

nsead

Big Landscape
Art & Design

Art, craft & design curriculum
Guidance on curriculum design, pedagogy and learning approaches

What?

art

craft

design

**Developing a contemporary
resource in unexplored territories.**

Why?

The Northern Art School
21.10.25

attitudes

Andy Ash (UCL/NSEAD)

How?

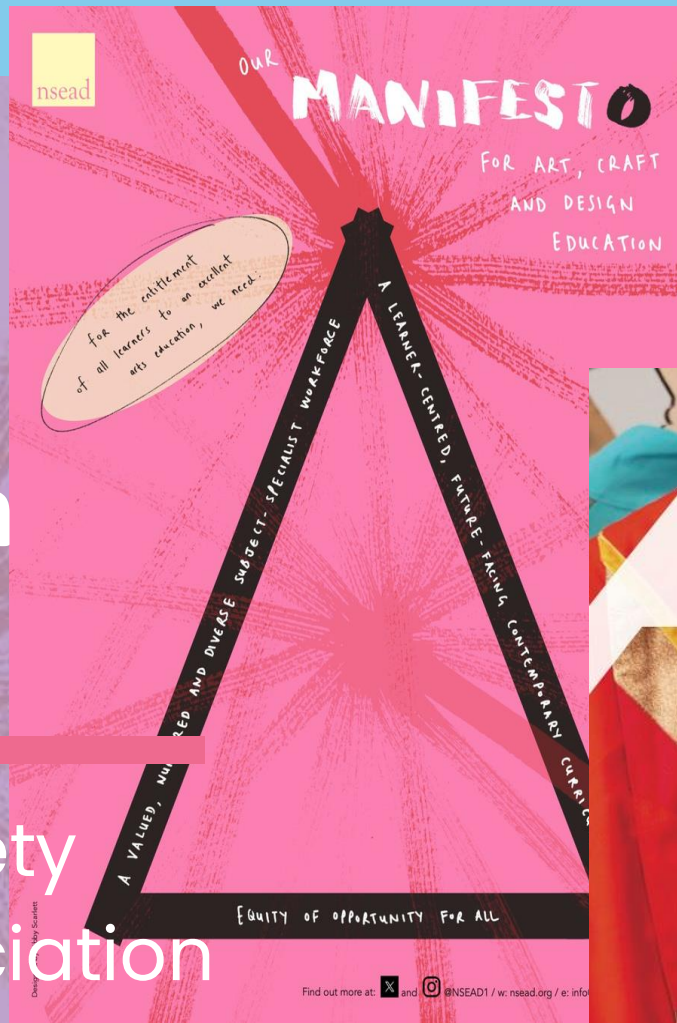
teach

activity

assess

Equity Curriculum Workforce

Learned Society
Subject Association
Trade Union



Sussex Bay Creates: Living Sea

Tuesday-Sat 10-5



[@1andyash](#) [@laura_callaghan_creativity](#)
[@katemcminnies](#) [@lilawordsworthart](#)
[@simoncroberts](#) [@emmacchow](#)

Say something...  COLONNADE HOUSE

Part of Sussex Bay Creates,
showing at Colonnade House,
Worthing
21-25 Oct|
10:00-17:00 |
Opening Tuesday meet the
artist Saturday



[@1andyash](#)

- Sussex Bay: Reverberation (2025)
— a 30 minute sound journey and
installation from the South Downs to
the sea.

A Curriculum of Curiosity & Hope

ROUTLEDGE TEACHING GUIDES



A Practical Guide to Teaching Art and Design in the Secondary School

Andy Ash and Peter Carr



“Art
Changes: We
Change”
Tate Modern
(2016)

Has Art and Design
education in schools
truly evolved with
society?

Are we preparing
students for the world
they live in—or the
one we remember?

Critique of Traditional 'School Art'

'School art' (Efland, 1976):
outdated, orthodoxy-driven
teaching styles.

Training often reinforces
conservative approaches.

New teachers feel tension
between their creative beliefs and
the constraints of the classroom.

Goal: Rethink teaching from a
contemporary, socially relevant,
learner-centered perspective.

Teacher Agency

Empower Empower Art & Design teachers with agency and hope.

Promote Promote reflective practice and curriculum innovation.

Support Support teachers at all stages – from trainees to experienced educators.

Encourage Encourage personalized, relevant pedagogies that reflect contemporary society.

