

NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN

Effective Curricular Planning:

Revisiting Today's Assumptions; Articulating Tomorrow's Expectations

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Welcome to our
presentation and
thanks for joining us!



HOUSEKEEPING

From NASAD

INTRODUCTIONS

Presenters

Peg Faimon

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TODAY'S OVERARCHING TOPIC

Effective Curricular Planning

The background of the slide features a blue-tinted photograph of several people in silhouette, viewed from behind, looking towards a large screen or window. The scene is dimly lit, with light coming from the front, creating a professional and collaborative atmosphere.

Format

- Three 15 minute topics (Culture | Curriculum | Rigor)
- Presentation and discussion among the presenters
- Last 20 minutes for open discussion and Q&A

Main Questions

- Are current curricular and/or foundations experiences truly relevant and useful?
- How should we consider desired intentions and necessities of today's programs?
- What are the roles curricular experiences play in student expertise and our fields?



PEG FAIMON

CULTURE

Context for my Perspective – IU Bloomington

43,000

total students

33,000

undergraduates

R1

Flagship R1
that balances
teaching
expertise.



A lot of curricular
innovation due to
the formation of
the School (new
major, minors, and
foundation year).



School located in
Bloomington &
Columbus,
Indiana
(architecture only)

Clustered art,
design and
merchandising
units in

2016.

2018

Launched a new
(M.Arch) Master of
Architecture within
the school.



Still exist
within the
College of Arts
and Sciences
with CoAS
course
requirements.



Culture in Year Six

Through the initial merging, changing, and building of the foundation of the Eskenazi School.

Now moving toward reflection and reestablishment of certain goals, amidst COVID difficulties.

Focus on keeping the momentum going.

Think carefully about the culture, pace and capacity of your people – meet with people to discuss research and teaching trajectory and needs.





How can we establish cultures that embrace the conditions necessary for open dialogues around curricular innovation and change?

Establishing Culture

Establish trust and respect among all involved.

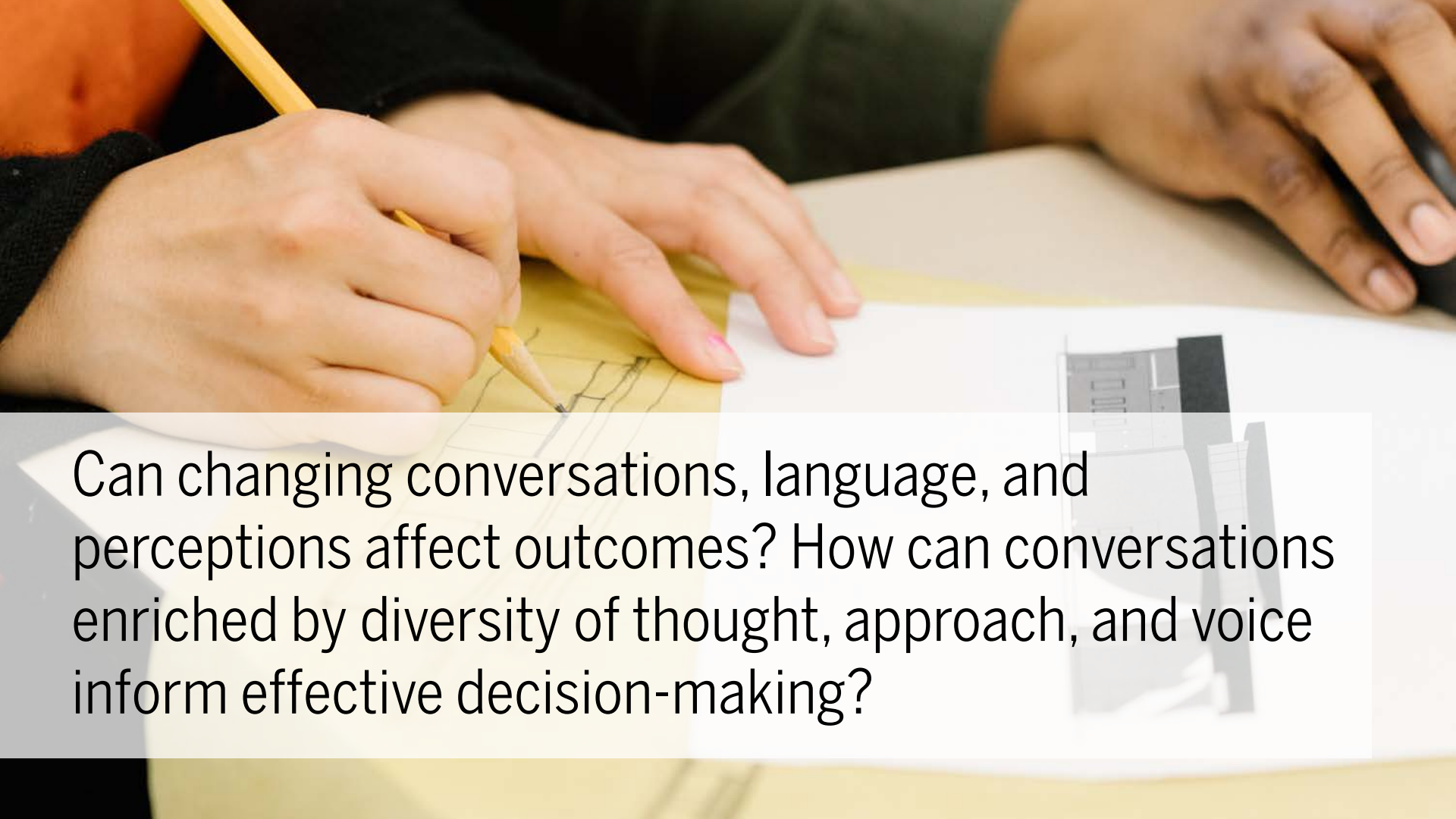
Create an atmosphere of inclusion, open-mindedness, and engagement.

