

SECTION C: PLANNING FOR INSTRUCTION

CTS provides increased opportunity for junior and senior high schools to design courses based on the needs and interests of their students and the circumstances within the school and community. Some strands may be appropriately introduced at the junior high school level. Other strands are more appropriately introduced at the senior high school level or to Grade 9 students. Refer to this section for recommendations regarding the Design Studies strand, or the *Career & Technology Studies Manual for Administrators, Counsellors and Teachers* for a summary of the recommended grade levels for each strand.

PLANNING FOR CTS

Defining Courses

Schools determine which strands and modules will be offered in a particular school, and will combine modules into courses.

Each module was designed for approximately 25 hours of instruction. However, this time frame is only a guideline to facilitate planning. The CTS curricula are competency based, and the student may take more or less time to gain the designated competencies within each module.

A course will usually consist of modules primarily from the same strand but, where appropriate, may include modules from other CTS strands. Refer to the *Career & Technology Studies Manual for Administrators, Counsellors and Teachers* (Appendix 4) for more information on course names and course codes.

Module selection and sequencing should consider:

- prerequisite(s)
- supporting module(s) (other CTS modules that may enhance the learning opportunity if offered with the module)
- module parameters
 - instructional qualifications, if specialized
 - equipment and facility requirements, if specialized.

The module parameters are defined for each module in Sections D, E and F of this Guide.

Degree of Flexibility

The CTS program, while designed using the modular structure to facilitate flexible timetabling and instructional delivery, does not mandate the degree of flexibility a school or teacher will offer. The teacher and school will determine the degree of flexibility available to the student. Within the instructional plan established by the school, the student may:

- be given the opportunity to progress at a rate that is personally challenging
- have increased opportunity to select modules that develop competencies he or she finds most relevant.

Integrating Basic Competencies

The basic competencies relate to managing learning and resources, problem solving and innovation, communicating effectively, working with others and demonstrating responsibility are developed throughout the CTS program, and are within each module.

Assessment of student achievement on the basic competencies is integrated throughout the other module learner expectations. Refer to Section G (Assessment Tools) of this Guide for the description of student behaviours expected at each of the four developmental stages defined for the basic competencies.

Assessment of basic competencies could include input and reflection involving the student, teacher(s), peers and others. Description of the observed behaviour could be provided through a competency profile for the module. Positive, ongoing interaction between the student and teacher will support motivation for student growth and improvement.

Assessing Student Achievement

Assessing student achievement is a process of gathering information by way of observations of process, product and student interaction.

Where appropriate, assessment tools have been defined to assist the teacher and student in the assessment. Refer to Section G (Assessment Tools) of this Guide for copies of the various tools (worksheets, checklists, sample questions, etc.).

A suggested emphasis for each module learner expectation has also been established. The suggested emphasis provides a guideline to help teachers determine time allocation and/or the appropriate emphasis for each MLE and student grade.

Recognizing Student Achievement

At the high school level, successful demonstration of the exit-level competencies in a module qualifies the student for one credit. Refer to Section A of this Guide for more detailed information about how curriculum and assessment standards are defined in CTS. Refer to the *Career & Technology Studies Manual for Administrators, Counsellors and Teachers* (Appendix 12) for more information on how student achievement can be recognized and reported at the school and provincial levels.

Portfolios

When planning for instruction and assessment, consider a portfolio as an excellent tool to provide evidence of a student's effort, progress and achievement. Portfolios will aid students in identifying skills and interest. They also provide the receiving teacher, employer and/or post-secondary institution proof of a student's accomplishments. The make-up and evaluation of the portfolio should be a collaborative agreement between the student and teacher.

Resources

A comprehensive resource base, including print, software and audio-visual, has been identified to support CTS strands. It is intended that these resources form the basis of a resource centre, encouraging teachers and students to access a wide selection of resources and other information sources throughout the learning process. Unless otherwise noted, these resources are considered to be suitable for both junior and senior high school students.

