NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN

Effective Curricular Planning:

Revisiting Today's Assumptions; Articulating Tomorrow's Expectations

Peg Faimon, Indiana University
Marie Bukowski, Kent State University
Chiong-Yiao Chen, University of North Alabama

Welcome to our
presentation and
thanks for joining us!

HOUSEKEEPING

From NASAD

INTRODUCTIONS

Presenters

Peg Faimon
Founding Dean & Professor
Eskenazi School of Art, Architecture + Design
Indiana University

Marie Bukowski
Associate Dean & Professor
College of the Arts
Kent State University

Chiong-Yiao Chen
Director of University Galleries & Professor
College of Arts, Sciences, and Engineering
University of North Alabama

TODAY'S OVERARCHING TOPIC

Effective Curricular Planning

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

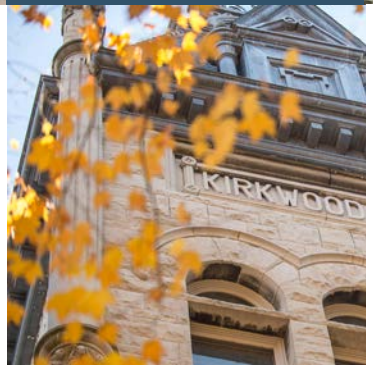
R1
Flagship R1 that balances teaching expertise.

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.

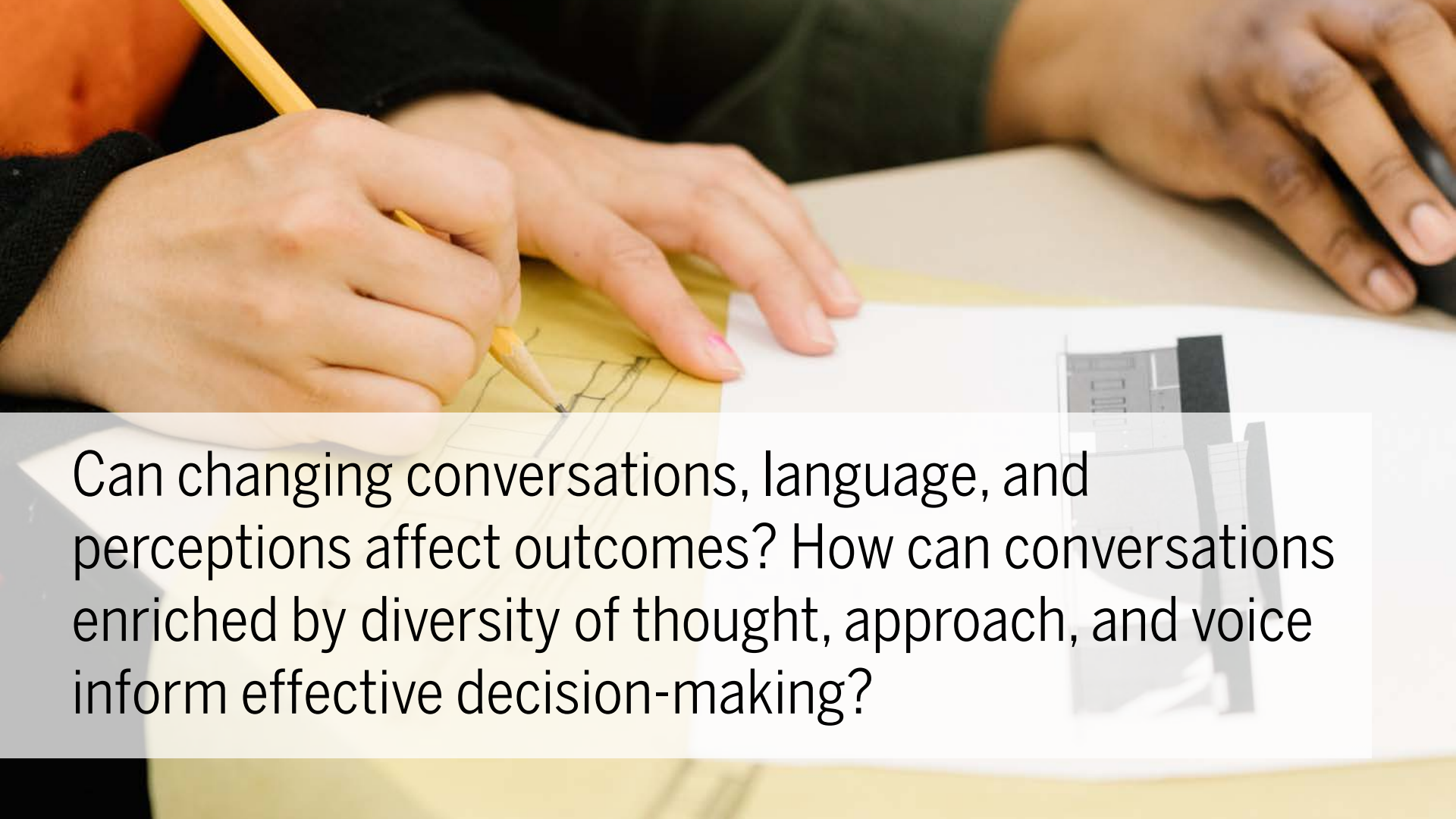
Create an atmosphere of inclusion, open-mindedness, and engagement.

