

Designing Flexible Curricula

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Designing Flexible Curricula

Change as a constant

Obstacles to flexibility

Process of curricular change

Objectives versus tactics

Types of content knowledge

Pedagogical assumptions

Flexible frameworks

Change as a constant in design:

- ***Increasing complexity*** in the scale of contemporary problems
- ***Escalating demand*** for interdisciplinary collaboration
- ***Accelerating pace*** of technological evolution
- ***Growing participation*** by users in the development of content and form
- ***Expanding accountability*** for predicting the outcomes of design action

Change as a constant in education:

- ***Amplified organization*** **extended human capacity remakes the organization**
- ***Platforms for resilience*** **creating flexibility and resistance among system failures**
- ***New civic discourse*** **rearticulating identity and community in a global society**
- ***The maker economy*** **personal fabrication technologies and open source principles democratize production and design**
- ***Pattern recognition*** **an extremely visible world requires new sensemaking**

Obstacles to flexibility:

- **Slow academic approval processes / rapidly shifting profession**
- **Decreasing budgets / expanding enrollments**
- **Curriculum-by-accrual strategies**
- **Marketing incentives for increasing curricular specialization**
- **Cult-of-personality teaching / lack of real consensus on content**
- **Faculty specialization and ownership of courses**
- **Overly rigid adherence to traditional scheduling and staffing**
- **Misperceptions of curricular mandates**

Obstacles to flexibility

Usually result in:

Overly prescriptive curricula or a free-for-all with no accountability to common objectives and outcomes

Declining program relevance under a constantly changing context

Faculty frustration in no opportunities for innovation and too much to teach in too little time

Reduced effectiveness in arguing for change with administration

When what we really want:

Curricula that are customizable and broadly supported by faculty

Curricula that are agile, continually responsive, and anticipatory of change

Curricula that are open to individual contributions and manageable in scope and scale

Convincing rationales for change that respect institutional context / resources

Process of curricular change

Projection →	Planning →	Delivery →	Assessment
analysis of strategic environment, both professional and institutional	collective activity of the faculty in authoring a curricular plan	implementation of a plan across a specific period of time	critical evaluation of outcomes with respect to projections, plans, and delivery
national benchmarks consultation/peers advice/professionals trend analysis institutional priorities	mission, goals, objectives learning outcomes measures/evidence resource assessment management structure implementation strategy	admissions criteria content knowledge curricular structure pedagogical frameworks faculty assignments	student evaluations exit interviews alumni surveys accreditation reviews employer feedback

Scales at which curriculum is built

Mission:	the big vision
Goals:	the 3-5 year priorities for the program
Objectives:	what students should know and be able to do, stated in terms of observable, measurable behaviors
Learning outcomes:	how good is good enough and by when it should be achieved
Measures/evidence:	illustrates the achievement of outcomes
Strategies:	courses and pedagogies through which students achieve outcomes
Tactics:	projects and lessons

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For example...

Mission:

To prepare undergraduates for entry to the profession of graphic design.

Goal:

To transition over the next two years from strategies that focus on the design of discrete objects to systems-level thinking that situates design between people and what they want to do in diverse contexts.

For example...

Objective:

Students will **frame** design investigations and **critique** solutions in terms that address the social, cultural and technological aspects of context and the physical and cognitive behaviors of people.

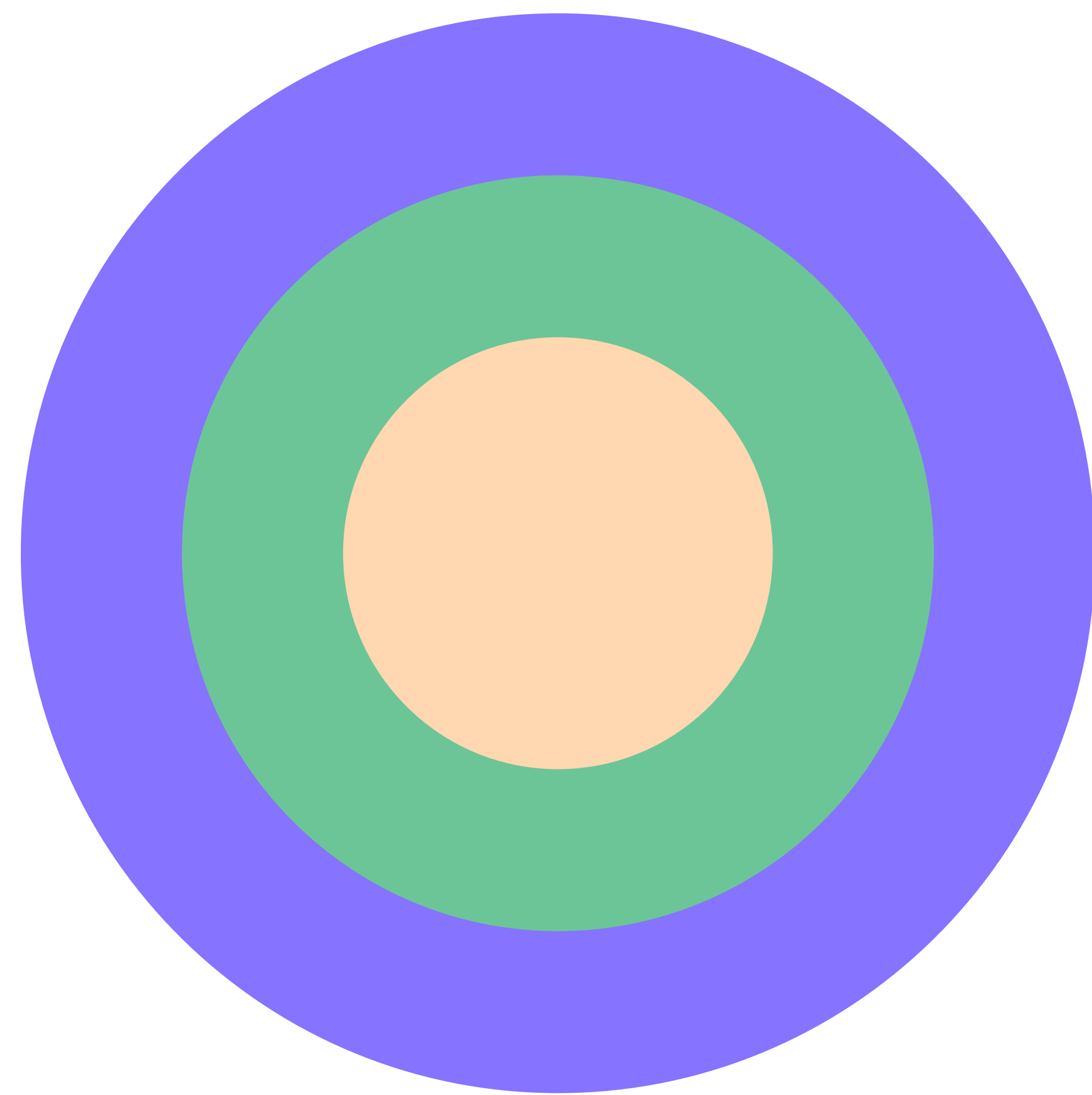
Learning outcome:

By the sophomore year, **all** students will be able to **identify and describe relevant relationships** among objects, people, and settings.

Measure/evidence:

Students in GD 201 will construct concept **maps** and develop semester **projects** within specific territories of the map.

