

# Textiles Art

At Shrewsbury Academy, we believe that Textiles Art is a powerful medium for self-expression, innovation, and cultural exploration. Our curriculum hopes to inspire students to develop technical skills, creativity, and an understanding of the role textiles play in our daily lives and history. By engaging with a wide range of materials, techniques, and processes, we encourage students to experiment, collaborate, and push the boundaries of their artistic practice. We are committed to fostering a supportive, positive environment where students can explore their individuality, while also gaining a deeper appreciation for the craftsmanship and sustainability inherent in textile art. Our aim is to equip students with the confidence and skills to create meaningful, contemporary work that reflects both personal expression and global influences, preparing them for future creative challenges.





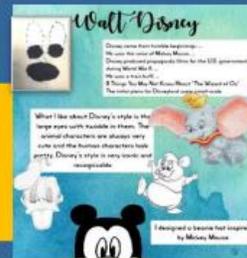
Tools and equipment



Health and Safety



Mickey Mouse applique



Walt Disney research



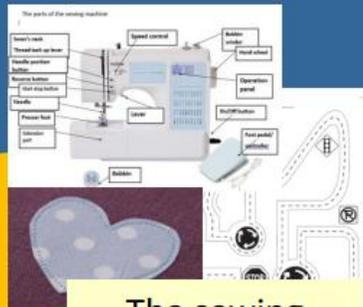
The Gruffalo embroidery



Axel Scheffler research



Ugly dolls design



The sewing machine



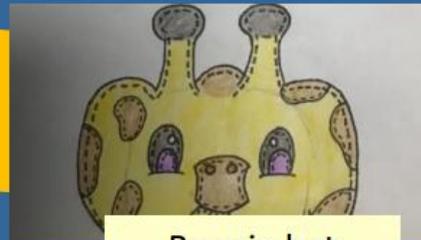
Hayao Miyazaki research



Totoro applique



Ugly dolls making



Beanie hat design



Beanie hat

**The Big Picture**

Year 7 students will be introduced to Art Textiles by drawing inspiration from renowned illustrators such as Walt Disney, Axel Scheffler, and Hayao Miyazaki. Throughout this unit, students will acquire foundational skills in drawing, artist research presentation, hand sewing, appliqué, and sewing machine operation.

**Intent**

Students will develop their creative ideas through research and exploration, demonstrating critical understanding of sources by analysing and sampling works from Hayao Miyazaki, Axel Scheffler, and Walt Disney (A01). They will refine their projects by experimenting with and selecting appropriate materials and techniques, such as appliqué using felt and fleece, hand stitching, and machine sewing (A02). As they progress, students will learn to draw from secondary sources and design their own characters for projects like "Ugly Dolls" and beanie hats (A03). Finally, students will create a character-themed Ugly Doll made of fleece and a character beanie hat, showcasing their accumulated skills.

**Implementation**

Students begin by learning essential health and safety practices, creating a poster to showcase their understanding. Following this, they will be taught how to thread needles and practice hand stitching through appliqué and embroidery samples. In addition, they will complete three presentation pages based on research about the chosen illustrators and practice drawing characters inspired by these artists.

To ensure competency in machine sewing, students will undergo a "sewing machine driving test" to develop confidence in its use. They will also create a sewing machine appliqué sample. As the unit progresses, students will move on to generating their own character designs for the Ugly Doll and beanie hat projects, applying colour-rendering techniques to finalise their designs. Once approved, students will create templates and assemble their projects, all while maintaining a progress journal for tracking their development.

**Teaching Strategies (TLAC)**

• **I/We/You Model:** This approach involves the teacher demonstrating tasks (I do), practicing them alongside students (We do), and finally, allowing students to work independently (You do)

**KS3 Assessment Principles –**

internal trackers in books with BRAG rating the standard of the work are used.

All work completed have a baseline and a final BRAG rating to allow for progress and development.

Basic skills like threading needles, using the sewing machine are assessed separately.

