

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

Andy Ash (UCL/NSEAD)

How?

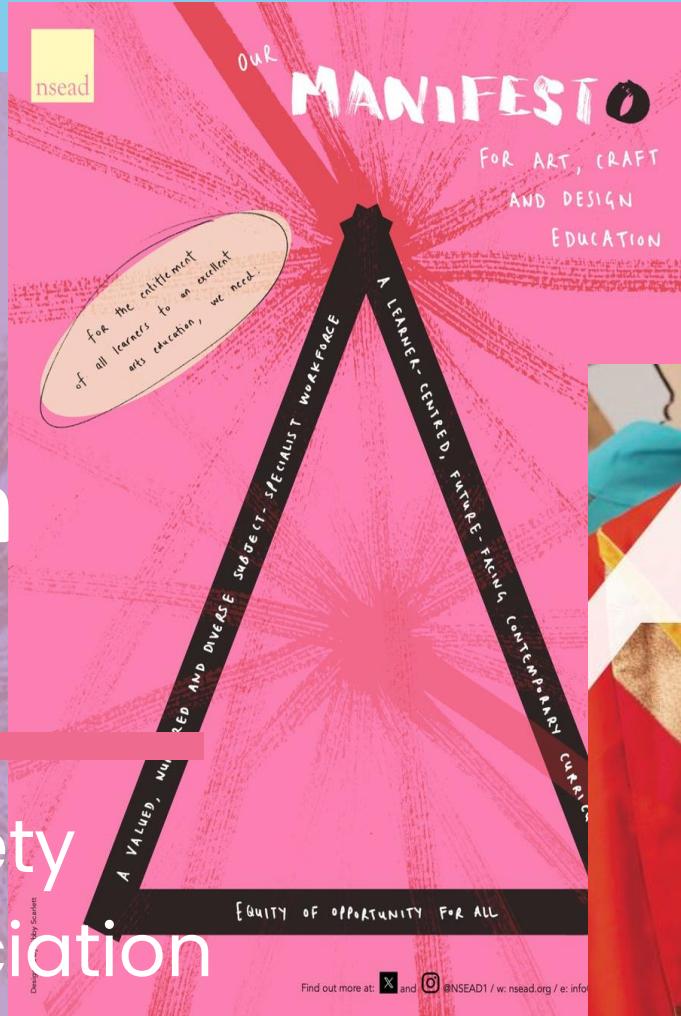
teach

activity

assess

# Equity Curriculum Workforce

Learned Society  
Subject Association  
Trade Union



The National Society  
for Education in Art  
and Design magazine  
Summer 2024  
Issue 40

nsead

## Sussex Bay Creates: Living Sea Tuesday-Sat 10-5



[@1andyash](#) [@laura\\_callaghan\\_creativity](#)  
[@katemcminnies](#) [@lilawordsworthart](#)  
[@simoncroberts](#) [@emmamacchow](#)

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**'School art'** (Efland, 1976): outdated, orthodoxy-driven teaching styles.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



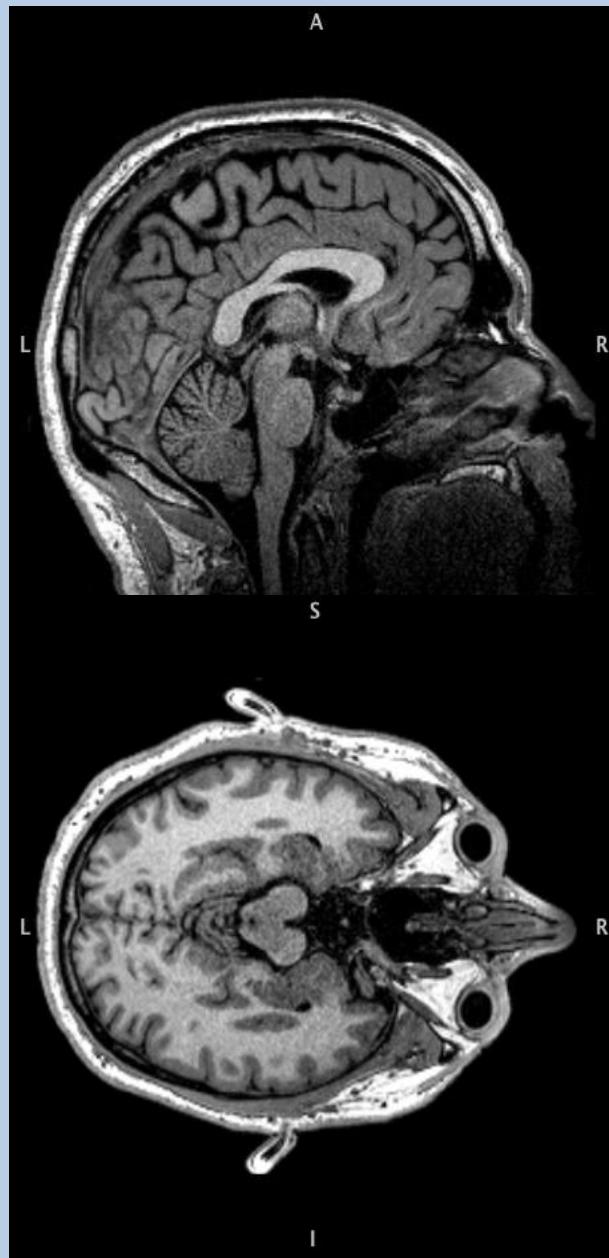
# Contemporary Typologies (Addison & Burgess, 2007)