Types of content knowledge

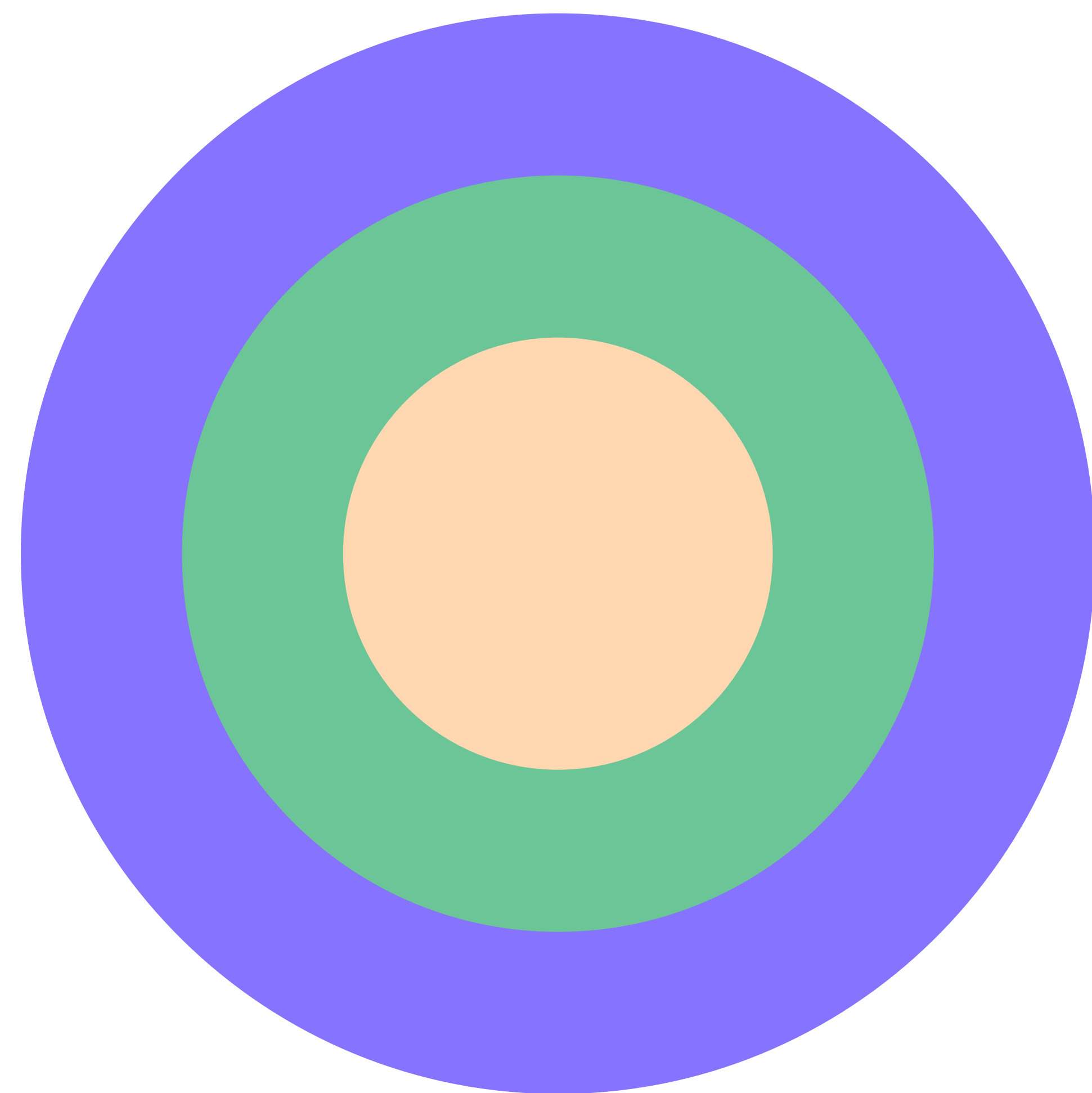


Things to be familiar with/to have seen, heard, read, etc.
Temporary relevance

Understanding by Design, Grant Wiggins and Jay McTighe



Types of content knowledge:



Things to be familiar with/to have seen, heard, read, etc.
Temporary relevance

Theories, concepts, and skills
More stable but subject to change

JACQUES
DERRIDÀ

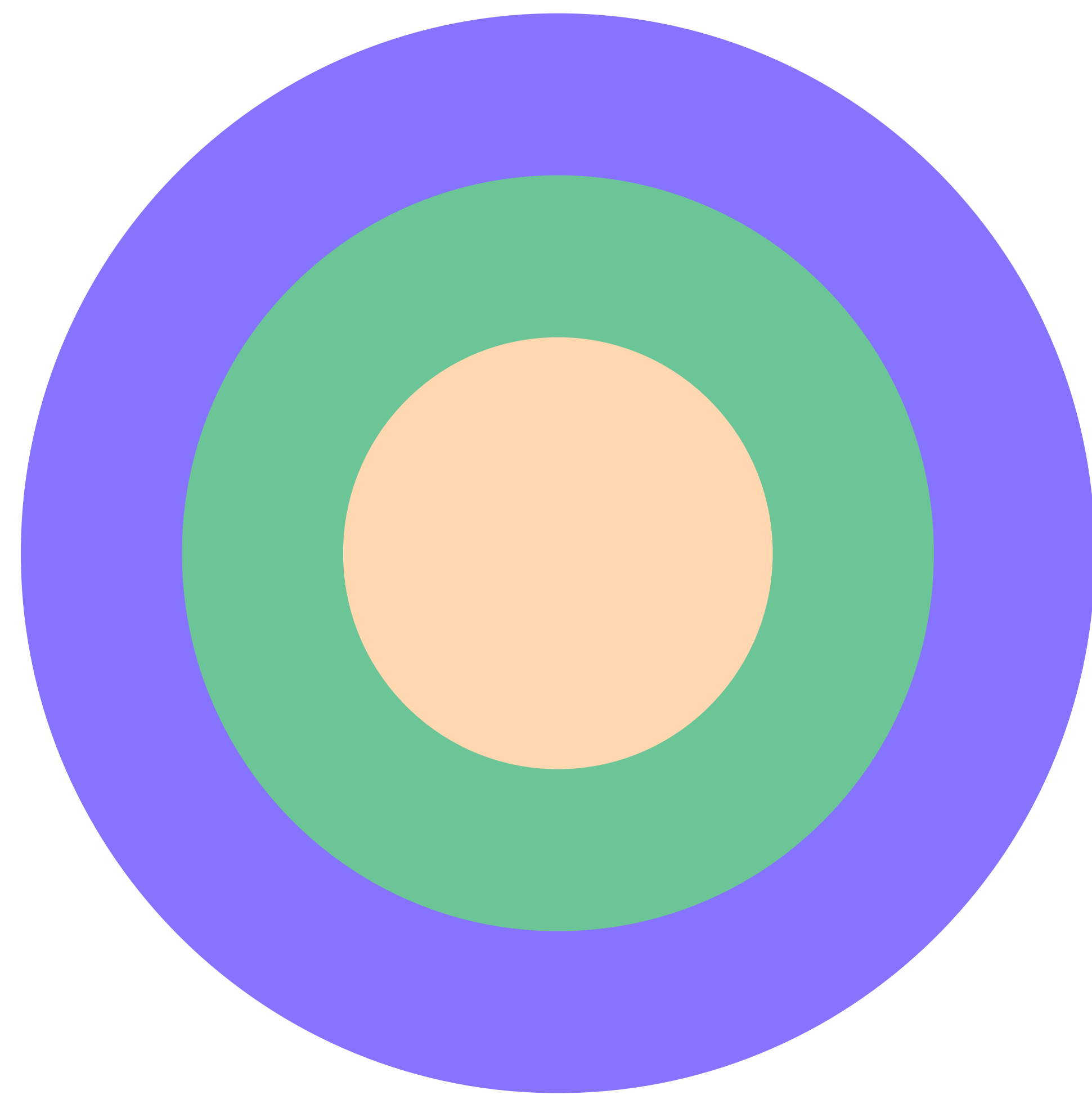
OF GRAMMATOLOGY



Translated by
Gayatri Chakravorty Spivak

CORRECTED EDITION

Types of content knowledge:



Things to be familiar with/to have seen, heard, read, etc.
Temporary relevance

Theories, concepts, and skills
More stable but subject to change

Enduring understanding
At the core of the discipline, stable

Metacognition

Empathy

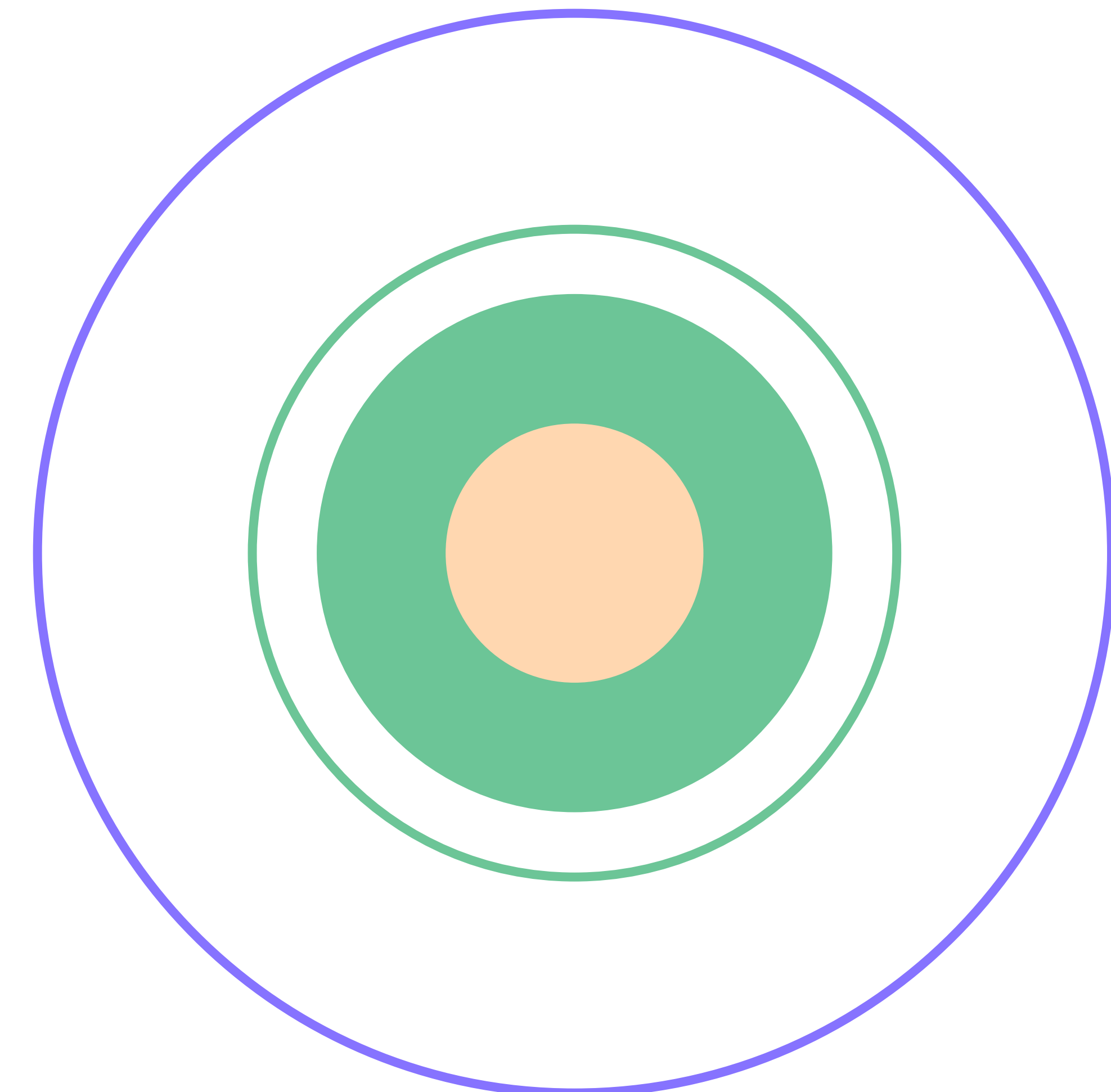
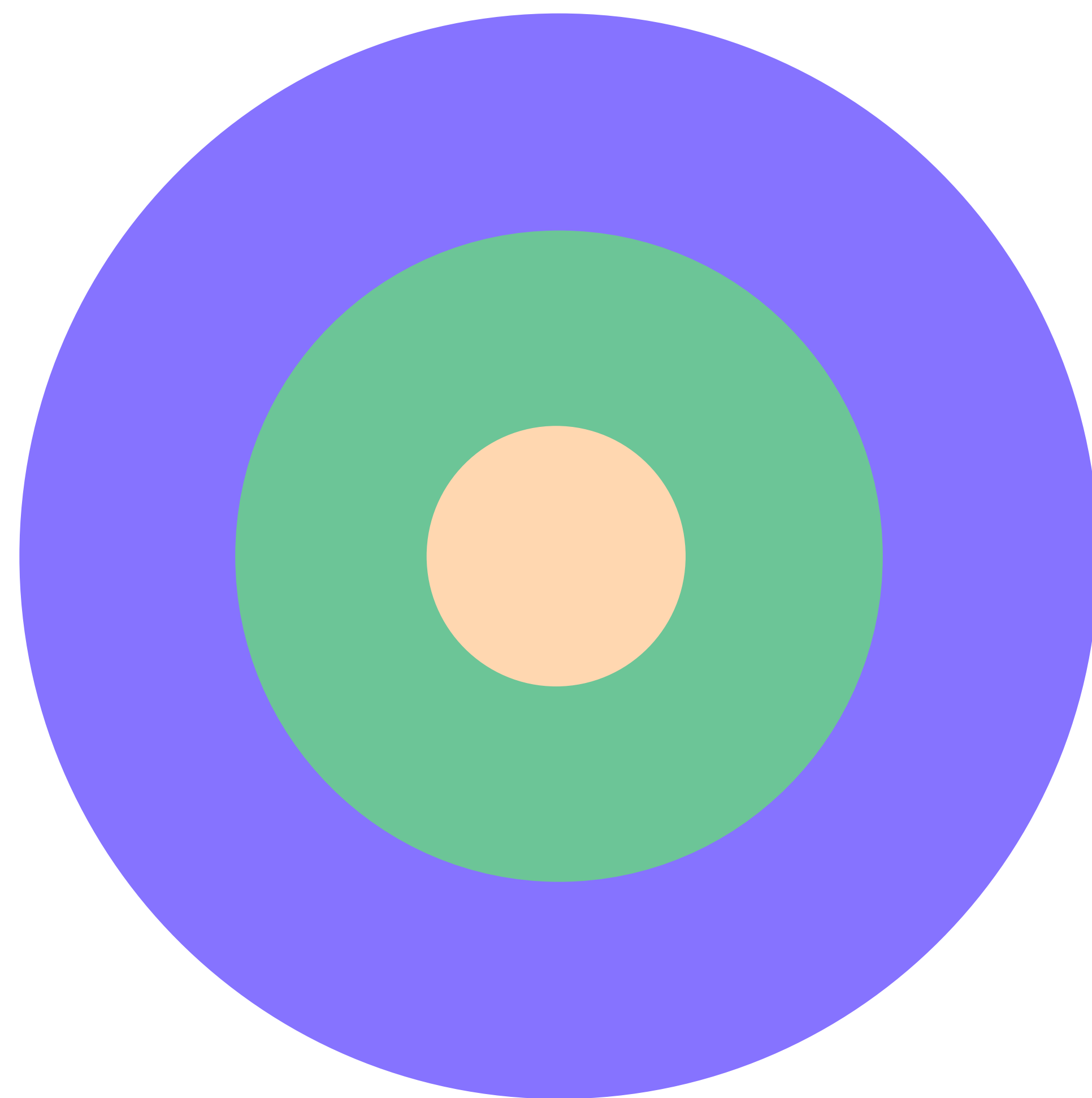
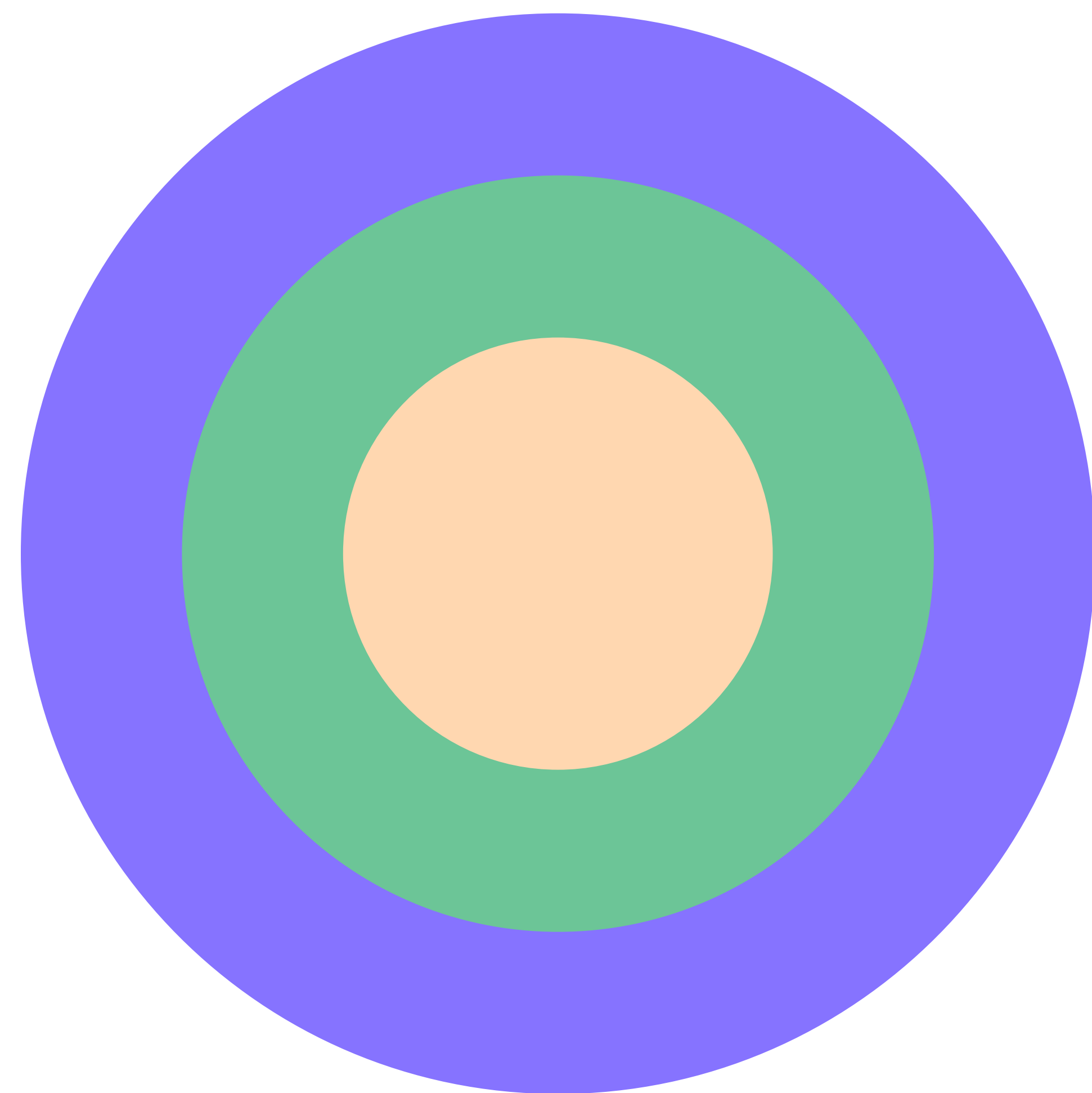
Holding a perspective