**Prior Learning**

- **Year 7:** UK (Becoming a geographer)
- **Year 8:** Brazil (Rio – urbanisation)
- **Year 8:** Development (Bolivia Water Conflict)
- **Year 8:** Ecosystems (Conflict – End of the orangutans)

**Future Learning (GCSE)**

- Physical Processes in the UK (Fluvial Systems)
- Urban Issues and Challenges (Urbanisation)
- Challenge of Hazards (CC Impacts)

**Impact**

**Good:**

- **Practical Skills:** Students demonstrate basic hand sewing skills (e.g., threading a needle and creating neat stitches). They can apply simple appliqué techniques to fabric projects.
- **Creative Outcomes:** Students can describe the styles of the illustrators using relevant terminology and incorporate inspiration from their work. They use hand stitching in their final outcomes with accuracy.

**Better:**

- **Practical Skills:** Students refine their sewing machine skills by passing a basic "driving test" and can confidently sew straight lines. They can construct an appliqué sample using a combination of hand and machine stitching.
- **Creative Outcomes:** Students can draw comparisons between illustrators' styles, articulate their understanding using key terms, and effectively use the sewing machine to enhance their final outcomes. They demonstrate good colour rendering in their designs.

**Excellent:**

- **Practical Skills:** Students can operate the sewing machine with accuracy and ease, demonstrating skills like pivoting, sewing around curves, and adjusting stitch length. They confidently produce a clean, professional finish in their beanie hats and Ugly Doll projects, showing precision in both machine and hand sewing.
- **Creative Outcomes:** Students confidently analyse illustration styles, draw detailed comparisons, and derive creative inspiration from the artists. They demonstrate innovation in their character designs and can creatively adapt sewing techniques to their projects. Their outcomes are technically proficient, showing a high level of craftsmanship in construction and finishing.

This is your **Powerful Knowledge**

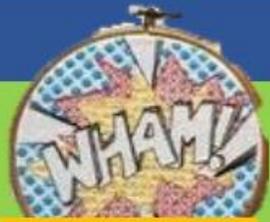
Content (topic/unit name/enquiry question)	Substantive Knowledge (established facts - When this is learnt they are at <u>expected</u> standard	Disciplinary Knowledge (specialist and in-depth subject knowledge “thinking like a....”	Key formative questions (TLAC – cold calling/whiteboards/ AFL opportunities) What does <u>greater depth</u> look like?	Misconceptions (common errors to look out for but not teach)	Key Vocabulary
Animated Beanie Hats and Ugly Dolls - How can I use fabric and stitching techniques to create expressive textile characters?	<p><b>Established Facts:</b> Understanding of basic textiles concepts through hands-on creation of beanie hats and ugly dolls. Familiarity with techniques such as hand stitching, appliqué, and adding embellishments. Introduction to safe use of basic textiles tools like needles and fabric scissors. Knowledge of colour, shape, and texture in textiles design. <b>Expected Standard:</b> Students will be able to create a beanie hat or doll design that reflects their personal style and creativity, demonstrating basic textile skills.</p>	<p><b>Specialist and In-depth Subject Knowledge:</b> Thinking like a textiles designer: understanding the role of textiles in fashion and soft sculpture. Mastery of foundational textiles skills like hand stitching, securing fabric edges, and understanding how to apply embellishments. Developing a sense of proportion, symmetry, and balance in design, specifically through characters and expressive faces on beanie hats and dolls.</p>	<p><b>Open-ended questions:</b> What personality or emotion are you trying to show in your beanie hat or doll? How does your design reflect your chosen character traits? Can you explain the choices you made in your fabric selection?</p> <p><b>Greater Depth Indicators:</b> Students create unique, expressive characters that show an understanding of textiles techniques, layering, and detailing. Demonstration of higher-level sewing skills and accuracy, including well-finished edges and secure stitches. Ability to innovate by incorporating different textures and fabrics, integrating personal touches that enhance the character of their design.</p>	<p><b>Common Errors Related to Techniques:</b> <i>Hand Stitching:</i> Uneven stitches leading to loose or weak seams; improper knotting causing stitching to come undone. <i>Appliqué:</i> Misaligning fabric pieces, resulting in gaps or overlapping edges; using too much or too little adhesive or stitching, leading to insecure attachments. <i>Embellishments:</i> Overuse of decorative elements that detract from the design; improper application causing items to fall off.</p>	<p><b>Key Vocabulary:</b> Beanie Hat, Ugly Doll, Appliqué, Embellishments, Texture, Shape, Proportion, Symmetry, Hand Stitching, Character Design, Fabric Scissors, Needles, Safety, Personal Style, Detail, Expression</p>



