how to lighten colors with white (creating tints) and darken them with black or complementary colors (creating shades) to give their artwork depth. 3. Techniques for Applying Paint Brushwork and Application: Stippling: Using small, controlled dots to build up texture or color. Dry Brushing: Using a brush with minimal paint to create a textured, scratchy effect. Glazing: Applying a thin, transparent layer of paint over a dry layer to create depth or alter the tone of the underlying layer.	In some ways....and.....are alike. For instance they both..... Another feature they have in common is that..... Furthermore they are both..... However they also differ in some ways. For example.....while..... .. Another difference is..... In some ways.....and.....are alike. For instance they both..... Another feature they have in common is that..... Furthermore they are both..... However they also differ in some ways. For example.....while..... ... Another difference is that.....whereas..... Finally.....but..... The similarities/differences seem more significant that the similarities/differences because.....	

				will automatically result in a **better** painting. **Reality**: The quality of a painting isn't determined by the **amount of paint** used. It's about **technique**, **composition**, and **intention**. Sometimes **thin layers**, **glazing**, or even **dry brushing** can create more nuanced and interesting effects. **5. You Need Expensive Materials to Create Good Paintings** **Misconception**: Students may believe that to create a successful painting, they need **expensive brushes**, **high-end paints**, and **premium canvases**. **Reality**: Good paintings can be made with **affordable materials**. It's not the cost of the materials that determines success, but how the artist uses them. Students can create stunning work with **basic brushes**, **watercolors**, and **mixed media**, and creativity is far more important than expensive tools. **6. Only Brushes Can Be Used for Painting** **Misconception**: Students may believe that the only tool for painting is a **paintbrush**. **Reality**: Artists use a variety of **tools** and techniques for applying paint, such as **sponges**, **palettes knives**, **fingers**, **sticks**, and **rollers**. Exploring different tools can lead to new and interesting textures and effects. **7. Every Painting Must Be Detailed** **Misconception**: Some students might think that every painting must be highly **detailed** or **realistic** to be considered good. **Reality**: Not all paintings need to be detailed. Some styles of art, like **abstract** or **impressionistic** painting, rely on **simplified forms**, **brush strokes**, and **color** rather than intricate details. Teaching students to appreciate different **styles** and **expressions** in painting can open up more creative possibilities. **8. Watercolor Paintings Are Always Light and Transparent** **Misconception**: Students may think that **watercolor** paintings are always light and transparent,	well as create patterns or define shapes. Shapes: Geometric shapes (squares, triangles, circles) often feel structured or rigid, while organic shapes (irregular, flowing) evoke a more natural or dynamic feeling. Overlapping shapes can create depth, while using different sizes or orientations of shapes can make a piece feel dynamic and engaging. Combining bold, large shapes with smaller, intricate ones can create a sense of balance and contrast. 5. Can I blend and mix colors to create a seaside painting in the style of John Dyer? John Dyer's seaside paintings are known for their use of vibrant colors and dynamic brushstrokes to capture the energy and movement of the ocean. Color Blending: To create a seaside painting, you might mix colors such as blue, turquoise, and green for the sea, and then sand colors like yellow ochre, light browns, and peach for the beach. You can blend the paint on your canvas or paper to create soft transitions between the sky, sea, and land areas, using a technique like wet-on-wet blending with acrylic or watercolor. Light and Shadow: Use lighter tints of colors for areas that catch the light (like the waves), and darker shades for areas of shadow (under the water or beneath rocks). Texture and Movement: To create the texture of the sea, you can use stippled brushstrokes or impasto techniques (for thicker paint) to create the roughness of the water. In the sky, use soft, smooth transitions of blue, with slight hints of white for clouds. By looking at John Dyer's technique and the vivid colors he uses, students can attempt to capture the energy and life of a seaside scene, focusing on blending colors to create both soft and dynamic transitions.	Impasto: A thick, textured application of paint (using a palette knife or brush) that creates a 3D surface. Scumbling: Rubbing or brushing a thin layer of paint over another dry layer to allow underlying colors to show through. Washes and Layering: Techniques used in watercolor or acrylic to create transparent layers of color, allowing the work underneath to show through subtly. Blending and Transitions: Understanding how to blend colors smoothly to create gradients, soft transitions, and a sense of depth (especially with watercolors or acrylics). Feathering: A technique used to blend edges where different colors meet, softening transitions between colors. 4. Composition and Structure Rule of Thirds and Balance: Students should understand the rule of thirds to create a visually interesting composition, balancing elements across the canvas to avoid static or overly symmetrical designs. Explore different types of balance (e.g., symmetrical, asymmetrical, radial balance) and how they affect the overall feel of a piece. Focal Point: Understanding how to create a focal point in a painting by manipulating color, contrast, shape, or size to draw the viewer's eye to a particular area. Learning how to lead the viewer's eye around the painting using compositional techniques, like diagonal lines or repetition. Texture and Surface Effects: Exploration of how different techniques and materials affect the texture of the painting's surface (e.g., smooth, rough, glossy, or matte finishes). Students can experiment with creating texture using palette knives, sponges, or salt (in watercolor) to add interest to their work. 5. Developing Artistic Intent and Expression Personal Style: Students are encouraged to experiment with various techniques and media to develop their personal style in painting. Reflection on how different styles (e.g., realism, abstract, impressionism) communicate different emotions, moods, or ideas. Emotion Through Color and Brushwork: Understanding how the choice of colors, brushstrokes, and overall composition can express specific emotions (e.g., bold strokes and warm colors for energy and movement, or soft blends and cool colors for calm and serenity). Narrative and Storytelling: Students may incorporate storytelling into their paintings, using symbolism, color choices, and composition to convey a specific narrative or concept (e.g., a landscape that conveys a sense of time or place, or an abstract painting that conveys emotions or ideas). 6. Evaluating and Reflecting on Artwork Critique and Feedback: Students should engage in discussions about their artwork, providing constructive feedback to peers. They should ask reflective questions such as: Does the painting communicate the intended message or emotion? How does the use of color, texture, and composition contribute to the overall effect?		