Authorized resources may be obtained from the Learning Resources Distributing Centre or directly from the publisher or distributor. Refer to Section I (Learning Resource Guide) of this Guide for the complete resource list including curriculum correlations and resource annotations. Additional sources refer to noncommercial or government agencies that offer resources that may be of assistance in this strand.

Sample Student Learning Guides

In addition to the resources, Sample Student Learning Guides are available (refer to Section J of this Guide). These samples, designed for individual student or small group use, provide an instructional plan for selected modules and include the following components:

- Why take this module?
- What are the entry-level competencies?
- What are the exit-level competencies?
- What resources may be accessed?
- What assignments/activities must be completed?
- What are the timelines?
- How will the final mark be calculated?

PLANNING FOR DESIGN STUDIES

The following suggestions are provided to assist teachers and school and school system administrators as they plan to deliver modules from the Design Studies strand.

Selecting Modules

The scope and sequence chart in Section B provides an overview of the Design Studies modules, indicating prerequisites and theme areas. Brief descriptions of the modules follow the scope and sequence chart in Section B.

Design Studies has been developed for both junior high and senior high school students. The Design Studies modules may be offered in a variety of contexts, depending on local need and on the human and physical resources available in the school and community. The curriculum has been designed so that individual modules or clusters of modules can be offered. Some schools may wish to concentrate on the two-dimensional design modules while others will prefer to offer the modules in three-dimensional design or drafting for design or technical drawing. Each module has a value of 1 credit, so clustering may occur in traditional 3- or 5-credit units or in other configurations.

Not all schools will want to offer a full Design Studies program. Courses may be constructed by using only Design Studies modules or by combining Design Studies modules with modules from other CTS strands.

Sample

An example of a 3-credit Design Studies course is:

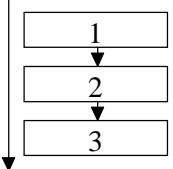
MODULES
<ul style="list-style-type: none"> • Sketch, Draw & Model • The Design Process • Drafting/Design Fundamentals

RATIONALE/LEARNINGS
<p>Students have the opportunity to learn a process of “design” (through experiences in two- and three-dimensional design), basic visualization skills (through sketching and drawing) and several basic drafting styles and techniques (pictorial drawing and multiview drawing).</p> <p>This course complements the visual arts and science programs and other CTS strands. Students use various basic tools and materials in several contexts.</p>

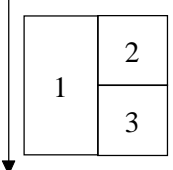
Organizing for Learning

Before selecting modules, teachers should check the module parameters outlined in each module (see Sections D, E and F of this Guide).

Scenario A

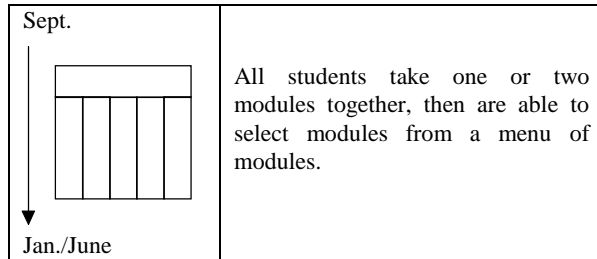
Sept.  Jan./June	Modules may be taught sequentially, e.g.: Sketch, Draw & Model ↓ The Design Process ↓ 2-D Design Fundamentals
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Scenario B

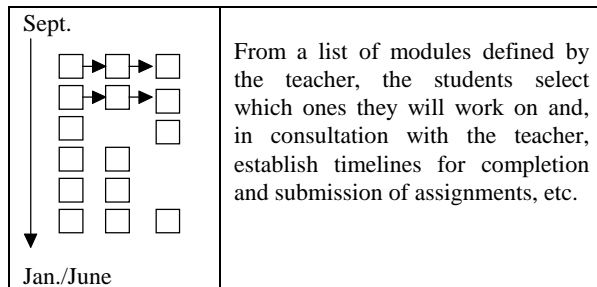
Sept.  Jan./June	One module may be taught throughout the course (e.g., 20 minutes per class) in conjunction with two other modules.
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Teachers can also allow students to progress at a rate that is personally challenging; e.g.:

Scenario C



Scenario D



Design Studies has three levels of complexity: introductory, intermediate and advanced. There is appropriate rigour throughout all levels of the program with greater expectations placed on students as they progress. This rigour is determined by the complexity of the tasks and projects they engage in, the degree of background knowledge and skills they must bring to the task and the degree of personal responsibility expected of students.