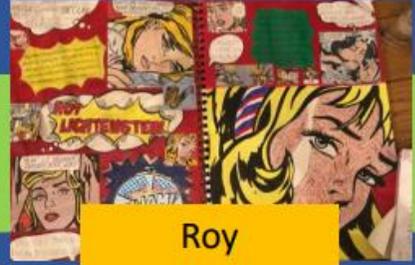
Pop art introduction



Comic book style name design



Comic book style embroidery



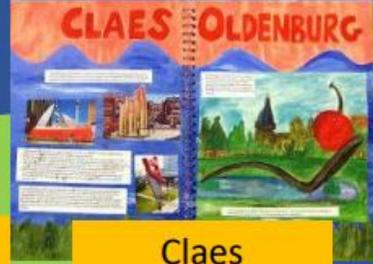
Roy Lichtenstein research



Stenciling project



Sweet packaging drawing



Claes Oldenburg research



Felt doughnut



Andy Warhol research



Holly Levell research



Packaging design



Making Pop art soft sculpture

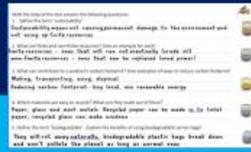


This is your **Powerful Knowledge**

Content (topic/unit name/enquiry question)	Substantive Knowledge (established facts - When this is learnt they are at expected standard)	Disciplinary Knowledge (specialist and in-depth subject knowledge “thinking like a....”)	Key formative questions (TLAC – cold calling/whiteboards/ AFL opportunities) What does <u>greater depth</u> look like?	Misconceptions (common errors to look out for but not teach)	Key Vocabulary
<p><b>Pop Art &amp; Soft Sculpture</b> - How can we use textile techniques to explore and represent themes in Pop Art and create soft sculptures?</p>	<p>Understanding the fundamentals of Pop Art, including its use of bold colors, repetitive patterns, and everyday objects. Familiarity with textile techniques specific to Pop Art expression, such as appliqué, stenciling, and embroidery. Knowledge of Pop Art artists (Andy Warhol, Roy Lichtenstein, Claes Oldenburg) and their distinct visual styles. Expected Standard: Students will be able to create Pop Art-inspired designs using appliqué, stenciling, and embroidery, and translate these into a three-dimensional soft sculpture based on confectionery or similar objects.</p>	<p><i>Thinking like a textile artist:</i> Understanding how to interpret Pop Art forms and apply them within textiles. <i>Analyzing the relationship</i> between fine art, design, and everyday objects within Pop Art, as well as exploring Pop Art’s impact on fashion and textiles. Mastery of digital design tools (e.g., Procreate) and application techniques for creating designs that reflect Pop Art themes. <i>Developing technical skills:</i> Applying textile techniques (e.g., embroidery and stenciling) to create texture, layer color, and produce bold visual contrasts in line with Pop Art aesthetics.</p>	<p>What techniques are you planning to use in your Pop Art-inspired soft sculpture? How does your color palette and choice of shapes reflect the Pop Art style? What did you learn from studying Pop Art artists, and how has this influenced your design? How does your final piece integrate and balance different textures and layers?</p> <p><b>Greater Depth Indicators:</b> Students create designs that seamlessly incorporate multiple techniques in ways that capture the boldness of Pop Art. Demonstration of a high level of creativity in integrating vibrant colors, repetitive motifs, and layered textures typical of Pop Art. Clear links between artistic choices in their design to the studied Pop Art artists and their personal expression. Incorporation of advanced techniques, such as refined stenciling and embroidery, with innovative adaptations that combine modern and traditional textile methods.</p>	<p>Misalignment of fabric layers, leading to uneven edges or gaps; not securing the edges properly, resulting in fraying.</p> <p><b>Stenciling:</b> Overloading the brush with paint, causing bleeding under the stencil; not allowing layers to dry before adding additional colors, leading to muddy results.</p> <p><b>Embroidery:</b> Skipping stitches or not maintaining consistent tension, resulting in puckering; using inappropriate needle and thread types for different fabric.</p> <p><b>Pop Art Elements (Color &amp; Contrast):</b> Choosing colors that do not create the bold, high-contrast effect typical of Pop Art; failure to repeat motifs or elements, resulting in designs that lack the repetitive pattern often seen in Pop Art.</p> <p><b>Free Motion Embroidery:</b> Failing to properly guide the fabric, causing uneven lines or unintentional shapes; not controlling speed and motion, leading to erratic stitch patterns.</p> <p><b>3D Construction:</b> Difficulty in stitching or adhering fabric layers for the sculpture to hold shape; using materials that lack durability or are difficult to manipulate into desired shapes.</p>	<p>Pop Art, Appliqué, Embroidery, Stencil, Contrast, Texture, Layering, Sculpture, Repetition, Confectionery, 3D Design, Soft Sculpture, Procreate (for digital design)</p>