NSEAD SE & London Art teacher
Network, Whitechapel, Jan 2025



Chapter 15

Marlene Wylie

Personalising Decolonisation

- Understand the importance of decolonizing art education
- Understand your role as a teacher in the decolonisation process
- Know how to apply the ARAEA checklist in the classroom



Veronica Ryans commission for
Hackney Council and Create
London

Deconstruct your journey

- Introduced models (1980s) such as:
- *Free Expressives, Technocrats, Social Workers, Pedagogues.*
- Highlighted **conflicting values** and **blind spots** in teachers' approaches.
- **Message:** Teachers must move beyond rigid typologies and define their own value-led practice.

A. Ash 'The Art of Walking'
2020 T+ Gallery, Japan

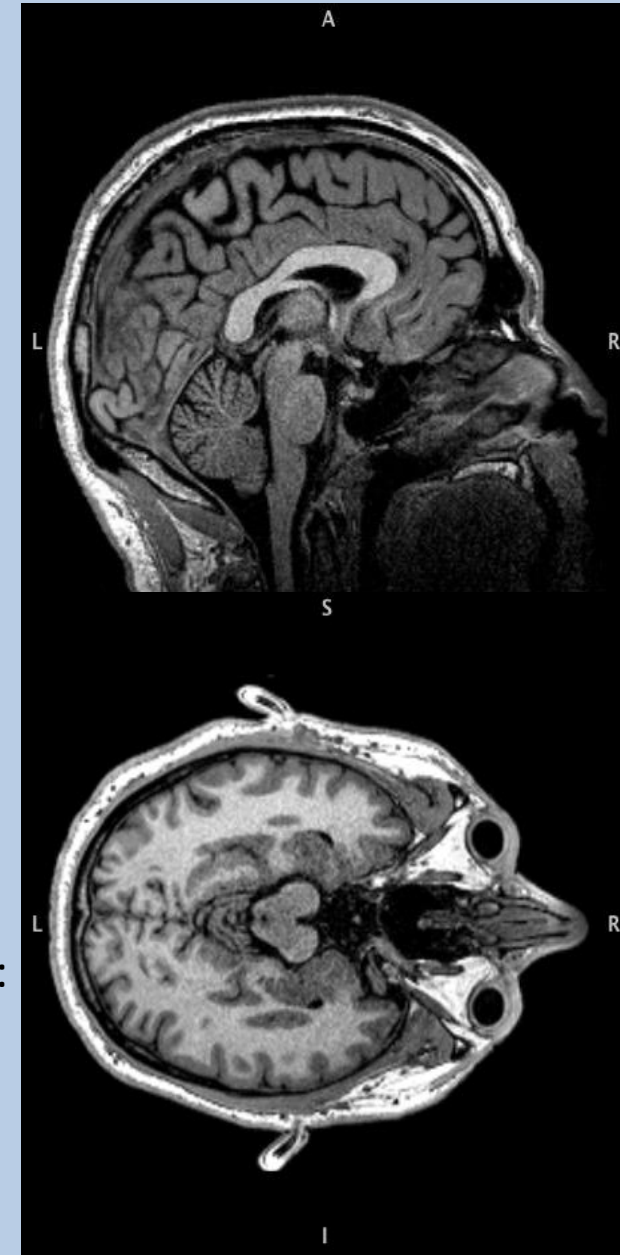


Contemporary Typologies (Addison & Burgess, 2007)

- 10 curriculum approaches, including:
- *Perceptualist, Formalist, Critical and Contextual, Issue-based, Postmodern.*
- Departments often mix these; dominant types shape learning experiences.
- Encouragement to assess and reframe one's own departmental culture.

The 'Psychic Prison' and ART Approach

- Teachers can be **trapped by old thinking** and norms.
- Use **A.R.T. approach** to break free:
 - **Acknowledge** unhelpful thoughts
 - **Replace/Reframe** them
 - **Take Action**
- Reflective practice leads to transformation.



'Dialogue:
Artist &
Scientist'
Andy Ash
2015

Types of Curiosity



Imaginative Curiosity –
Creativity from lived
experience.