Initially, at the Eskenazi School, we involved a lot of people in curricular change and strategic planning.

As time has gone on, we've tried to focus people's time and attention into specific responsibilities aligned with their interests (as much as possible).

Report back on progress – weekly/monthly/semester updates – depending on what's needed for the particular culture and expectations.

If you're new to the job, learn about the existing culture's strengths and weaknesses.

A close-up photograph of two people working at a desk. On the left, a person with light skin is using a yellow pencil to draw on a yellow notepad. On the right, a person with dark skin is using a black computer mouse. The desk is light-colored, and there is a white sheet of paper with a grey architectural drawing of a building on it. A semi-transparent grey box with white text is overlaid on the bottom half of the image.

Can changing conversations, language, and perceptions affect outcomes? How can conversations enriched by diversity of thought, approach, and voice inform effective decision-making?

Enriching Conversations

School/unit leadership must reinforce that all voices and contributions are valued – tenure-line faculty, non-tenure-line faculty, full-time, part-time, staff, graduate students, undergraduate students, alumni, advisors, etc.

Consider forming different kinds of advisory groups – students, faculty, staff, campus partners, external partners, alumni, etc. – to provide different perspectives and input.

Keep everyone talking – seek input from those that are more quiet. Consider different forms of input (written as well as verbal).

The outcomes will be richer with more voices at the table.

Implementation will be easier if a wider variety of people have input and knowledge about the process and goal-setting.



How can arts administrators establish new cultures or change inculcated cultures to move forward?