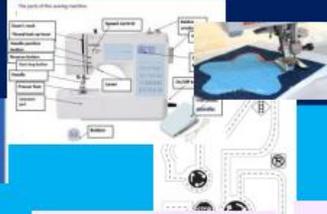
Natural Forms Moodboard



Sustainability



Fibers and fabrics



The sewing machine



Louise Nichols applique project



Stenciling



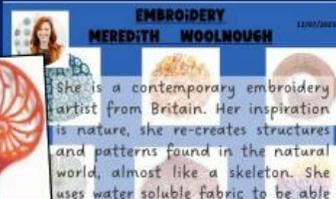
Printing



Natural forms decoration



Natural forms pencil case design



Meredith Woolnough embroidery project



Free motion embroidery



Hand embroidery



Graffiti Moodboard



Graffiti Tag name



Heat transfer print



Graffiti pencil case design



Graffiti decoration

Pencil case assembly

**The Big Picture:**

In Term 1, Year 9 students explore *Natural Forms* by creating moodboards and experimenting with textile techniques like appliqué, stencilling, and embroidery to make nature-inspired samples. These will be used to decorate one side of a pencil case. Students also study artists Louise Nichols and Meredith Woolnough, developing designs from primary source drawings. In Term 2, students shift to *Graffiti*, designing on iPads using Procreate. They apply heat transfer vinyl to the other side of the pencil case, which will then be assembled as their final project.

**Year Group:**  
**9 Textiles**

**Intent:**

**•Artistic Investigation:**

Students will research and analyse the work of Louise Nichols and Meredith Woolnough, applying techniques like appliqué, stencilling, lino printing, and embroidery to create *Natural Forms*-inspired samples. In the second term, they will explore graffiti design, creating their own digital designs using Procreate and applying them to textiles using heat transfer vinyl.

**•Skill Development:**

Through drawing from primary sources, students will develop designs for both sides of a pencil case: one inspired by *Natural Forms* and the other by graffiti. They will refine their work by experimenting with techniques and materials, leading to a final constructed pencil case.

**Implementation**

**Natural Forms & Graffiti**

**•Mood boards:** Create mood boards using images, fabrics, and textures.

*Teaching and Learning Strategy:* Demonstrations on techniques.

**•Research & Sampling:** Research Nichols and Woolnough, recreate samples with appliqué and embroidery.

*Teaching and Learning Strategy:* Artist studies and demos.

**•Drawing & Design:** Draw natural forms and design one side of the pencil case.

*Teaching and Learning Strategy:* Workshops and planning.

**•Textile Application:** Apply techniques to one side of the pencil case.

*Teaching and Learning Strategy:* Guided sewing and peer feedback.