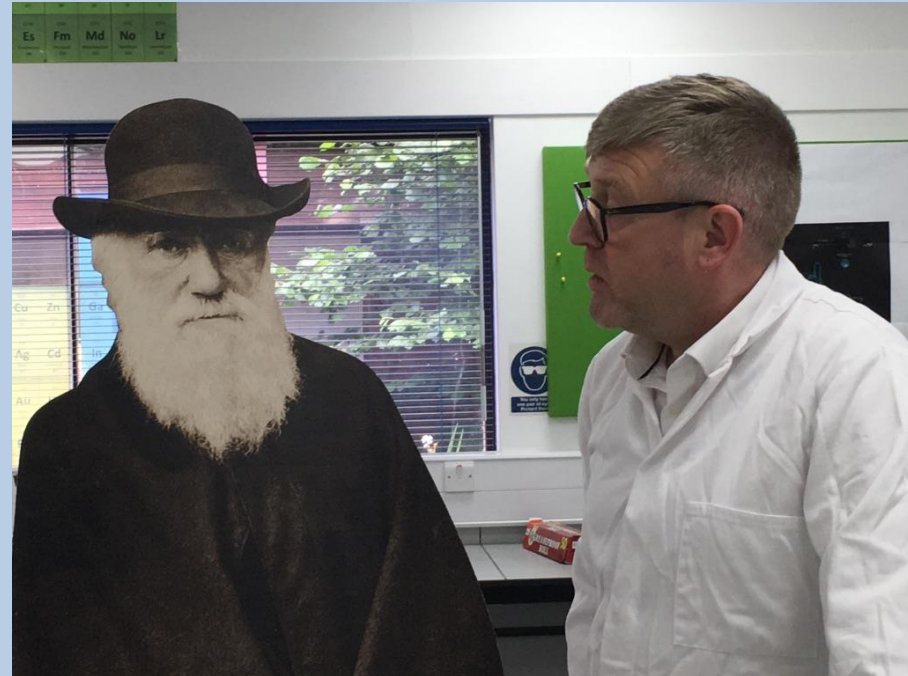
Epistemological Curiosity –
Deep knowledge-seeking,
theory-informed.



Critical Curiosity – Challenge
dominant narratives, embrace
cultural relevance.

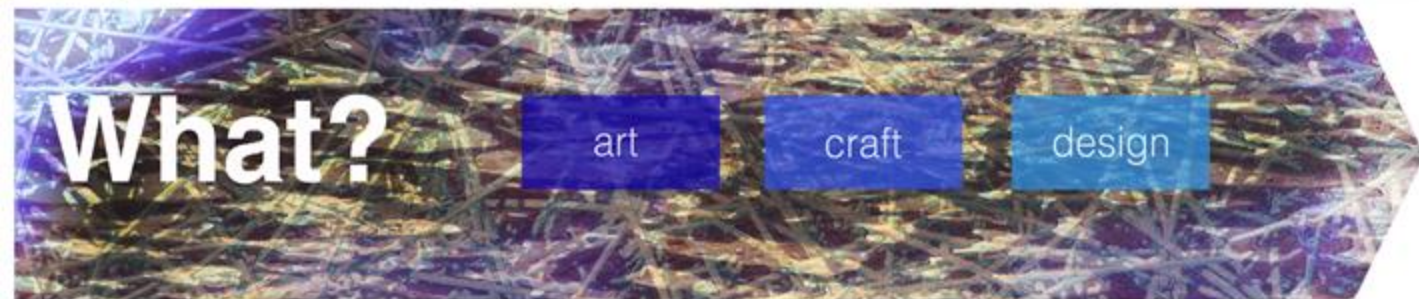


Curiosity is key to revitalizing
teaching.



Andy Ash & Charles Darwin working
together in Homerton College
science lab June 2018.

The website Home Page



The Big Landscape

- A curriculum of everything possible
- Aide memoire
- A focus for debate - on content & values



Context

- Social & cultural change
- Regional curricula
- A structure to sustain subject evolution