Changing Cultures

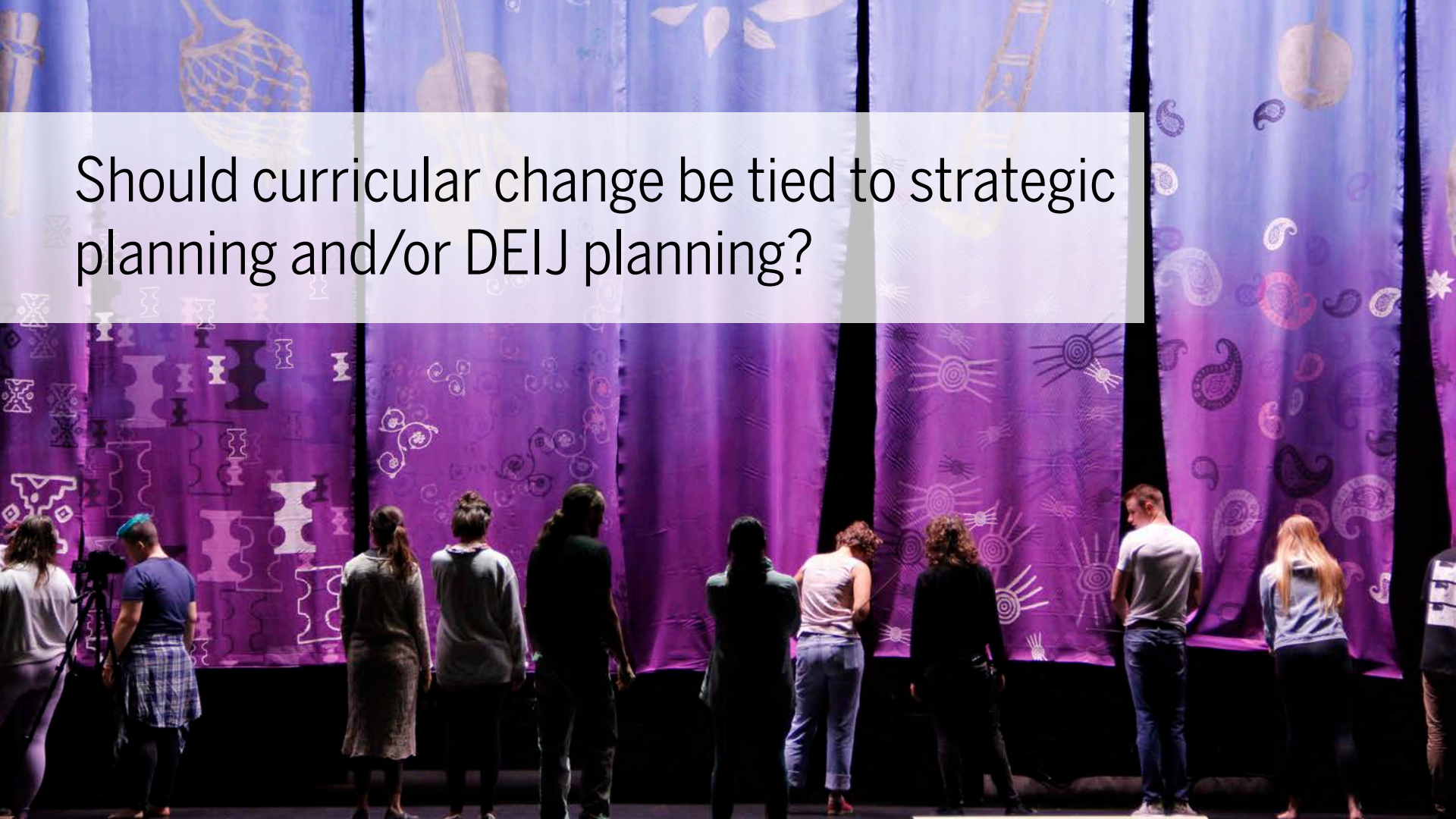
Involve relevant staff members and non-tenure track faculty, as well as tenure-line faculty – try to break down the hierarchy for a more inclusive and open dialogue.

Potentially involve students and/or at least get their input through surveys and/or open forums. Graduate students might need different venues for input than undergrads.

People can be territorial about their curricula and change in general – try to reinforce that “traditional” disciplinary skills and knowledge are still fundamental within the context of curricular innovation, especially when implementing interdisciplinary coursework.

Emphasize that curricular innovation is not “all or nothing” or “all new and nothing old.”

Should curricular change be tied to strategic planning and/or DEIJ planning?



Curricular Planning

Yes! Curricular change that comes out of a strategic planning (or general planning) process and/or a diversity, equity, inclusion, and justice (DEIJ) planning process will tie to the “whole” and will strengthen implementation.

When there’s a question or hesitation about implementing a new course or program, the strategic or DEIJ plan can be a touch-stone to drive the innovation forward and keep things on track – “We committed to doing this...”

The plans can help to establish culture and focus conversations around curricular planning.



Questions for Marie and Chiong-Yiao

Can you briefly describe your institution and tell us how you believe its scale and organization affects the culture and your conversations about curricular change in your art/design unit?

Can you share one or two key pieces of advice, from your perspective, regarding building an effective culture to support and involve curricular innovation?