**•Graffiti Design:** Learn graffiti design using Procreate on iPads.

*Teaching and Learning Strategy:* Digital design tutorials.

**•Vinyl Application:** Cut vinyl designs and apply to the second side.

*Teaching and Learning Strategy:* Vinyl cutting demos.

**•Final Construction:** Sew both sides of the pencil case together.

*Teaching and Learning Strategy:* Sewing and assembly guidance.

**KS3 Assessment Principles**

internal trackers in books with BRAG rating the standard of the work are used.

All work completed have a baseline and a final BRAG rating to allow for progress and development.

Students will have a Mock Exam where they will create an artist research and sample inspired by the artist's work

**Prior Learning**

Students have learnt basic hand stitching, applique, stenciling and artist research skills in year 7 and 8

**Future Learning (GCSE)**

- Students will use their drawing skills, Research skills and practical skills to fulfill the A01, A02, A03 and A04 assessment objectives in Art Textiles GCSE

**Impact**

**Practical Skills**

**•Good:** Students demonstrate basic textile techniques but show limited application in their projects.

**•Better:** Students effectively apply a variety of techniques, such as appliqué and stencilling, to create cohesive samples.

**•Excellent:** Students skilfully integrate multiple techniques, resulting in complex and polished textile applications.

**Creative Outcomes**

**•Good:** Students produce completed pencil cases that reflect some understanding of natural forms and graffiti design.

**•Better:** Students create visually appealing projects that showcase their research and creativity, with thoughtful design elements.

**•Excellent:** Students demonstrate innovative thinking and originality in their projects, producing striking and highly creative outcomes that reflect a deep understanding of both themes

		This is your <b>Powerful Knowledge</b>				
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<p><b>Natural Forms &amp; Graffiti</b> - How can I use textile techniques to explore and express the themes of Natural Forms and Graffiti in my designs?</p>	<p>Understanding of Natural Forms through observation and drawing. Familiarity with textile techniques: appliqué, stencilling, embroidery, and heat transfer vinyl application. Knowledge of artists Louise Nichols and Meredith Woolnough and their textile practices. <b>Expected Standard:</b> Students will be able to create samples that reflect their understanding of the themes and techniques.</p>	<p>Thinking like a textile artist: understanding how to interpret natural forms into textile designs. Analyzing the relationship between art and craft in both natural and graffiti contexts. Mastery of digital design tools (Procreate) and textile application methods.</p>	<p><b>Open ended questions:</b> What techniques are you planning to use for your pencil case design? How does your design reflect the themes of Natural Forms and Graffiti? Can you explain the choices you made in your colour palette and materials? What did you learn from studying Nichols and Woolnough that influenced your work? <b>Greater Depth Indicators:</b> Students create complex designs that seamlessly integrate multiple techniques. Demonstration of a high level of creativity and originality in their work. Ability to articulate and justify their design choices in relation to their artist studies and personal exploration. Incorporation of advanced techniques, such as combining digital designs with traditional textile methods.</p>	<p><b>Common Errors Related to Individual Techniques:</b> <b>Appliqué:</b> Misaligning fabric layers, leading to uneven edges or gaps; not securing the edges properly, resulting in fraying. <b>Stencilling:</b> Overloading the brush with paint, causing bleeding under the stencil; not allowing layers to dry before adding additional colours, leading to muddy results. <b>Embroidery:</b> Skipping stitches or not maintaining consistent tension, resulting in puckering; not using appropriate needle and thread types for different fabric. <b>Free Motion Embroidery:</b> Failing to lower the feed dogs, causing the machine to jam; not using the right foot or thread, leading to poor stitch quality. <b>Heat Transfer Vinyl:</b> Misplacing the vinyl, resulting in incomplete designs; not adjusting the heat or pressure settings correctly, causing lifting or incomplete adhesion</p>	<p>Natural Forms Appliqué Stencilling Embroidery Vinyl Application Procreate Moodboard Textile Techniques Design Development Primary Sources Artist Research Heat Transfer Vinyl Cohesive Samples Innovative Thinking Creative Outcome</p>	