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.



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?

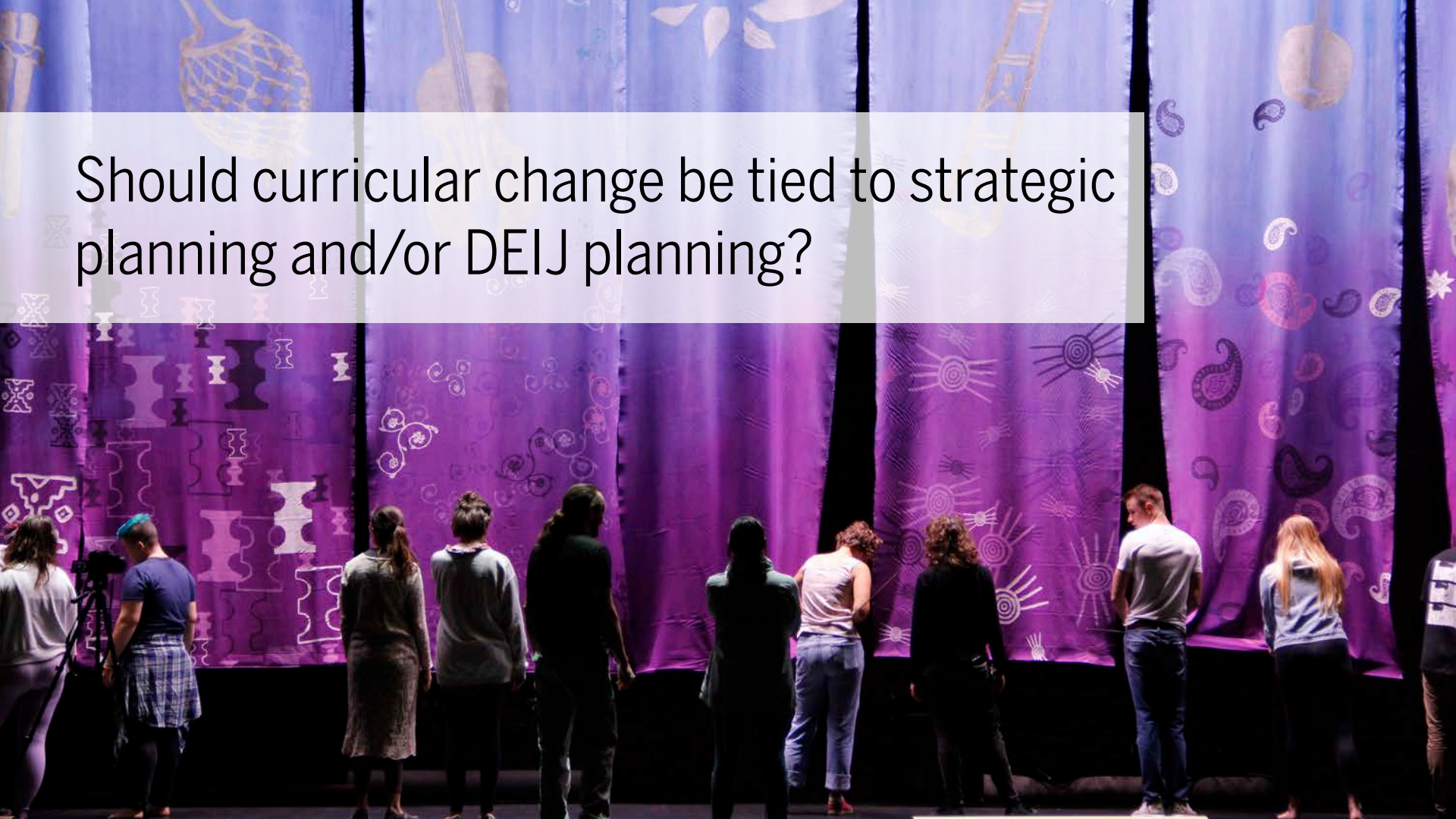
Changing Cultures

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 