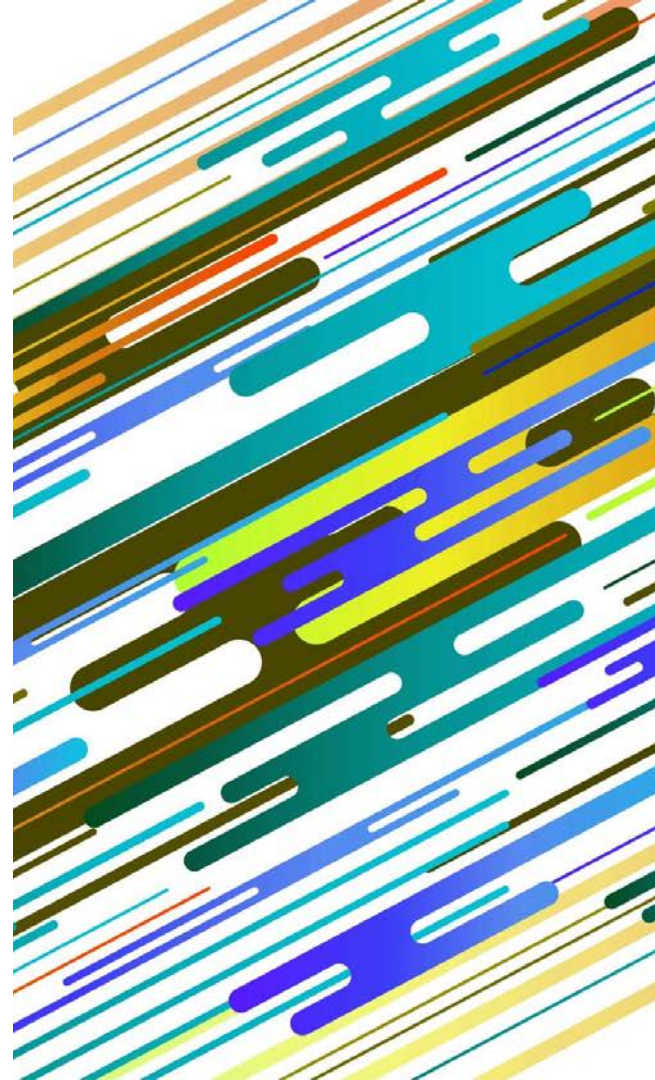
Have you found that the last two years stopped your curricular progress and how did you keep it moving forward in the midst of all the challenges?

MARIE BUKOWSKI

CURRICULUM

EFFECTIVE CURRICULAR PLANNING

- **Students and future careers**
- **Institutions offering art and design education**
- **The needs of society**
- **The artforms**



27,000
total students

21,000
undergraduates

2021
R1 (very high
research)
designation

College of the Arts
houses four
Schools:
Art,
Fashion,
Music,
Theatre & Dance
and the
University
Museum

Context for my Perspective:



School of Art
320 undergrads/52 MFA & MA

Graduate and Undergraduate Degrees:

Art Education (BA, MA)

Art History (BA, MA)

Studio Art (BA, BFA, MA, MFA)

2020
100+ course and
programmatic
changes



Foundations: traditional first-year programs

Introduces students to:

Drawing

Color

Light

Design

2 and 3-dimensions



Working across disciplines





Encountering
Contemporary Art

2D Design

Beginning Drawing

3D Design

Real and Recorded Time

Drawing I

Two Dimensional Studies

Drawing II

Three Dimensional Art

Digital Media



• reports

SNAAP offers robust national insights and data about arts and design alumni through aggregated reports. SNAAP provides the first national profile of how artists prepare in this country and allows for deepened understanding of what constitutes artistic success and contribution.

Questions

What should determine the core that builds students' skillsets?

Are students getting the expertise they need to address contemporary issues in society?