Design at all levels requires creativity, perseverance, technical skills, and knowledge and an understanding of and ability to use process. This does not mean that students are expected to have all of these attributes when they enter the introductory level. These attributes must be taught to students and developed over time. It is unfair to expect students to be able to produce designed solutions to problems without having the necessary prerequisites. Teachers must teach the necessary skills and knowledge at each level required by the tasks they assign. Students should be expected to apply learned knowledge and skills to future tasks and to add new learning through this process.

The information presented here provides an overview of program expectations to guide your instruction. It gives you a sense of the scope of the Design Studies program, its direction and what should be expected of students at each program level. Expectations for each module are found within the modules themselves along with criteria to guide assessment.

Introductory Level (Fundamentals)

The introductory level of Design Studies is characterized by the term “fundamentals” and as such provides basic skills and knowledge to students that they use and add to at succeeding levels. Depending on the modules taken, students successful at the introductory level should be able to do the following:

- look at simple objects and draw them freehand with reasonable accuracy
- draw simple objects and common geometric forms with the aid of mechanical instruments and/or a computer
- recognize the steps of a design process (design loop) and be able to identify them
- solve simple pre-set problems by following a design process
- use basic techniques common to two- and three-dimensional design such as measuring, cutting, pasting, joining
- recognize and use some of the elements (e.g., line, shape/form, space) and principles (e.g., balance, proportion, emphasis) in their work.

At the introductory level students must be taught how to draw, how to use common instruments (including a computer for computer-aided design (CAD) where applicable) and how to solve problems. Where teachers begin with this teaching depends on their student(s). For some students, drawing begins with learning to hold a pencil properly, so the introduction to CAD will begin with locating the power switch on the computer. Other students will come equipped with a battery of skills that allow teachers to begin instruction at a more advanced level.

Where problem solving is concerned, students should be presented with simple challenges of short duration, which allows them to repeat the design process over and over again with teacher guidance. Providing students with a complex challenge that takes a long time to complete discourages the students and also provides limited experience with the process. Designing is like swimming in that the basic skills are learned in the safety of shallow water and then applied in more challenging environments as the swimmer's ability and confidence increases. In design, students need to solve a series of simple problems then move onto more complex challenges as their abilities develop.

Intermediate Level (Applications)

Students who successfully complete intermediate level modules should be able to demonstrate what they learned at the introductory level (basic skills and knowledge from the modules they took) plus they should be able to use these skills and knowledge to complete assigned tasks independent of teacher direction. For example, students who completed all introductory level modules should be able to do the following:

- draw a simple object freehand
- produce a pictorial drawing of an object using an isometric grid
- accurately measure the distance between two points
- brainstorm five potential solutions to a simple design challenge
- other requirements specific to the modules taken; e.g., demonstrate basic CAD operations.

Specific skill and knowledge development at the intermediate level centres around the following:

- broadening the recognition and use of the elements and principles of design in many design contexts
- refining previously developed skills and learning new skills in two- and three-dimensional design specific to the assignments given

- producing additional styles of pictorial drawings
- producing multiview drawings for defined purposes (e.g., house plans, machined tools) and accurately dimensioning them
- further developing computer skills as they apply to CAD
- obtaining a rudimentary understanding of the history of design
- other requirements specific to the modules taken.