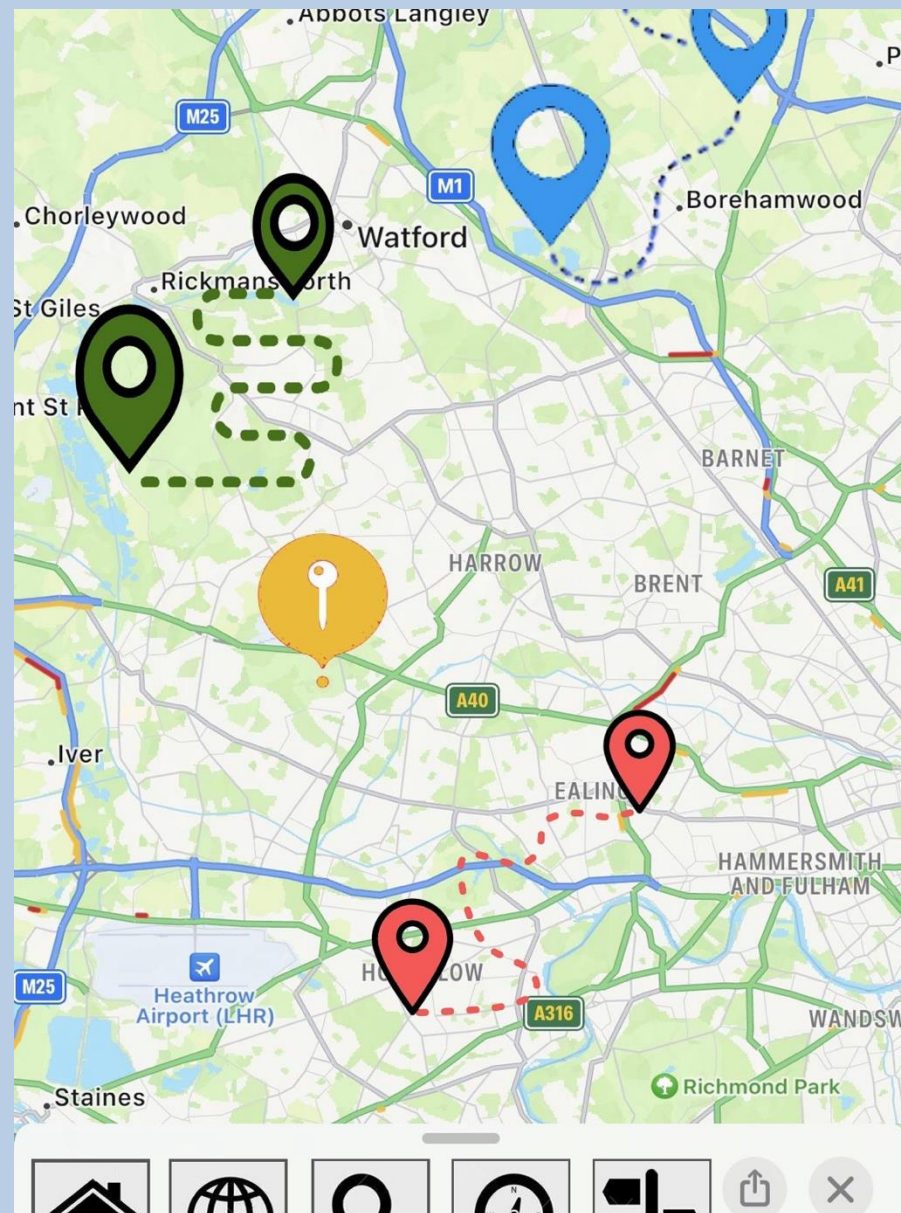
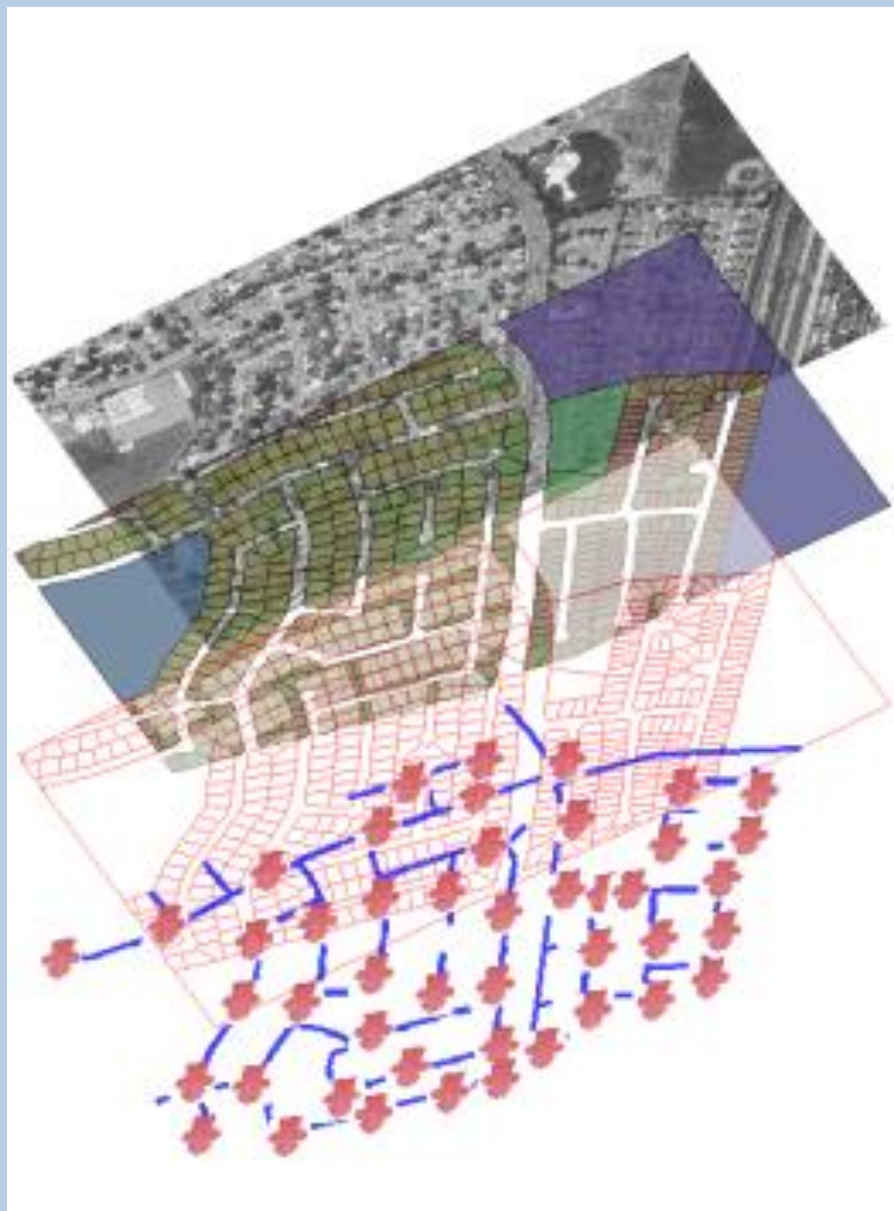