- 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.



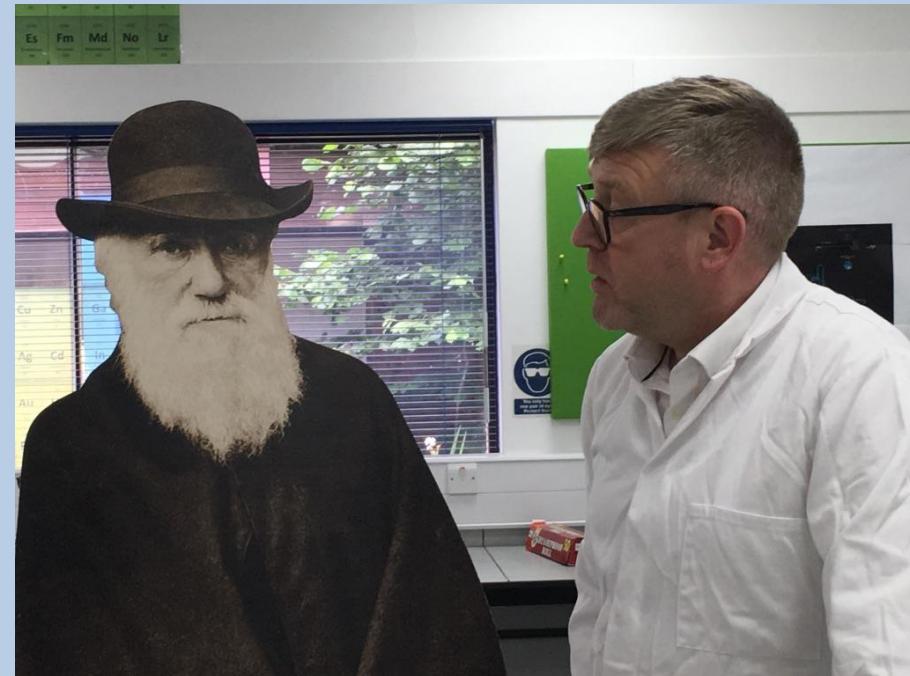
**Epistemological Curiosity –**  
Deep knowledge-seeking,  
theory-informed.