envolve curricular innovation?

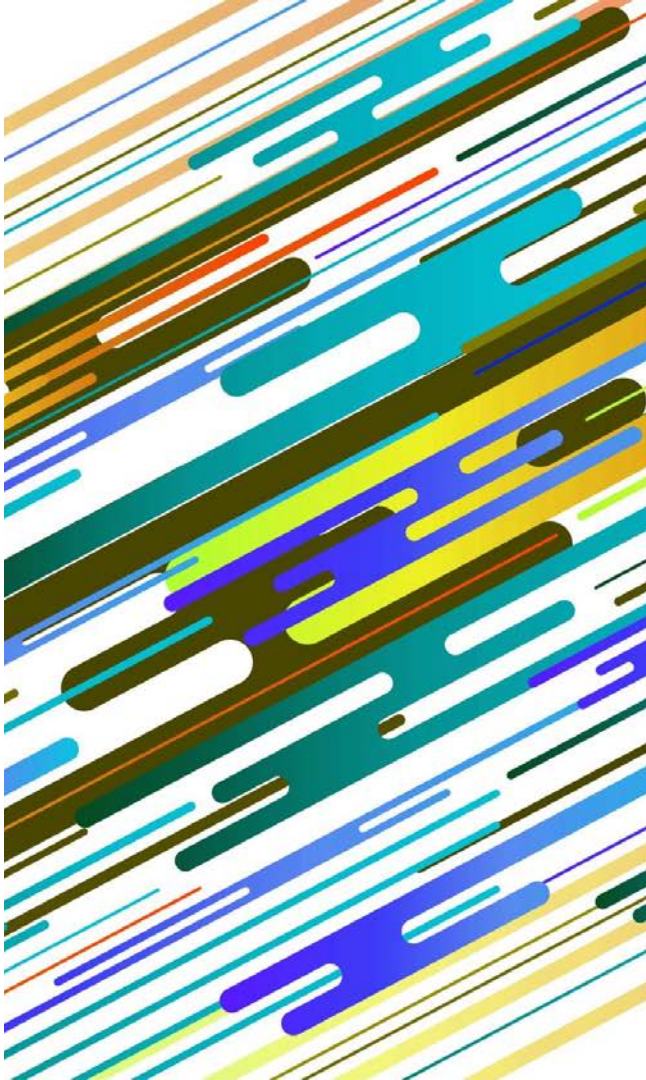
Have you found that the last two years stopped your curricular progress and how did you keep it moving forward in the midst of all the challenges?