Arranged as:

- **What** (blue)- subject content
- **Why (green)** - learning context
- **How** (brown) - pedagogy, teaching & learning

<https://biglandscape.nsead.org/>

Ged Gast, Andy Ash and Better Practice SiG



Art, craft & design curriculum

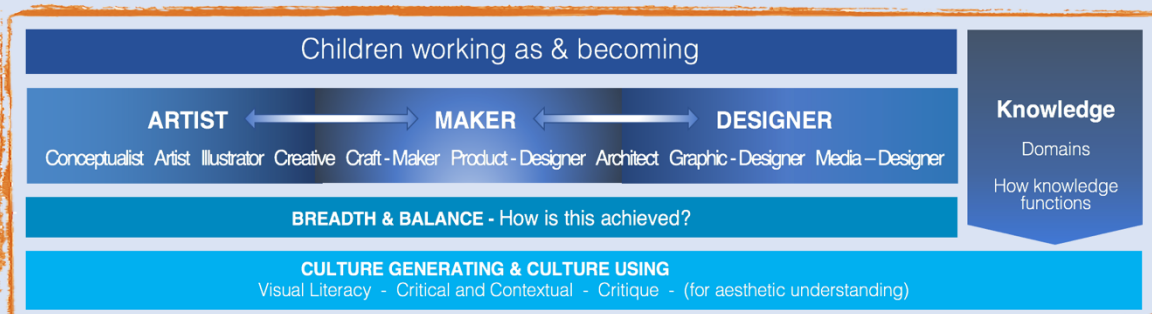
An aide-mémoire guiding curriculum design, pedagogy and learning approaches

WHAT?

National & Regional Curriculum Requirements

England
Northern Ireland
Scotland
Wales

Examinations
&
Assessment



WHY?

Aspects

Creativity
Cross Curricular
Careers
Numeracy / Literacy
Visually Literate
Digitally Literate
Equity, Diversity & Disability
Enjoy - Lifelong Learning

Skills

Knowledge & Understanding

Attitudes Behaviour & Habits

Cultural understanding

Curriculum Themes & Dimensions

Global
Environmental Arts
Citizenship
Spiritual, Moral, Social & Cultural
Economic Understanding
Personal Development
Health

HOW?