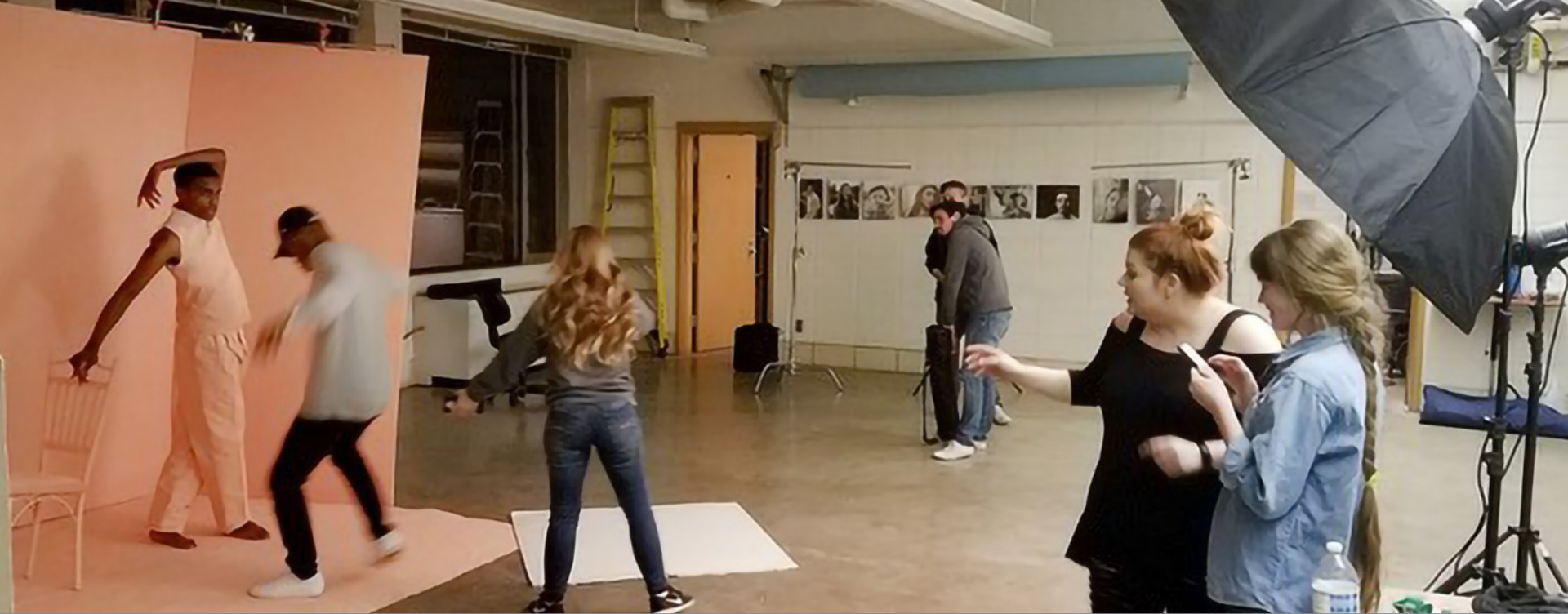
What is more important? Breadth or depth?

How has the pandemic affected our view of foundational curricula?



CHIONG-YIAO CHEN

RIGOR



How is rigor important in the design, implementation, and execution of curricular programs?

Rigor is a challenging force that shapes outcomes and encourages achievement. Being rigorous requires extensive discussion on issues and intense collaborative action. Rigorous energy unites members of the work group, moves the visioning to fruition. Rigorous process calls for effective pedagogy with embedded assessment and reflection cycles.



Wilkie Gunn was born on November 25, 1942, in a small town in Alabama. His mother worked at a local restaurant and as a laborer. His father was a local official at a local metal plant. Gunn was the youngest of their four children. As a child, he frequented the High Street area, and remembers playing at the local Strand Theater. He watched the latest movies up in the Shoals, and loved swimming. A local pool was built for his friends and he took a few lessons.

1963
An African American Community, describing their Community years, compelled to travel far away from home to attend historically black colleges and universities, incurring extra expense, despite the proximity of Florence State College. Dr. Gunn spent his first years of college at Nashville's Tennessee A&I State College. Seeking a more affordable option closer to home, and assuming the federal court order that recently desegregated the University of Alabama also applied to other Alabama schools, Wendell attempted to enroll at Florence State College in 1963. Florence State President E.B. Newton told Gunn that without an order from a federal judge, the college "did not have the authority to admit a Negro." When Gunn's application was in fact denied, his parents sought the help of Civil Rights attorney, Fred Gray, who agreed to represent the case in a federal court. After only twenty minutes, the judge ruled in favor of Wendell Gunn. On September 11, 1963, Gunn enrolled at Florence State College. Recalling that he was not attempting to do anything extraordinary, in fact Wendell Gunn was the first African American to desegregate Florence State College.

Wendell spent his first year at Florence State living at home and attending classes during the day. In those early months, Gunn remembers virtually no students speaking to him. Citing security concerns, Dean Turner Allen even escorted Gunn to his classes during his first week, but stopped when Gunn mentioned that he "didn't want to look conspicuous," as the only student escorted by the Dean. Everything changed when Dr. Gunn received the "Physics Achievement Award" for the top student in Physics at Florence State's Honor Day ceremony. Performing in the school choir, Gunn was stunned when they called his name for the award. He was also not prepared when the entire student body and faculty gave him a standing ovation to recognize his achievement. That was an emotional moment for both Gunn and the students. Gunn reflects that this was the moment he became "just another student - exactly what I wanted in the first place." In 1965, Dr. Gunn received a Bachelor of Arts in Chemistry & Mathematics.