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:

KENT STATE UNIVERSITY

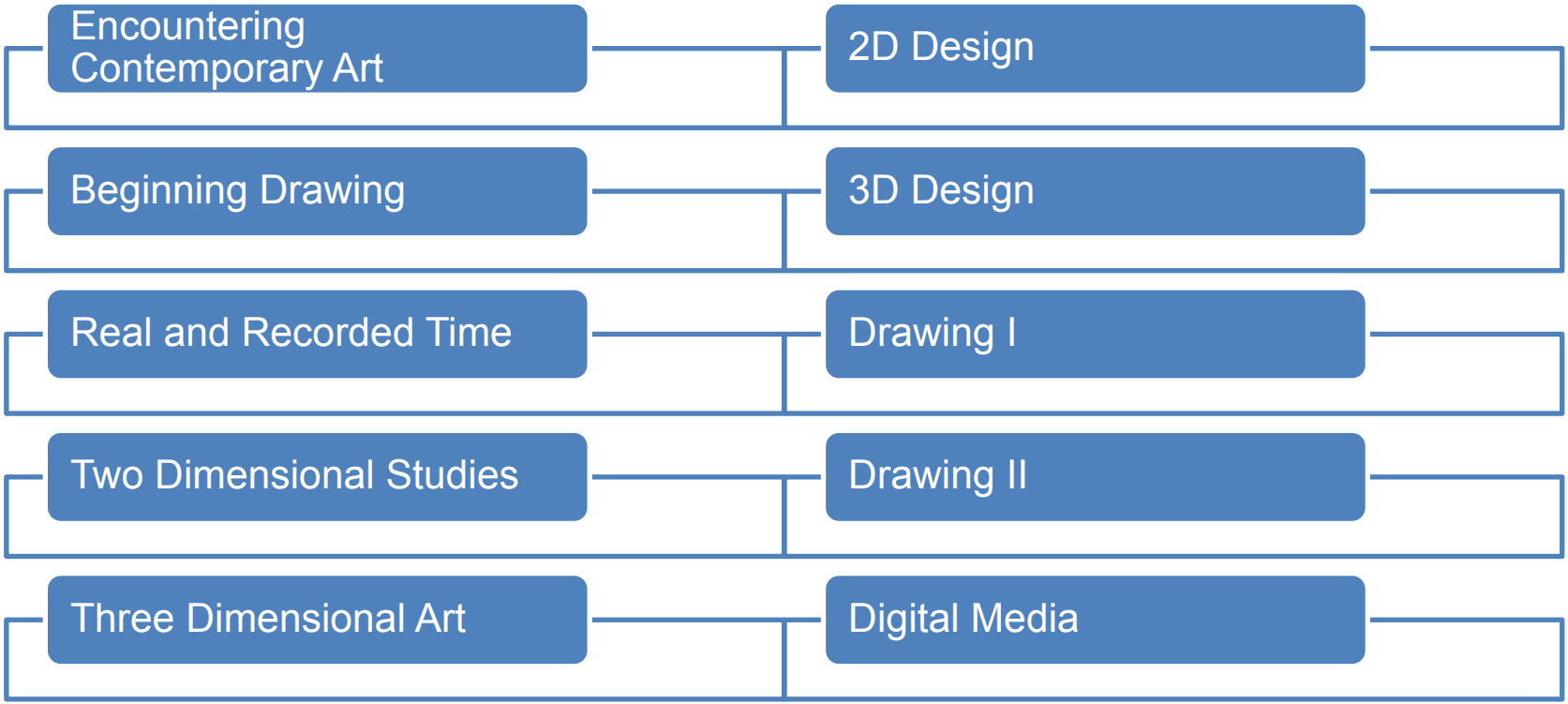
2020
100+ course and programmatic changes

Foundations: traditional first-year programs

Introduces students to:
Drawing
Color
Light
Design
2 and 3-dimensions

Digital Media courses have been phased into traditional Foundations programs.

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

LIBERAL ARTS LEADS TO A RETURN TOWARD GENERALISM. THERE'S A VALUE TO SPECIALIZATION, BUT DO YOU MAKE YOURSELF OUTSOURCEABLE?