Application

Interpretation

▲ **Explanation**

Types of content knowledge:



We can spend our time...

teaching all the tools and functions of CS5

or how to make choices among various technologies and how to learn software

teaching students how to make a website

or about the nature of interaction and networked systems

teaching about famous designers/objects

or about perspectives, precedence, context, and what we can learn from history

teaching what makes a good logo

or about designing a service culture for organizations and companies

teaching how to make social cause posters

or how to move people from not being ready to know to being ready to take action and to publicly advocate for a position

Approach A

Buckets for content
Scaffold from simple to complex
Individual faculty define projects

Graphic Design I
Graphic Design II
Graphic Design III

Typography I
Typography II
Typography III

Approach A

Buckets for content
Scaffold from simple to complex
Individual faculty define projects

Graphic Design I
Graphic Design II
Graphic Design III

Typography I
Typography II
Typography III

Approach B

Courses defined by products or segments of practice
Courses defined by skills or tools

Publication Design
Exhibition Design
Web Design

Photoshop
InDesign
Flash

Types of design practice

Advertising design
Book design
Branding
Broadcast design
Corporate collateral
Direct mail/marketing
Exhibition design
Experience design
Game design
Icon/symbol design
Information design/mapping
Interaction design
Interface design
Logo and identity design

Magazine design
Mobile/small screen design
Motion graphics/title design
Newspaper design
Package design
Poster design
Retail/catalog design
Service design
Signage design/wayfinding
Social design/public service
Textbook/educational design
Typeface design
Universal design
Web design

Formats are not enduring understanding

If we build curricula around formats, we are likely to find ourselves unable to respond quickly to changing conditions, when new formats replace old or when the scope of the problem expands.

And if we tie the teaching of form to decontextualized exercises, we risk being only about abstract principles that are later challenged by shifting media contexts and by the growing need for things that are social as well as visual.

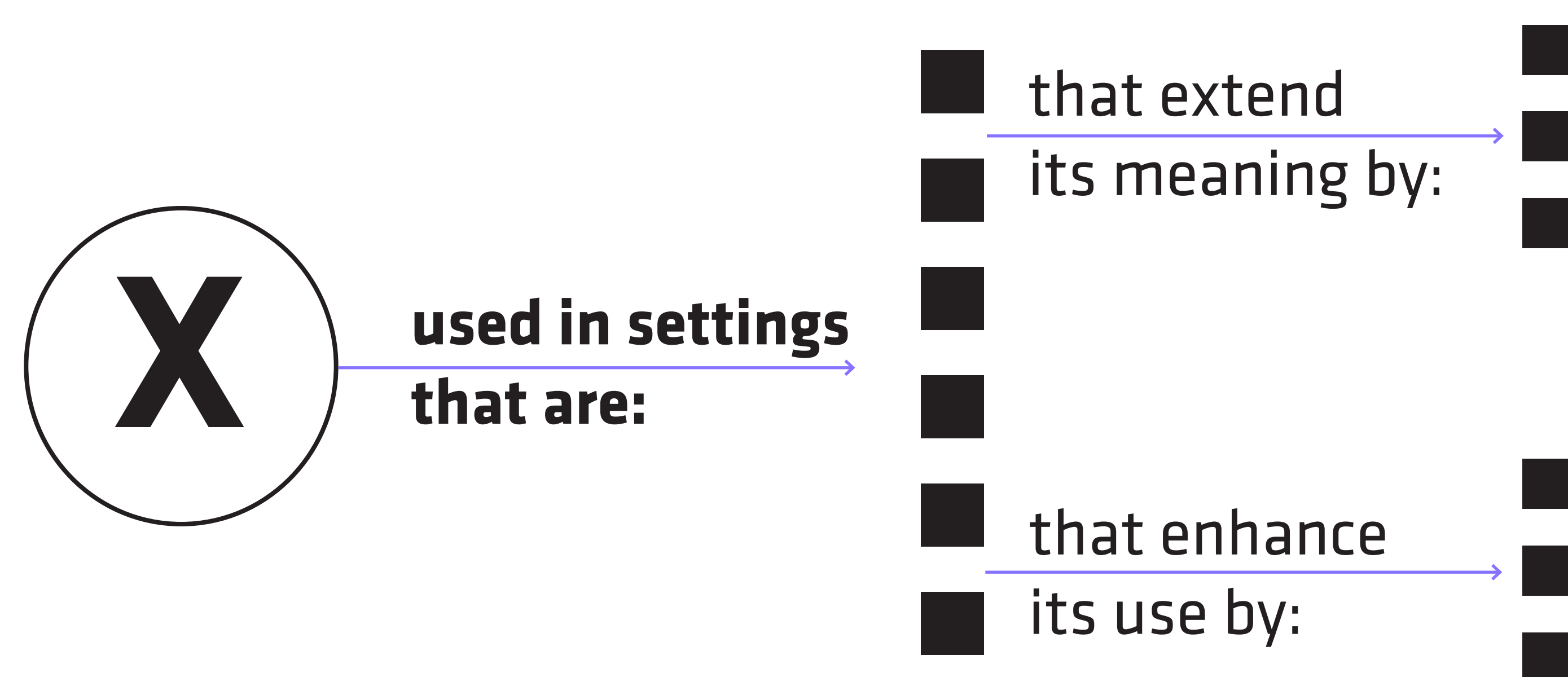
What is enduring is that:

Design is a **mediation** between people and the relationships or activities they hope to accomplish in their interactions with their environments.

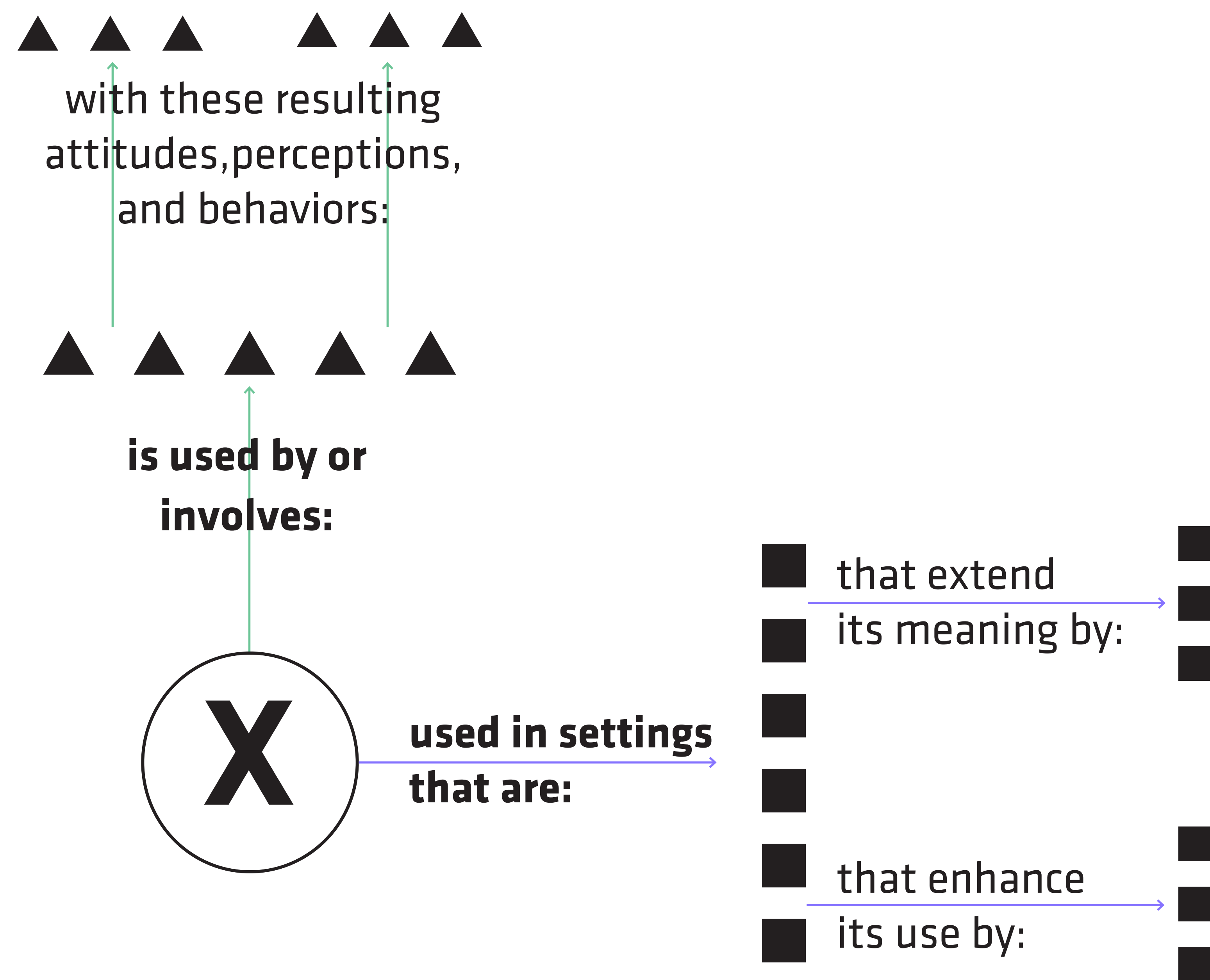
Design will be judged in its **goodness of fit between form and context**, and while the specific elements and qualities of that context (and form) will change, the general aspects of context are describable and always present.

The role and character of design mediation can be viewed at **various scales** and from different **points of entry** to larger systems.