1960
Gunn began through 9th grade at Tremblin. Gunn enrolled in the Nashville Christian Institute, completing his high school education in Nashville to NCI in part because "[his] mother was a preacher and she didn't want [him] to go to clubs anymore." Civil Rights Attorney, Fred Gray, who also attended NCI, encouraged many alumni who also attended NCI to attend NCI.

1967
Dr. Gunn in the Florence State Choir. He performed a solo on Governor's Day with Governor's Message in attendance.

1972
Dr. Gunn moved to the University of Tennessee at Knoxville to pursue his Ph.D. in Mathematics. After completing his Ph.D., Dr. Gunn accepted a position at the University of Tennessee at Knoxville. He worked at the University of Tennessee at Knoxville for several years before moving to the University of Tennessee at Chattanooga. He worked at the University of Tennessee at Chattanooga for several years before moving to the University of Tennessee at Chattanooga. He worked at the University of Tennessee at Chattanooga for several years before moving to the University of Tennessee at Chattanooga.

1980
In 1979, Dr. Gunn wrote a response to Ronald Reagan's promise to communicate with African American voters. During the 1980 campaign, candidate Reagan invited specifically to Gunn's office. After the election, Gunn was reportedly invited to join the Reagan Administration but he always declined. One day while touring the White House, Wendell met President Reagan. They had a conversation. He recalled "The President reached over to shake my hand but he said 'Welcome aboard!' Surprised and a bit confused, Dr. Gunn responded with 'Thank you, Sir' and his two-year journey as Special Assistant to the President for Interracial Trade Relations.

2018
Dr. Gunn is shown working at a desk with a laptop, representing his current role as a faculty member.

How can administrators establish a sense of buy-in?

- Inform faculty issues and trends in higher education.
- Cultivate curiosity and encourage academic entrepreneurship.
- Create opportunity for faculty to share knowledge and scholarship.
- Showcase faculty research, creativity, and innovation.
- Sponsor faculty workshops in collaboration methodology.



苏州博物馆
SUZHOU MUSEUM

University wide initiatives that changed the institutional culture:

Annual Research Days Program • 3-Minute Thesis Competition • Start-up Weekend •
Speaker series on topics crossing disciplinary boundaries • Study Aboard

Student

Subject mastery
Critical thinking and problem solving
Teamwork and collaboration
Project and resource management
Citizenship and global literacy

**Rigorous
Curriculum**

Administrator

Student support
Technology support
Trust and communication
Enable collaboration and innovation
Showcase achievement.

Faculty

Subject expertise
Mentor and collaborator
Resource and facilitation
Contemporary issues
Professional practices





University of North Alabama

A regional public institution located in Florence, Alabama. 8,832 students, 40% first-generation college attendees. Fine arts curriculum established since 1935. Now includes applied design programs.



Student Profile: deprived of visual culture, many financially disadvantaged, unprepared for college. One in five art majors have no prior formal art lessons.