Student Experience

Drawing & Painting

Through the way we teach/use sketchbooks, research, surface, collage, paints, pastels, pencils, marks, visual communication.

Making

Through physically making sculpture, ceramics, jewellery, textiles, applique, assemblage, installations, construction.

Designing

Through resolving how to apply for graphics, surface pattern, illustration, type, packaging, logo, stage-sets, signs/symbols.

Virtual/Digital

Conceptual, digital/chemical photography, interactive, web & app, film & time-based

Visual Literacy

Perception/conception, critical & contextual, World art, culture, writing, applied aesthetics

Teacher plan, prepare & deliver

Teaching & Learning – Typology of Approaches to support ways to plan and teach

Visual Models to clarify Learning Theories to support approaches to better learning Conceptual frameworks, Cognition, Behaviour

Learning Environment to support teaching spaces - enabling better learning

Assessment to support marking, reporting & feedback

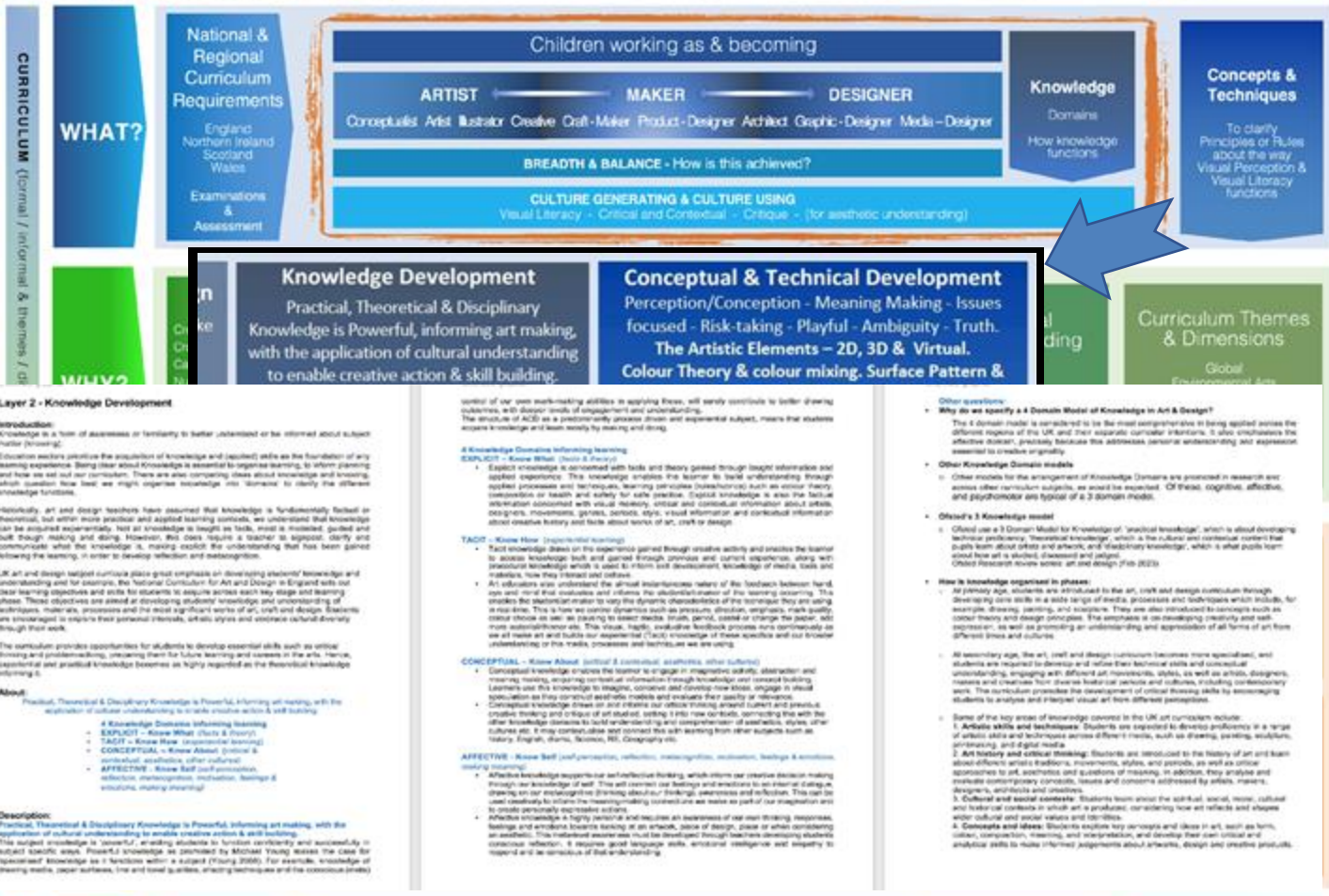
Subject Matter to define how learning is set in a context