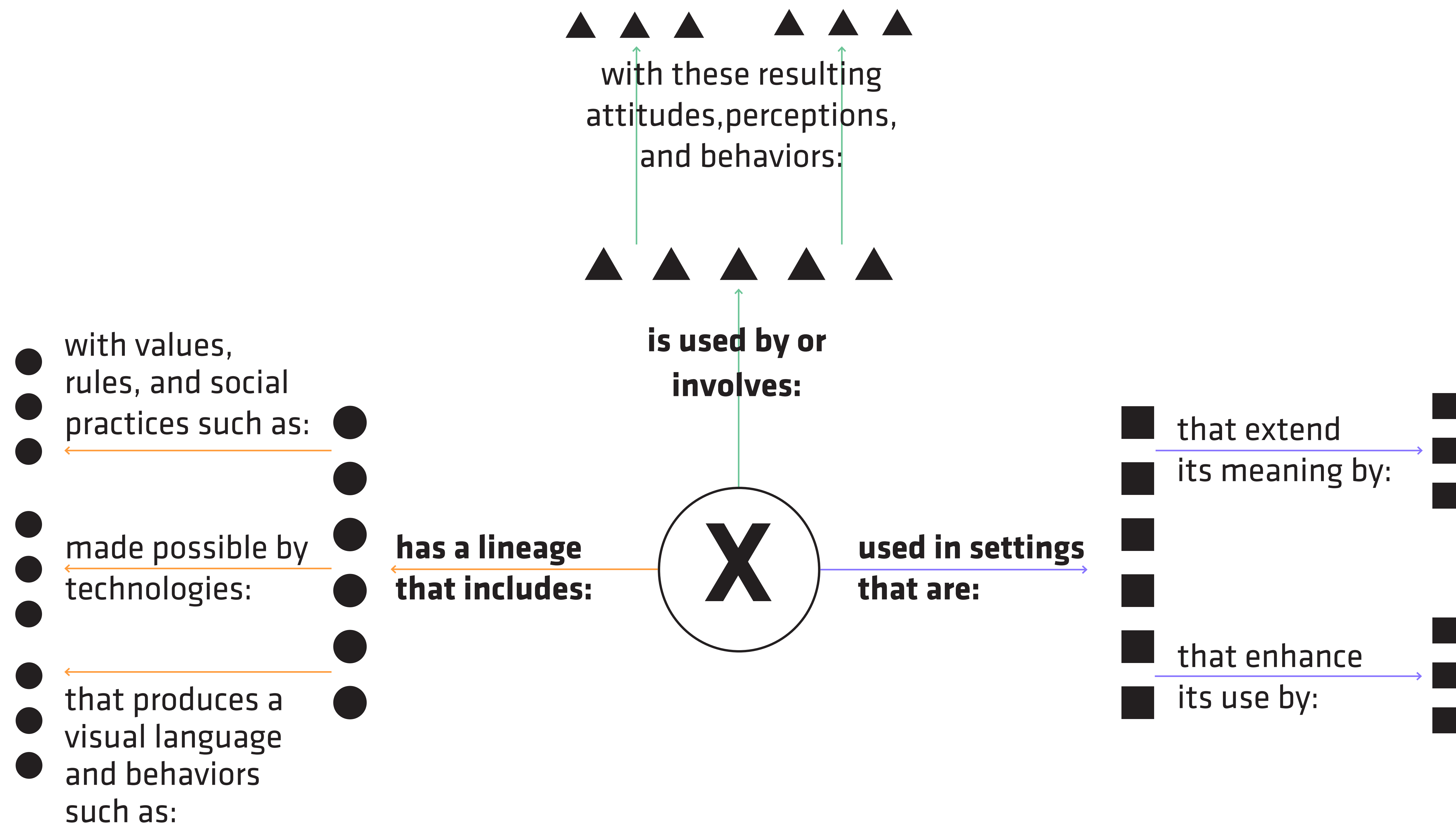
New Contexts / New Practices, AIGA Educators Conference



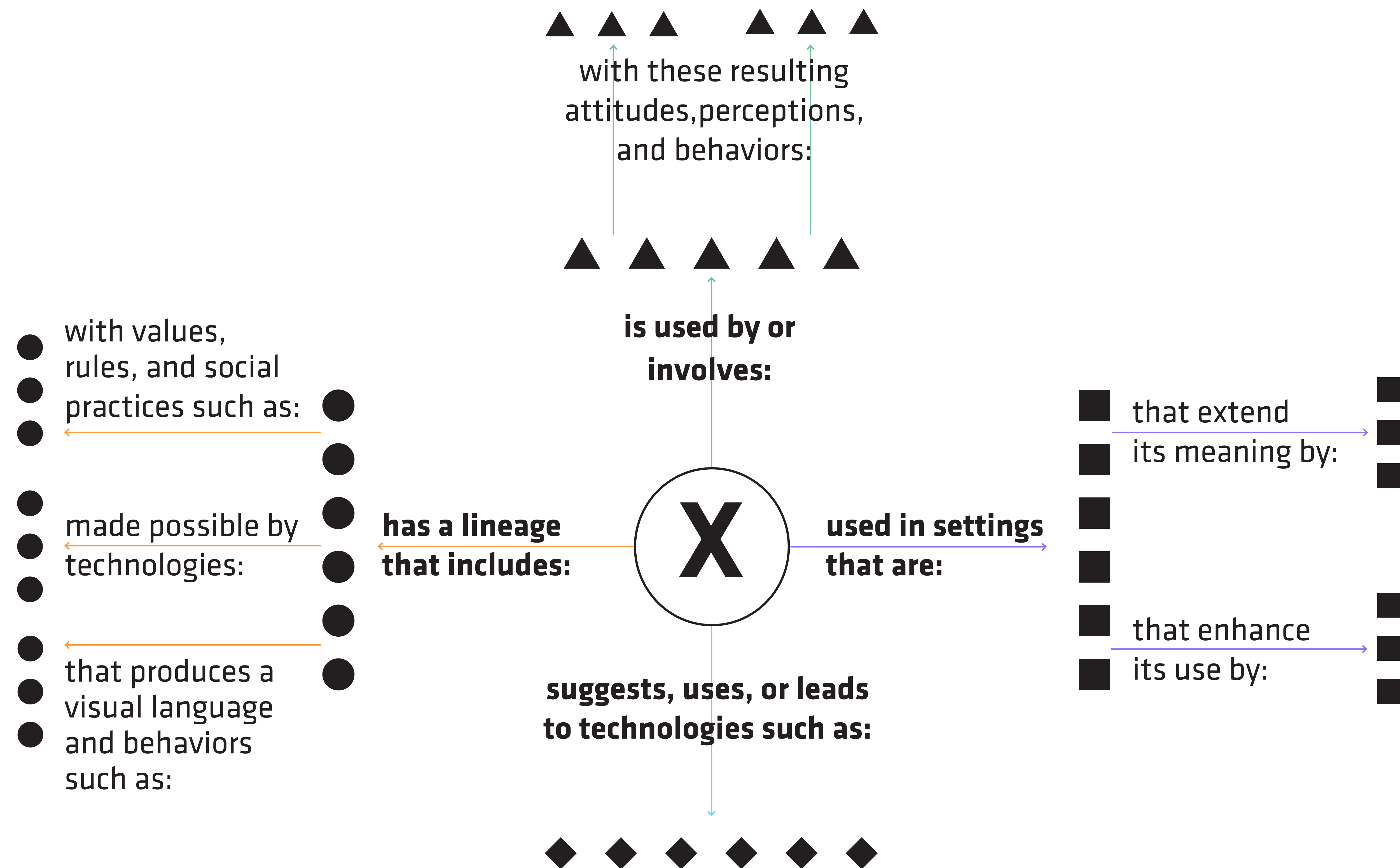
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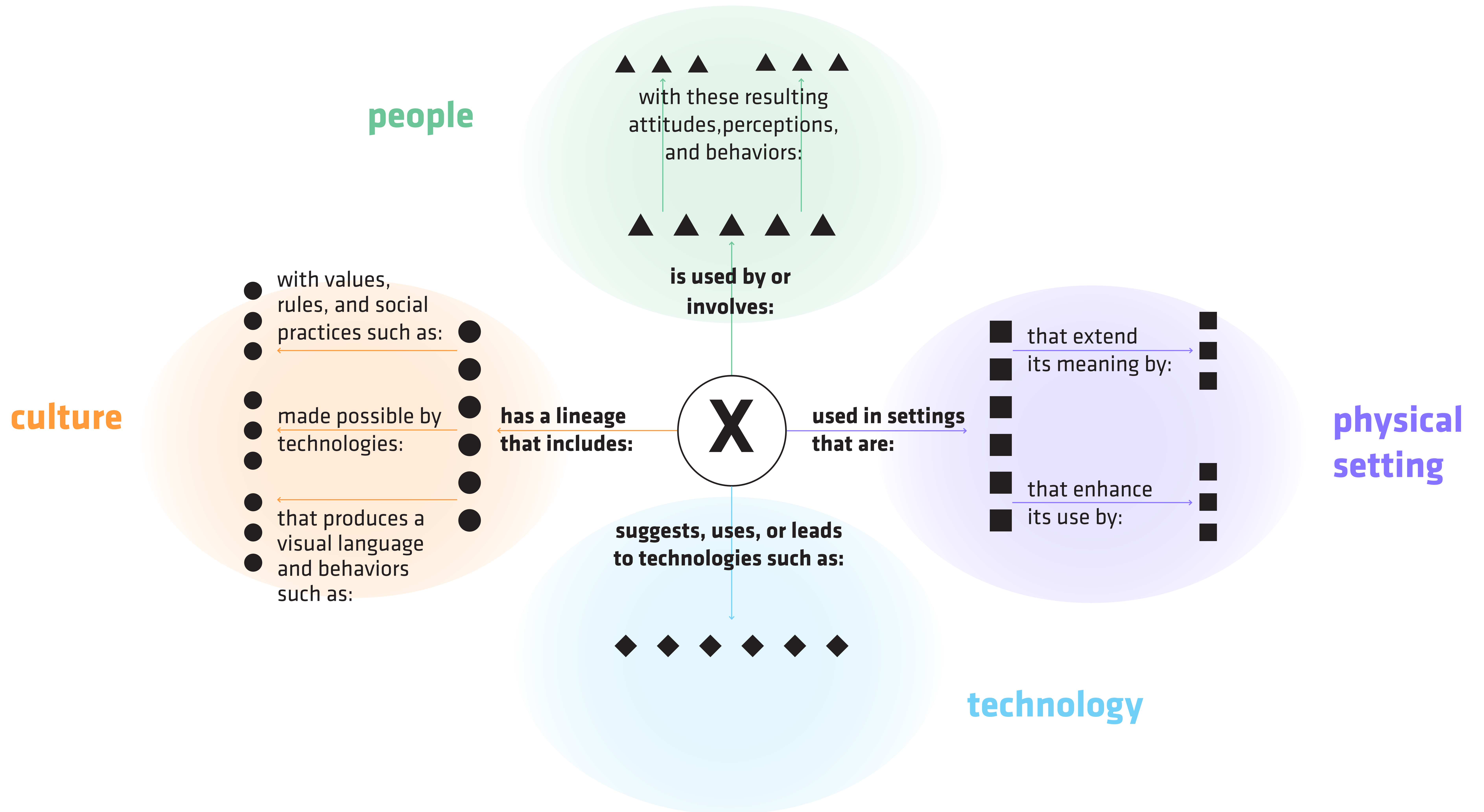
New Contexts / New Practices, AIGA Educators Conference