Teachers should expect students who have completed three or more intermediate level modules to be able to assume greater responsibility for their learning where they have been taught the prerequisite skills and knowledge. This responsibility may appear in the student's ability to make rational decisions and to act on his or her decisions. It is not good enough for a student to just be able to demonstrate a particular skill if the teacher must continually guide the student throughout the task. Given a straightforward task (e.g., design a poster to advertise a school dance, design a bus shelter, design a tooth brush and produce a model) intermediate level students should be able to take on the task and complete it. They should be able to plan their project, select and use appropriate materials, tools and equipment (safely and within established guidelines), manage their time and activities, and present their work at any stage of development. The introduction of new knowledge, skills and associated materials, tools, processes, procedures, or specific requirements can be the focus of new teaching.

Advanced Level (Studio)

The notion of "studio" presents the opportunity for students to work with greater independence from direct instruction so they can solidify previous learning and experiment with new ideas. It has been adopted by Design Studies to signify the advanced level of the strand. The areas of two- and three-dimensional design, CAD, drafting for design, technical drawing and history have been carried forward from previous levels. The additional foci of living environments (e.g.,

interior, environmental and architectural design), the business and profession of design and preparation of a polished portfolio for presentation to potential clients, employers or post-secondary institutions are found at this level.

Students at the advanced level should be able to demonstrate skills and knowledge developed at the introductory and intermediate levels based on the modules taken. In addition, they should be able to:

- take on a project of greater complexity and work it through to a successful conclusion with very limited teacher direction
- work successfully as a member of a design team and take on various roles as required
- develop additional skills specific to CAD particularly computer modelling
- develop skills in rendering and explanatory drawing and use these to explore, explain and illustrate design concepts and ideas as required within a project
- prepare a variety of technical working drawings (detail and assembly drawings), including sections, elevations, auxiliary views, developments and intersections based on the projects assigned
- demonstrate an understanding of the history of design and be able to suggest future directions in at least one area of design
- identify different opportunities in the business and profession of design and how those opportunities may be taken advantage of
- produce a portfolio suitable for presentation to a potential employer, post-secondary design school or potential client
- other requirements specific to the modules taken.

The Design Process Overview

Fundamental to all design is the recognition and application of process. Some models describe design as a linear process beginning with the identification of a problem to be solved and ending with the evaluation of a “designed” solution. Other models identify a series of steps on a circle beginning with problem identification

and evolving to a “designed” solution, which may spawn a new problem, continuing the cycle. Current thought recognizes design as an iterative★ process, which may begin with an identified problem and evolve to a “designed” solution through a process that may require the designer to repeat the same steps several times over, each time getting closer to a finished design. Recognizing the nature of design and being able to apply the process of design in many contexts is the basis of Design Studies.

Three introductory level modules provide basic instruction in the design process. These modules illustrate the process of design, explore some fundamental techniques used in the context of two- and three-dimensional design and provide an opportunity for students to engage in a series of design problems where they can be guided through the application of both process and technique.

Modules:

- The Design Process
- 2-D Design Fundamentals
- 3-D Design Fundamentals.

Two-dimensional Design and Three-dimensional Design Overview

Designers working in two dimensions (2-D) are primarily concerned with surface design, while those working in three dimensions (3-D) are more interested in the structure and form of the design. 2-D and 3-D design can take many forms and often overlap. For example, some 2-D designers may design printed communication such as books, posters or brochures, while 3-D designers may design furniture, tooth brushes or children’s toys. Other 2-D designers may create signs for buildings and vehicles, credits for television and film or charts and graphs for year-end reports. The 3-D designer may design buildings, televisions, cars or clothing. Some designers combine 2-D and 3-D in product packaging, in museum or retail display or in fabrics or wall coverings for personal living, public or commercial spaces.

★ Iterative: repeating; full of repetitions. *Gage Canadian Dictionary*, 1983.