UK Regions & Examination Board Links

Big Landscape

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The Big Landscape - 'Drilling Down'

The coloured Blocks = Content (description & guidance)

- Click on any Block to open it - find out more
- Click on the links in the description and explanations to 'drill down' into greater detail
- Look at:
 - Links to research
 - Reports/Papers
 - Best practice
 - AD Mag & iJade articles

and the one-stop resource of the The Big Landscape is a safe space to nurture and explore our thinking at our own pace. As well as using The Big Landscape, we watched an online performance piece by curator and artist Howardena Pindell titled *Free, White and 21* (1980), and then more recently we discussed *Visualise- Race & Inclusion in Secondary School Education* (Anwaari et al., 2024). These have cemented our realisation that as art and design gatekeepers, we needed to take decisive action. The 'Opening the Gates' (Figure 1) studio wall display became part of a colleague's performance management target for the year. In a way the wall display became a visual statement of our department's intention to address and move inclusion forward.



Related concepts

- How: Visual Literacy
- What: Culture Generating and Culture Using
- Why: Cultural Development (Cultural Understanding)
- Why: Curriculum Themes & Dimensions
- Why: Equity, Diversity & Inclusivity
- Why: Race & Racism – Equity, Diversity & Inclusion

References & resources

'Visualise Race & Inclusion in Secondary School Education'. Unknown place of publication: Freeland Foundation and Runnymede. [Online][13th November 2024] (2024) Anwaari, H. Begum, S. Hood, S. and Wylie M.
<https://cdn.prod.website-files.com/61488e50132da09...>

Free, White and 21. (1980) H. Pindell. [Online] Available through YouTube. [Accessed on 20th November 2024]
<https://youtu.be/8MZo5LNDk90>

New! Recent Updates

<https://biglandscape.nsead.org/case-study/visual-literacy-for-all/>

Call to Action: A Curriculum of Hope

Teachers must **reclaim curriculum design**.

The future lies
in *curiosity*, *agency*,
and *transformation*.

Hope as action: striving to
co-create meaningful futures
through Art & Design.

'Be the change you want to
see in the world'



NSEAD Summer event, Workshop at Tate Britain (2024)

- Brighton Beach –
Winter Starling
[murmuration](#)







Summary:

- Openness - dialogue with partners/members
- Transparency - developing trust in profession
- Sharing – goals, knowledge is two-way street
- Empowering - Co-design & Co-create - freedom
- Inclusive – and take care of people - sensibilities
- Long term – it takes time to understand issues



A. Ash 'Hands Catching Pots', T+ Gallery, 2021

Artist as researcher/enquirer

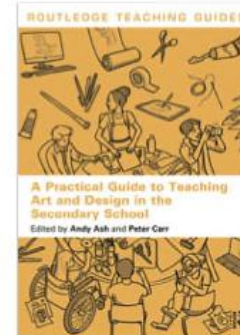


A Practical Guide to Teaching Art and Design in the Secondary School

Andy Ash and Peter Carr



25% discount online!



A Practical Guide to Teaching Art and Design in the Secondary School

Edited By **Andy Ash, Peter Carr**

A Practical Guide to Teaching Art and Design in the Secondary School bridges the gap between key themes in Art and Design education theory, professional practice, and the classroom. Designed to be used independently or alongside the popular textbook Learning to Teach Art and Design in the Secondary School, this book is packed with practical strategies, teaching ideas and activities in every chapter. It provides everything trainee and early career teachers need to reflect on and develop their teaching practice, helping them to plan lessons across the subject in a variety of teaching situations.

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 - 4. Is 'School Art' Always a Bad Thing? 'Powerful Knowledge' for the Art Teacher
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Discount codes for conference goers:
AEVV25 (valid from July 1st until 31st January 2026)



National Society for Education in Art & Design - <https://www.nsead.org>

A. Ash,
'Hands
Breaking
Rules', T+
Gallery,
2021



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Instagram

1andyash



A. Ash 'To make
concrete' (2024)