New Contexts / New Practices, AIGA Educators Conference



New Contexts / New Practices, AIGA Educators Conference



Pedagogical assumptions:

- **Students learn best under a simple-complex progression of ideas**
- **A formal language must be mastered before students can address complex situated problems**
- **All students need to be doing the same thing at the same time**
- **Desk crits are the best way to use studio time**
- **All students benefit from all-class critiques**

Flexible frameworks suggest that...

Important content may not require its own course

Instruction need not be 16 weeks in length

Faculty may not work with all of the students all of the time

Different students may achieve the same curricular outcomes through different curricular paths

Flexible curricular structures

Thematic structures and curricular logic vs. rigid requirements and cafeterias of courses

Pedagogies that support large class sizes / challenges to longstanding assumptions about teaching studio

Special topics offerings determined against goal-driven criteria

Common courses among programs

Thematic structures:

Sophomore / Object

Technological system

timeline

Cultural system

poster

Cognitive/social system (people)

product instructions

Physical system (setting)

experience map

Junior / System

Technological system

website (interactive system)

Cultural system

identity program (branding system)

Cognitive/social system (people)

publication (reading system)

Physical system (setting)

signage (wayfinding system)

Senior / interacting systems

Technological system

networking/collaboration

Cultural system

advocacy

Cognitive/social system (people)

learning

Physical system (setting)

physical interaction

Thematic structures / typography:

~~letter > word > sentence > paragraph > page > publication~~

print-based, reflective of drawn comping methods, inconsistent with knowledge demands placed on students by current technologies, and usually scaffolded in typography I, II, and III

relational systems:

formal systems
descriptive systems
technological systems
language systems
reading systems

Teaching larger studios:

Getting rid of desk crits

Getting rid of all-class critiques

Getting rid of all students doing the same thing at the same time

Structuring class time around common goals and needs

Reducing the risk in group work

Making good use of technology

Asking for presentations of learning outcomes, not projects

Special topics:

Allows quick response to opportunities and imperatives in the context

Guided by earlier decision-making about objectives

Can be targeted to specific student groups based on skills and needs

Takes advantage of unique faculty profiles or one-time staffing and expands overall faculty expertise

Suggests providing space within the curriculum that allows students to meet requirements through the special topics offerings - advised electives



Common courses:

Extend the teaching resources / eliminate wasteful redundancies

Provide interdisciplinary experiences for students and faculty

Introduces flexibility in scheduling

New Contexts / New Practices, AIGA Educators Conference

Common courses:

Pink text is recommended content for first-year instruction / Bold text is where at least two programs share an interest						
DRAWING	Architecture:	Art and Design:	Graphic Design:	Industrial Design:	Landscape Architecture:	
Types of drawing	<ul style="list-style-type: none"> Perceptual drawing (from observation of models, built environment, and nature) Basic understanding of perspective Basic understanding of orthographic conventions Sighting / proportional relationships Custom drawings (use of line to depict form and space) Value map drawings (use of local values to depict form and space) Measured perspective and perspective drawings Architectural drawing conventions 	<ul style="list-style-type: none"> Analytical drawing (observational) Perspective system Orthographic system Proportional awareness Simple geometric shapes 	<ul style="list-style-type: none"> Visual variables such as: line and objects for profile, line and perspective systems, conveying scale and environment, drawing studies and studies, shading as an impression of form, composition, unity and contrast, applied use of color in various media 	<ul style="list-style-type: none"> Perceptual drawing (from observation of models, built environment, and nature) Basic understanding of perspective Basic understanding of orthographic conventions Sighting / proportional relationships Custom drawings (use of line to depict form and space) Value map drawings (use of local values to depict form and space) Measured perspective and perspective drawings Architectural drawing conventions 	<ul style="list-style-type: none"> Perceptual drawing (from observation of models, built environment, and nature) Basic understanding of perspective Basic understanding of orthographic conventions Sighting / proportional relationships Custom drawings (use of line to depict form and space) Value map drawings (use of local values to depict form and space) Measured perspective and perspective drawings Architectural drawing conventions 	
Related types of representation:	<ul style="list-style-type: none"> Drawing with an emphasis on spatial representation 	<ul style="list-style-type: none"> Use of lineaments and means to make marks on paper or other substrates (pens, pencils, inks, chalk, markers, bread, etc.) Use of graphics tablet to draw 	<ul style="list-style-type: none"> Digital various expressive qualities of mark-making tools and their translation through digital technology Use of diagramming, mapping, storyboarding, wire framing, and modeling methods in analyzing aspects of a problem or analyzing existing systems or behavior as key frames, and exploring relationships among components within a system How relationships and digital understand the difference between the mechanical making of a mark and the optical impression within text Master Illustrator on drawing text 	<ul style="list-style-type: none"> White-board sketching during client meetings and idea conferences 	<ul style="list-style-type: none"> Variable media: pencil, pens, markers, colored pencils, pastels, watercolor, etc. Diagramming Functional relationship mapping 	
Role of drawing in the curriculum:	<ul style="list-style-type: none"> Basic representational drawings (topographic, pastiche, and perspective) emphasizing use to visualize, clarify, and articulate design ideas Use of drawing simultaneously with physical models to think through a design project 	<ul style="list-style-type: none"> Drawing as a way to think Rapid visualization of form Increased observational skills Making thoughtful decisions to determine ideas Drawing to communicate to others Process journal 	<ul style="list-style-type: none"> Make informed choices among representational strategies for communicating content and increasing observational skills 	<ul style="list-style-type: none"> Sketch theory in order to reassess, take a broad range of subject matter and generate Use drawings to show concept development, idea generation, and idea refinement Drawing as a way of writing 	<ul style="list-style-type: none"> Understand the communicative value of each media type and its application to various studies and audiences Drawing to think 	<ul style="list-style-type: none"> Understand the communicative value of each media type and its application to various studies and audiences Drawing to think
Elements of design understood through drawing:	<ul style="list-style-type: none"> Figure-ground relationships 	<ul style="list-style-type: none"> Composition 	<ul style="list-style-type: none"> Use the variables of value, texture, line, and shape in the design of typographic texts in both display and text cases 	<ul style="list-style-type: none"> Contrast, lighting, and composition 3-D modeling 	<ul style="list-style-type: none"> Scale/reportage Figure / ground Light/shadow 	<ul style="list-style-type: none"> Scale/reportage Figure / ground Light/shadow