• 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?

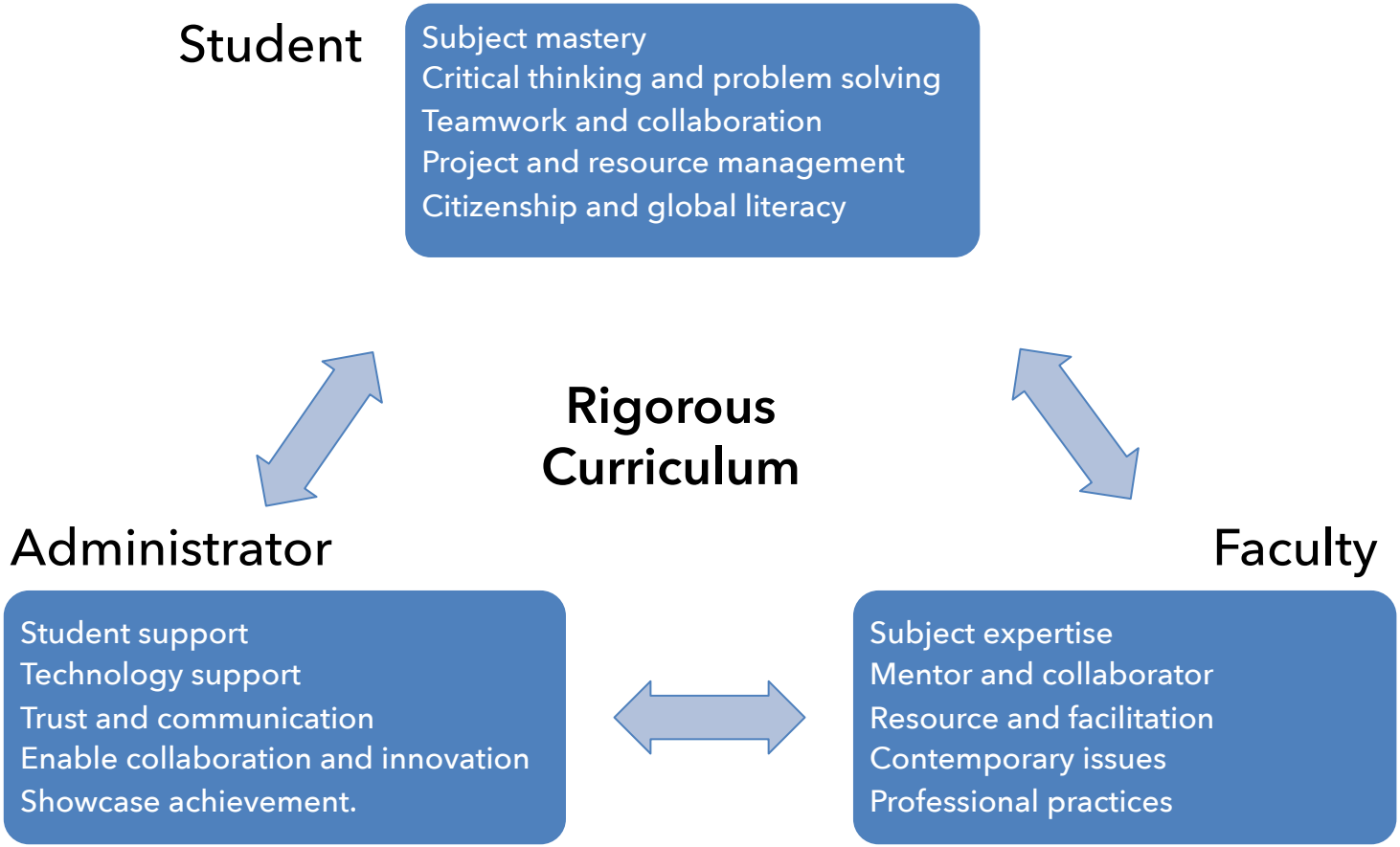
Rigor is a challenging force that shapes outcomes and encourages achievement.
Being rigorous requires extensive discussion on issues and intense collaborative action.
Rigorous energy unites members of the work group, moves the visioning to fruition.
Rigorous process calls for effective pedagogy with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

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.