The 2-D and 3-D Design—Applications modules at the intermediate level and the respective advanced level studio modules allow students to develop and enhance basic 2-D and 3-D design skills and knowledge learned in the introductory Design Studies modules. Specific learnings are determined by the design tasks engaged in, particularly at the intermediate level. Each advanced level studio module has a specific focus that will guide the design considerations in that module.

Modules:

- 2-D Design Applications
- 3-D Design Applications
- 2-D Design Studio 1
- 2-D Design Studio 2
- 2-D Design Studio 3
- 3-D Design Studio 1
- 3-D Design Studio 2
- 3-D Design Studio 3

Living Environment Overview

Living Environment modules focus on architecture, interior design and environmental design. The spaces in which people live and interact are extremely important to their well-being. If a house, apartment or condominium meets the need of the people living in it, then it is of value. If a park or playground is well designed, it will offer its users many enjoyable hours and will be an asset to a community or location. Conversely, if the physical restrictions of a commercial space prevent effective commerce from occurring, the occupant will soon be out of business. The Living Environments modules put in context the knowledge and skills gained in other design modules in a specific application. As with the other advanced level Design Studies modules, each module provides a specific focus or point of reference for learning.

Modules:

- Living Environment Studio 1
- Living Environment Studio 2
- Living Environment Studio 3

CAD Overview

Computers are increasingly important as a tool for design. It must be stressed, however, that the ability to design and the ability to operate a computer-based “design” tool (e.g., CAD system, drawing or paint programs, desktop publishing programs) are not the same thing.

Successful designers in all likelihood are able to use the computer and peripheral technology (e.g., scanners, plotters, modems) with the same ease and effectiveness as they use a pencil, camera, model making material or a telephone. Although the computer can remove much of the repetitive labour-intensive aspects of design, freeing the designer to explore a greater number of ideas and potential design solutions, it is only one of many tools at the designer’s disposal.

The CAD modules concentrate on teaching skills and techniques specific to the software and hardware available. These modules will need to be complemented with other Design Studies modules where the skills can be applied, reinforced and enhanced and/or with skills-based or process-based modules from other strands (e.g., keyboarding modules from Information Processing, process-based modules from Communication Technology or Construction Technologies).

Modules:

- CAD Fundamentals
- CAD Applications
- CAD Modelling Studio

Drafting for Design Overview

The ability to observe reality and represent it in a drawing is an essential skill for designers. While most design students use this skill as a vehicle for representing and communicating ideas and for clarifying design problems, students who excel in drawing may go on to become artists and illustrators. The drawing and modelling component of Design Studies begins with developing a range of observational drawing and modelling skills and augments these with specific

techniques and drawing styles commonly associated with “drafting.” These techniques and drawing styles are used to visualize and clarify designs as they are developed (e.g., isometric projections of different designs being considered for a chair, hair dryer or wind surfer, floor plans for a cottage, commercial outlet, kitchen renovation). The Drafting for Design modules emphasize the visual representation of design projects that are accurate in scale and proportion to the finished product. They differ from Technical Drawing modules, which emphasize the production of multiview, detail and assembly drawings, and include dimensioning, specifications and conventions required for the fabrication, manufacture and/or construction of the project.

Each drawing module emphasizes specific learnings such as different drawing styles and terminology (e.g., sketching and base drawings), specialized drawings and their use in illustrating particular design ideas (e.g., the cross-section of a running shoe to show the various layers of the sole) and particular illustrative techniques (e.g., rendering techniques). The competencies attained through the modules at each level form the basis for the next higher level. These learnings are reinforced through their application in other design process modules and are augmented through the more specific focus of the Technical Drawing modules at the intermediate and advanced levels.

Note: Please refer to the CAD Overview and the Note in the Technical Drawing Overview below.

Modules:

- Sketch, Draw & Model
- Drafting/Design Fundamentals
- Drafting/Design Applications
- Drafting/Design Studio 1
- Drafting/Design Studio 2
- Drafting/Design Studio 3

Technical Drawing Overview

Technical drawings are required to clearly communicate specifications for fabrication, manufacturing and/or construction. In the Technical Drawing Application and Studio modules, students develop working drawings based on design sketches of varying complexity. These are skill development modules and support the more process-based modules in the strand. They differ from the Drafting for Design modules in that the products of these modules are detailed working drawings, accurately dimensioned and reflecting the codes, standards and conventions required by the project being drawn.