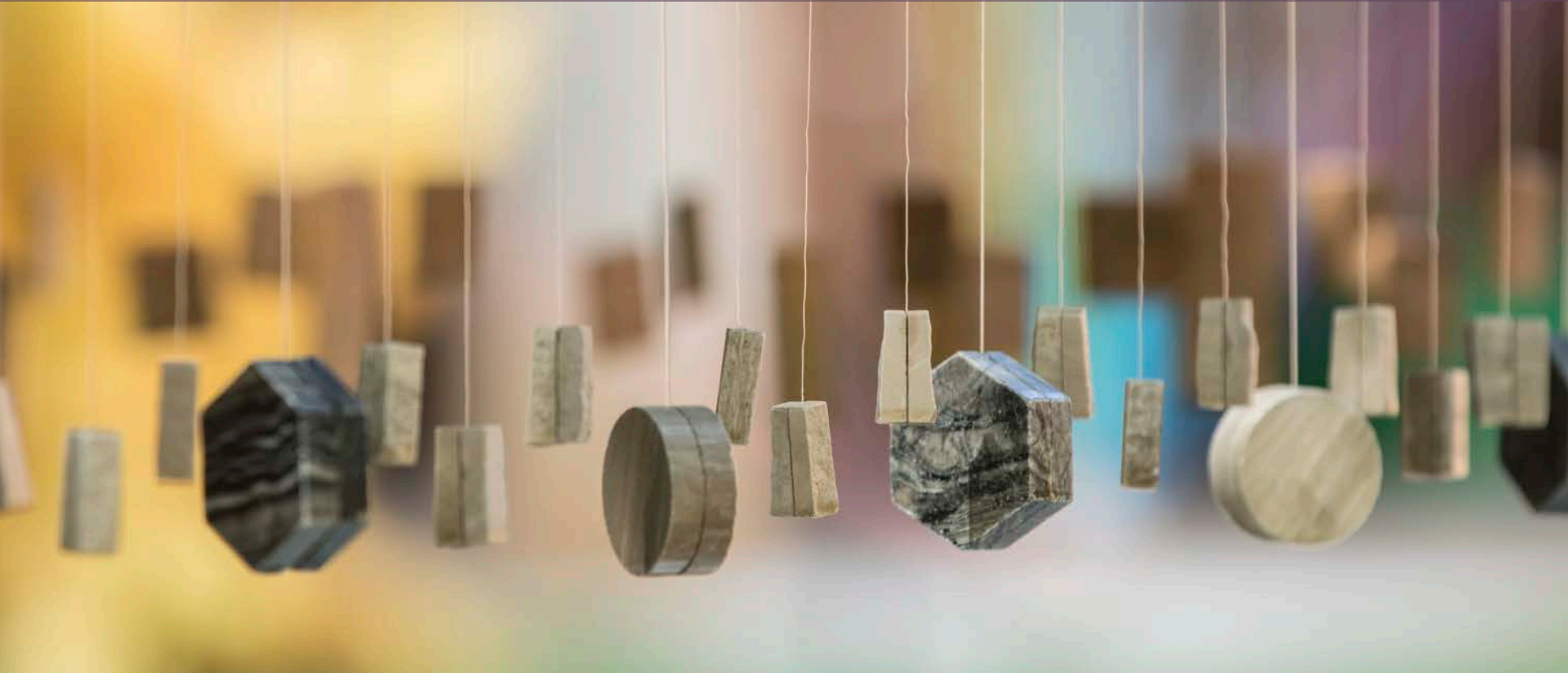
Faculty Profile: highly qualified, committed mentors, professionally active. They frequently teach overloads and shoulder extensive advising and service obligations.

Typical challenges of a small regional public institution:

Geographic disadvantage: remote from contemporary art and design institutions.

Near open admission policy: underserved art and design student population.

Limited fiscal resources: small institutional endowment, and shrinking state funding.





What is students' role in the process of curriculum design, implementation and execution?

In a small regional University, a rigorous curriculum is student-centered, with attention to their developmental needs and an eye for contemporary relevance. The rigor begins with solutions to amend students' unpreparedness. What we do to spark students' desire to excel in every level of their studies can be instrumental in initiating the habit of life-long learning and thereby enable them to self-reinvent and to persevere as they navigate the ever-changing contemporary landscape.

Address challenges:

- Trailing in medium and technique.
- Visual poverty in general.
- Limited community resources.

Rigor Beyond Course Titles

Freshman

- Conservatory model
- Studio art foundation
- Freshman showcase
- Local art experience
- Speaker series

Sophomore

- Contemporary art expo
- Regional field-trip
- Community project
- 3D challenge, teamwork
- Intermediate studio art
- Art history survey
- Speaker series
- Foundation skill review

Junior

- Collaboration
- Study away, abroad
- On-campus internship
- Service learning
- 3-Minutes Thesis
- Juried competition
- Advanced studio art and art history
- Speaker series
- Degree program review

Senior

- Interdisciplinary collaboration
- Exhibition practice
- Off-campus internship
- Juried competition
- Focused studies in studio art & art history
- Research Days Program
- Entrepreneurship
- Speaker series
- Senior project

Questions for Peg and Marie:

- 1) To what extent are visiting and adjunct faculty involved with curriculum development and revision? What institutional knowledge must they have to participate in an effective and mutually beneficial way?
- 2) What infrastructure and resources exist in your institution to support interdisciplinary collaboration and innovation? How are these types of activities and accomplishments recognized?
- 3) Following Peg's earlier question about the impact of the pandemic on curriculum progress, might you share a couple of highlights and pitfalls identified by your faculty and students about teaching and learning studio art online?

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Question + Answer

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THANK YOU!