**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.

## Art, craft & design curriculum

Guidance on curriculum design, pedagogy and learning approaches



## The website Home Page

### The Big Landscape

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

### Context

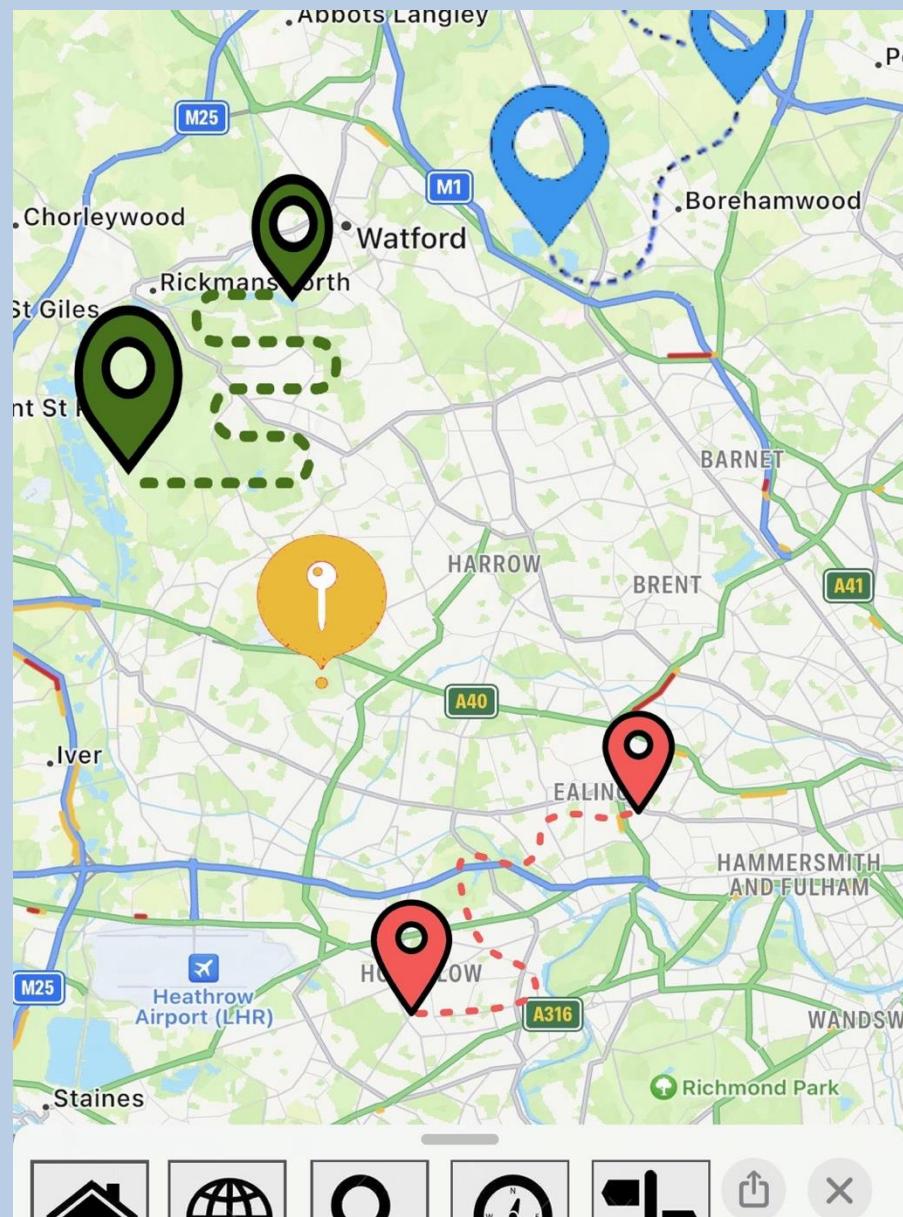
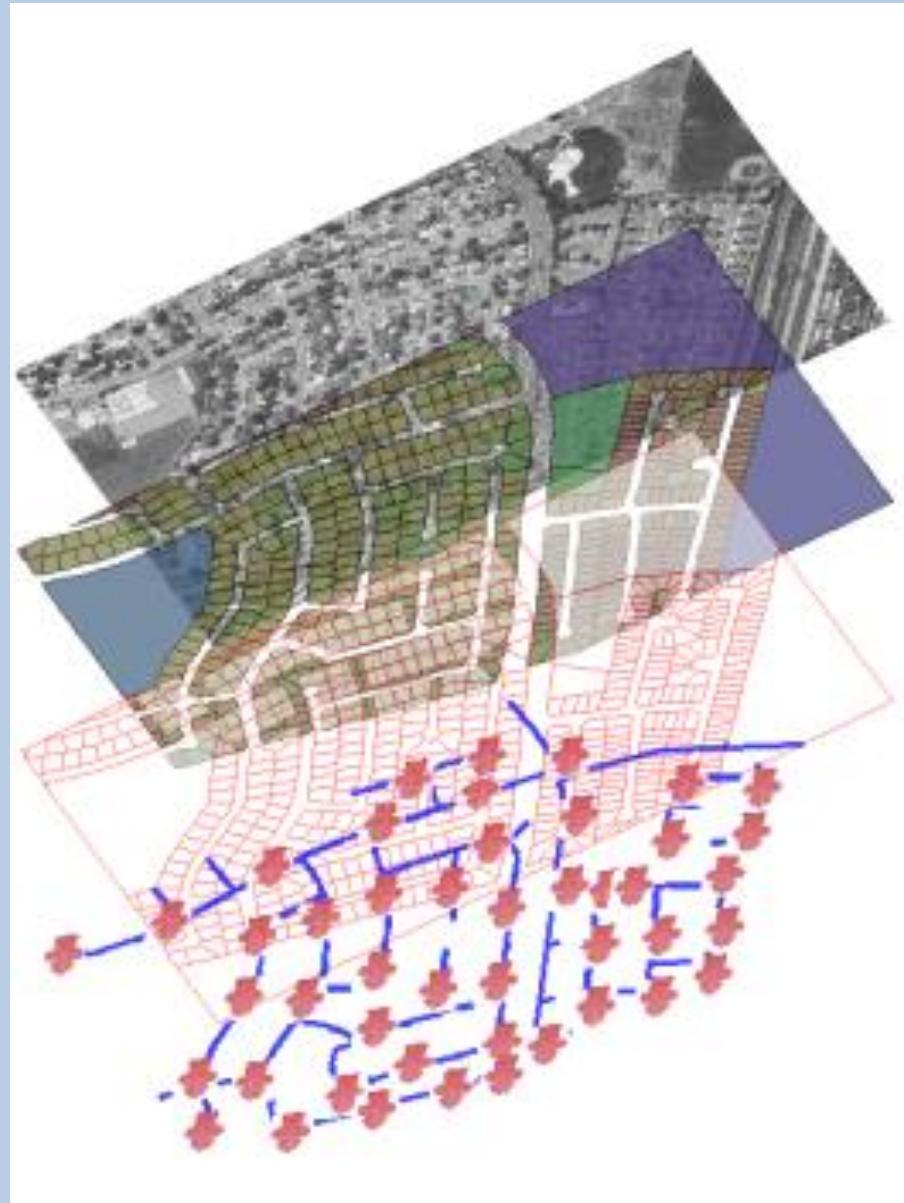
- Social & cultural change
- Regional curricula
- A structure to sustain subject evolution