Each technical drawing module emphasizes specific learnings (e.g., basic technical drawing styles, terminology, and conventions, dimensioning and notation, specialized technical drawings). These are learned within the context of drawing tasks assigned. Students attaining the competencies in the intermediate level module learn technical drawing skills that they can apply in detailing their design work. Students completing all four technical drawing modules, in combination with other Design Studies modules, develop specific skills, recognize the use of different types of technical drawings and are able to produce appropriate drawings as required in the context of various design projects.

Note: The tools used to complete these modules may vary depending on what is available to teachers and students. The modules have been written so that students with access to CAD systems or to traditional tools (e.g., drawing tables, drafting machines) can be equally successful. However, CAD is quickly becoming the standard in most post-secondary and industrial settings.

Modules:

- Technical Drawing Applications
- Technical Drawing Studio 1
- Technical Drawing Studio 2
- Technical Drawing Studio 3

Business, Issues and History Overview

Design as a profession forms the basis for many business enterprises. Wherever new products or applications are being developed or new ways of doing things are being conceived, the design process is occurring and professional designers are often involved. Two of the four modules within the Business, Issues and History theme of Design Studies provide students with an overview of design as it has evolved over time. Different avenues of design and examples of work (e.g., the evolution of buildings, posters, shoes, cars, telephones, materials such as plastics, processes such as types of energy generation) may form the basis for these modules.

One module looks at the business of design including the wide variety of career options and employment opportunities available to students. Students are expected to investigate the degree and type of training required to enter their chosen field. For students planning on pursuing a career in design, the preparation and presentation of a portfolio is extremely important. This is the focus of the final module in this section.

Modules:

- The Evolution of Design
- Visualizing the Future
- The Design Profession
- Portfolio Presentation

Group Teamwork

The ability to work as part of a team is generally recognized as being essential in today's workplace. The rapid changes in technology and the increase of knowledge require that people pool expertise, and this can be expected to become a crucial factor in the future. Design Studies offers an excellent opportunity for your students to work in a team setting, either formally (pre-set teams) or informally (peer tutoring as needed or advantage arises).

There are many advantages in having students helping each other. First, they mutually enhance their communication skills. Second, they tend to

generate more ideas than could be generated by each individual working separately. Third, if students are helping each other most of the time, you have more time to deal with major issues and to facilitate the work of the teams. Central to this concept is student-managed learning rather than teacher-directed learning. It is a different type of role for many teachers, one that may already be part of your teaching strategies, or one that you may wish to try.

Critique Sessions

A critique can be defined as a critical review. Its purpose in Design Studies is to:

- provide suggestions and feedback to the presenters regarding their designed solutions
- provide new ways of looking at the problem with respect to the presenter's solution
- provide suggestions for improvement in all aspects of the designed solution and the presentation technique
- give students an opportunity to have a "moment of glory," as they have the floor and present something they designed themselves. (This becomes a great opportunity for the shy, creative students to become recognized by their peers for their talents.)

Presentations and critiques should take place only when participating students in the design class have a VISUAL representation of their design solution to the current design problem. It is difficult to respond to students who present what they intend to do for their design solution rather than the solution itself. You may have a student present a partly resolved idea to help them further their thinking through others' suggestions.

To be successful and meaningful, critiques must be orchestrated following some basic rules. Such rules could include:

- No destructive criticism or derogatory remarks.
- Only constructive criticism and suggestions allowed.

- No editorial comments (e.g., “This design is the pits”). However, personal opinions couched in one’s experience with a similar problem may be allowed.
- The Golden Rule applies—i.e., “Constructively criticize each presenter’s design solution as you would have them constructively criticize yours—you may be the next presenter.”