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

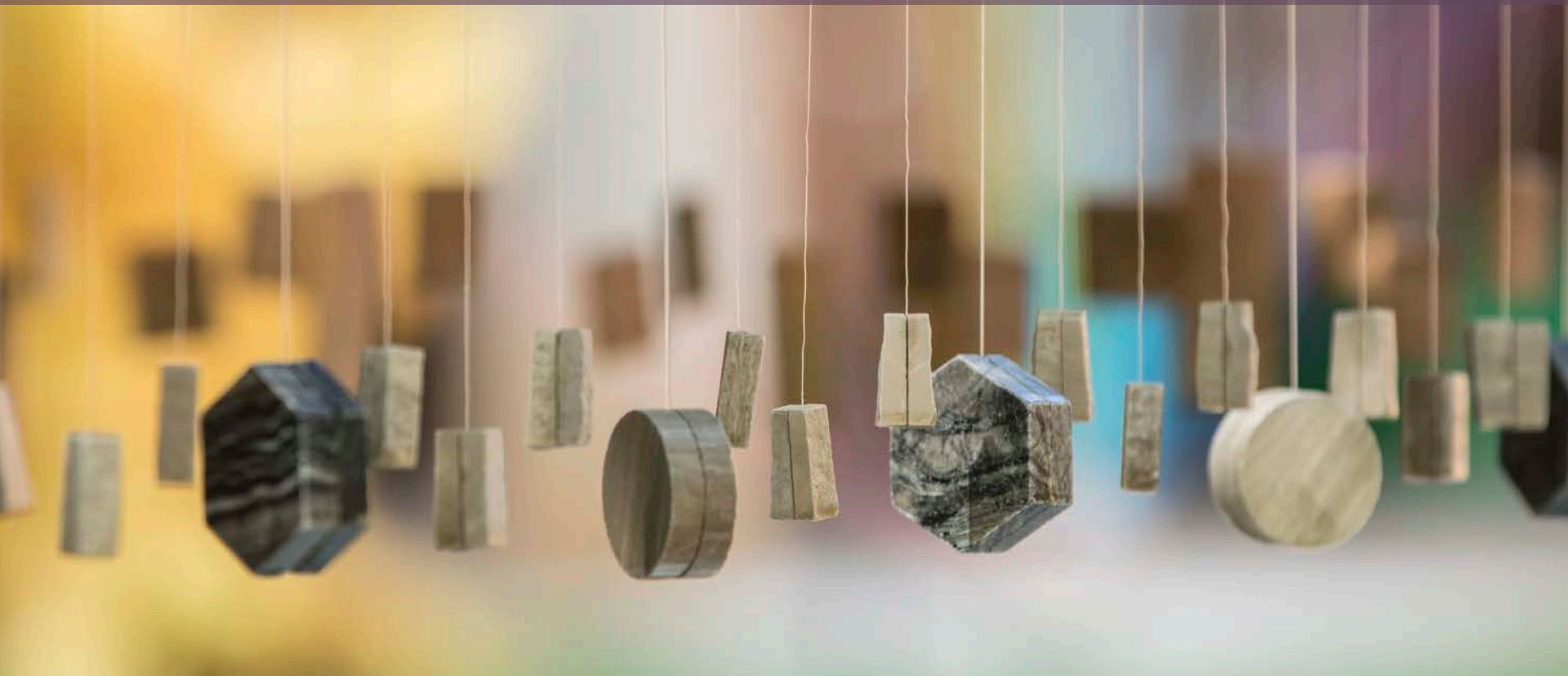
A regional pubic institution located in Florence, Alabama. 8,832 students, 40% first-generation college attendees. Fine arts curriculum established since 1935. Now includes applied design programs.

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!