### 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

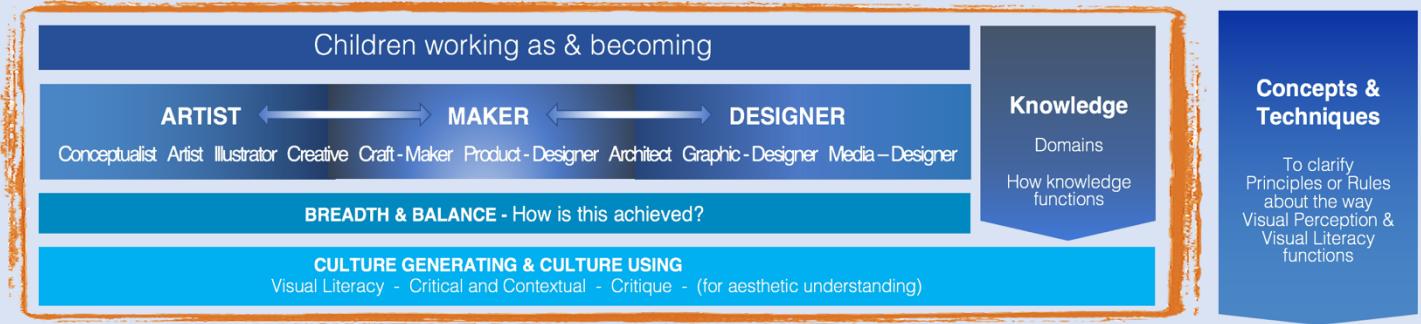


## WHAT?

### 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.

### Learning Environment

to support teaching spaces - enabling better learning

### Subject Matter

to define how learning is set in a context

### 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

Assessment  
to support marking, reporting & feedback

### UK Regions & Examination Board Links

# Big Landscape Art & Design

## Big Landscape of the art & design curriculum

This poster version sets out one layer of the NSEAD Big Landscape Website, as guidance which visually classifies and maps the scope of potential curriculum content. This has been created as an aide-memoire to inform discussion and debate on curriculum design, planning, pedagogy and learning approaches, alongside supporting research for individuals and the professional development of teams.

### WHAT?

WHAT might the scope and breadth of the subject be in:

- PRIMARY
- SECONDARY

WHAT does pupil entitlement mean?

WHAT adds Breadth & Depth to knowledge, understanding & skills?

A subject that is Concept and not Content Driven

A subject that is evolving/changing

### National & Regional Curriculum Requirements

ENGLAND SCOTLAND  
N. IRELAND WALES

Curriculum directions shaped by Regional Policies and Priorities. Regional guidance adds further content definition or makes links with arts, creative & media and cross-curricular links.

An evolving Curriculum that should address the needs of each cohort, including the Local & Regional Community and Cultures.

Links to information about:
 

- Examinations
- Assessment

### Conceptualist

### → Art

### → Artist

### → Creative

### → Craft

### → Maker

### → Product

### → Maker

### → Design

### → Designer

### → Architect

### → Media

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Safari File Edit View History Bookmarks Window Help

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

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.



PRRI

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

## Related concepts

## References & resources

'Visualise Race & Inclusion in Secondary School Education'. Unknown place of publication: Freelands 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

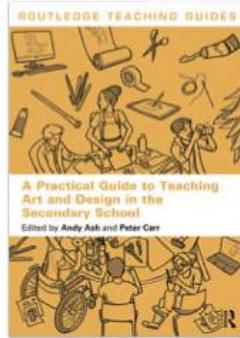


## A Practical Guide to Teaching Art and Design in the Secondary School

Andy Ash and Peter Carr



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### 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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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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1andyash

A. Ash 'To make  
concrete' (2024)