Some students may not see the value or the purpose of the critique session. They have to be made aware that others, who may be removed from the problem or who may have encountered similar difficulties with the problem, may be able to provide new insight to a better solution for them.

You may wish to allot a percentage portion of the overall grade for the project to the critique session. Also, insist that all students in the design class present their work (at some time) and remind them that sooner or later “it will be your turn” to present.

Critique sessions can take various forms. However, they usually involve the class teacher as moderator and the students in the design class, as the presenters and critique participants. (Note: advanced level students should be able to moderate critiques as well.) “Outside Members” who may be other teachers and students from other classes may join critique sessions to act as (pseudo) lay persons or clients; i.e., they may be unsophisticated relative to the particular design solution being presented. If the presenter is able to make the outside members understand his or her designed solution, this becomes a good indicator of the viability of the solution.

If possible, invite guests sophisticated in design such as architects, engineers, interior designers, industrial designers, graphic designers, etc., to major critique sessions. The presence of professionals really gives the critique session a sense of legitimacy. A good source of professionals or undergraduate professionals is the pool of the past design students who have gone on to universities and colleges and technical schools. Past students

enjoy coming back to help out in such instances. This would be particularly useful to advanced level students.

Organizing and conducting a critique should include the following:

- Students should be informed well before the critique session that each would be expected to have their drawings/models up to an acceptable stage of VISUAL presentation for a critique session by a certain date.
- At the beginning of the “crit session,” the moderator (usually the design class teacher) explains or reiterates the rules for conducting a critique (see previous notation).
- Each student’s work is set up for display at his or her turn so that all the members of the class can view the work.
- One student presents and explains his or her design as well as the rationale behind the decisions made to arrive at the solution. This is provided uninterrupted to the group as an overview of the work.
- At the conclusion of this student’s presentation, the moderator then opens up the critique session to discussion.
- One student from the group speaks to the presenter at one time.
- The crit session atmosphere should be quiet and restrained, with studious participation by all the students in the group. It is important that this is established as the crit session could very quickly become a shambles of rowdy, bickering and destructive criticism.
- Moderators should draw questions out of all students, paying particular attention to the shy students in the group. (Often these students have the best, more thoughtful, careful considered questions and analysis.)
- At the end of each student’s crit session, the moderator should review the main points of the group’s criticism and suggestions.
- The next student then sets up his or her display for presentation.

The following is a selection of questions and suggestions that may be suitable for a critique session.

- “Could you explain how you . . .”
- “Have you considered . . .”
- “How do you achieved . . .”
- “I had a similar problem and I solved it this way . . .”
- “Could you not do . . .”
- “How do you get to the kitchen from the garage?”
- “What is the purpose of this gadget here?”
- “If you did . . . wouldn’t you then be able to do . . .”
- “How does this work?”
- “What if you tried . . .”
- “How do you know this will work?”
- “Perhaps before you proceed any further you should check up on . . . theory or (body of knowledge).”
- “You should check your design brief to review the requirements for the design solution.”

Critiques are a valuable tool for exploring a student’s knowledge of design theory and practice. Once students become accustomed presenting their design work in a safe and constructive environment, they will value the sessions for providing helpful information and for giving them an opportunity to show what they can do.

Identifying Linkages

Refer to Section H of this Guide for CTS modules that enhance the learnings defined in Design Studies. As well, linkages to other complementary and core programs are described. Design Studies links with Drafting, Graphic Arts and Visual Communications. Please see Section H for details.

Note that project modules from the Career Transitions strand may be combined with modules from Design Studies to provide increased opportunity for students to develop expertise and refine their competencies. Project modules are **not** designed to be offered as distinct courses and should **not** be used to extend Work Experience 15, 25 and 35 courses.

Improving Smooth Transitions to the Workplace and/or Related Post-secondary Programs

Refer to Section H of this Guide for potential transitions students may make into the workplace and/or related post-secondary programs or other avenues for further learning.