				with no room for bold or vibrant colors. **Reality**: Watercolors can be used to create **bold**, **rich**, and **vibrant** paintings. Using techniques like **layering**, **wet-on-wet**, and **wet-on-dry** can allow for a variety of effects, from **delicate washes** to **deep, intense tones**. The key is understanding the medium and how to manipulate it. **9. Oil Paintings Are the Only "Real" Art** **Misconception**: Some students may have the misconception that **oil paints** are the only **legitimate** or **professional** medium, while other paints (like **watercolors** or **acrylics**) are less important. **Reality**: All forms of painting have their own unique qualities, and there are many famous artists who have worked with **watercolors** (like **John Singer Sargent**) or **acrylics** (like **Andy Warhol**). The choice of medium is more about the artist's **intent** and **technique** than about what is considered "real" art. **10. You Should Always Start from the Top and Work Down** **Misconception**: Some students may believe that when painting, they must always start at the **top** of the canvas and work **down** to avoid messing up earlier layers. **Reality**: There's no fixed rule for how to approach a painting. **Artists** often work in a **non-linear** way, starting with the areas they find most important or that need the most attention. It's common to work on different sections at the same time or jump between areas as the painting develops. **11. Mixing Colors Will Always Give You the Same Result** **Misconception**: Students might assume that mixing colors will always give predictable results, and they may not experiment enough. **Reality**: Mixing colors is an art in itself, and there can be **unexpected outcomes**. The proportions of each color and the type of paint can affect the results. For example, mixing certain **pigments** might create **muddy** colors, while others may produce **vibrant** and **new hues**. Students should be encouraged to experiment and **test their mixes**.		What techniques worked well, and what could be improved upon? Refinement and Development: Students are encouraged to refine their work by revisiting areas that could be enhanced (e.g., adding more depth, adjusting the balance, or experimenting with different brush techniques). Emphasis on the artistic process: How students can experiment, fail, learn from their mistakes, and refine their skills. 7. Inspiration from Artists and Art Movements Exploration of Art History: Studying artists like Claude Monet, Vincent van Gogh, and John Singer Sargent can inspire students to explore specific painting techniques like impasto, brushstroke techniques, and plein air painting. Introduction to different art movements (e.g., Impressionism, Cubism, Expressionism) and how they influence style, technique, and subject matter. Encouraging students to research contemporary artists to see how painting is used in modern contexts, and allowing them to draw inspiration for their own work.		

				12. You Can't Use the Same Color More Than Once **Misconception**: Some students might think that if a color has already been used in one part of the painting, it should not be used again elsewhere in the composition. **Reality**: **Repetition of color** can create unity and balance within a painting. Artists often use the same color multiple times to create a sense of **harmony**. The key is not overusing the color but using it **strategically** to tie the composition together.				