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COMMUNICATION / PRESENTATION	Architecture:	Art and Design:	Graphic Design:	Industrial Design:	Landscape Architecture:	
Preparing a visual presentation:	<ul style="list-style-type: none"> Slide-based, not camera courses 	<ul style="list-style-type: none"> Assemble an attractive, readable, and distinctive PowerPoint or other format digital presentation Design an attractive storyboard or poster about creative work or research Label and provide commentary for samples in a workbook (typed, and using appropriate form and text) 	<ul style="list-style-type: none"> Produce simple presentations of research and design solutions in print and screen-based form, using visual and verbal elements Identify success factors that support design solutions in presentation, use them with full confidence, and facility Articulate the audience and settings for the presentation and their characteristics that argue for certain communication vehicles or approaches over others Master the basic technology (photography, drawing, scanning, etc.) and layout software needed to produce these presentations Recognize how much and what kind of verbal explanation is required to support arguments in the presentation of design solutions, distinguishing the differences for when written form and when oral Make good selections of typographic elements that support the hierarchy of information in the argument Craft marks, maps, diagrams, and charts in support of design research and solutions to design problems Organize elements in ways consistent with the hierarchy of the project area and the character demands on the audience: seek information in ways that are appropriate to the argument and that don't distract from core ideas 	<ul style="list-style-type: none"> Produce simple presentations of research and design solutions in print and screen-based form, using visual and verbal elements Identify success factors that support design solutions in presentation, use them with full confidence, and facility Articulate the audience and settings for the presentation and their characteristics that argue for certain communication vehicles or approaches over others Master the basic technology (photography, drawing, scanning, etc.) and layout software needed to produce these presentations Recognize how much and what kind of verbal explanation is required to support arguments in the presentation of design solutions, distinguishing the differences for when written form and when oral Make good selections of typographic elements that support the hierarchy of information in the argument Craft marks, maps, diagrams, and charts in support of design research and solutions to design problems Organize elements in ways consistent with the hierarchy of the project area and the character demands on the audience: seek information in ways that are appropriate to the argument and that don't distract from core ideas 	<ul style="list-style-type: none"> 2-D layout and composition 3-D model making Grid Effective use and development of PowerPoint or similar software Development, recording, and use of process drawings Storyboarding (large projects) Photography / videography Mapping (maps, photos, draws) 	<ul style="list-style-type: none"> 2-D layout and composition 3-D model making Grid Effective use and development of PowerPoint or similar software Development, recording, and use of process drawings Storyboarding (large projects) Photography / videography Mapping (maps, photos, draws)
Delivering an oral or written presentation:	<ul style="list-style-type: none"> Prepare and deliver a digital presentation of projects: organize content for maximum effect in presentation: including, verbal, body language, set up, image and text management, clear and confident verbal delivery Enhance writing skills and choose appropriate writing methods that are appropriate to the stage of the project (e.g., research, labeling, commentary, consistency in page sets, access for review) 	<ul style="list-style-type: none"> Practice making oral and written presentations of projects: organize content for maximum effect in presentation: including, verbal, body language, set up, image and text management, clear and confident verbal delivery Enhance writing skills and choose appropriate writing methods that are appropriate to the stage of the project (e.g., research, labeling, commentary, consistency in page sets, access for review) 	<ul style="list-style-type: none"> Practice making oral and written presentations of projects: organize content for maximum effect in presentation: including, verbal, body language, set up, image and text management, clear and confident verbal delivery Enhance writing skills and choose appropriate writing methods that are appropriate to the stage of the project (e.g., research, labeling, commentary, consistency in page sets, access for review) 	<ul style="list-style-type: none"> Understand the difference between speaking, writing and writing print Learn the importance of finding an argument and maintaining the flow of logic without interruptions/emergence How to write or speak effectively in their work Learning to chart and then analyzing needs and components that may be introduced Practice making oral and written explanations of projects: organize content for maximum effect in communicating the status of the project and its goals (into ADG) 	<ul style="list-style-type: none"> Understand the difference between speaking, writing and writing print Learn the importance of finding an argument and maintaining the flow of logic without interruptions/emergence How to write or speak effectively in their work Learning to chart and then analyzing needs and components that may be introduced Practice making oral and written explanations of projects: organize content for maximum effect in communicating the status of the project and its goals (into ADG) 	<ul style="list-style-type: none"> Basic rules of conduct for presentation Verbal delivery of an idea Written reflection of process and outcomes Conceptual narrative Graphic facilitation Portfolio/Book development Report writing

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MATERIALS / MATERIALITY	Architecture:	Art and Design:	Graphic Design:	Industrial Design:	Landscape Architecture:	
Kind of materials:	<ul style="list-style-type: none"> Concrete Wood Masonry Steel Materials relating to construction systems (concrete, glass, metal, and plastic) Advanced structural applications (bricks, steel, stone, and masonry) 	<ul style="list-style-type: none"> Recycled materials Reflective surfaces (e.g., paper) Basic surfaces (e.g., copper) Project surfaces Experimental surfaces (e.g., exhibition and signage) Various versus static surfaces 	<ul style="list-style-type: none"> Concrete, wood, steel Reflective surfaces (e.g., paper) Basic surfaces (e.g., copper) Project surfaces Experimental surfaces (e.g., exhibition and signage) Various versus static surfaces 	<ul style="list-style-type: none"> Concrete, wood, steel Reflective surfaces (e.g., paper) Basic surfaces (e.g., copper) Project surfaces Experimental surfaces (e.g., exhibition and signage) Various versus static surfaces 	<ul style="list-style-type: none"> Concrete Wood Masonry Steel Materials relating to construction systems (concrete, glass, metal, and plastic) Advanced structural applications (bricks, steel, stone, and masonry) 	<ul style="list-style-type: none"> Concrete Wood Masonry Steel Materials relating to construction systems (concrete, glass, metal, and plastic) Advanced structural applications (bricks, steel, stone, and masonry)
Concepts related to the use of materials:	<ul style="list-style-type: none"> Sustainability Material effect on message or communication Expressiveness Behavior (in virtual environments) 	<ul style="list-style-type: none"> Sustainability Material effect on message or communication Expressiveness Behavior (in virtual environments) 	<ul style="list-style-type: none"> Sustainability Material effect on message or communication Expressiveness Behavior (in virtual environments) 	<ul style="list-style-type: none"> Sustainability Material effect on message or communication Expressiveness Behavior (in virtual environments) 	<ul style="list-style-type: none"> Sustainability Material effect on message or communication Expressiveness Behavior (in virtual environments) 	<ul style="list-style-type: none"> Sustainability Material effect on message or communication Expressiveness Behavior (in virtual environments)
Understanding how to make use of constraints of specific materials, tools, and production methods:	<ul style="list-style-type: none"> Understanding how to make use of constraints of specific materials, tools, and production methods Expressions to and experimentation with new materials - testing for essential characteristics Knowledge of links between material, concepts, structures, uses, appropriateness Development in material science Knowledge of specific characteristics of making and drawing with objects Importance of sequence in using tools and materials Materiality, joining, connecting, or blending different materials Attention to detail - for craft, safety, and aesthetics Safety in use (implications of nature and identification of materials) Basic appropriateness in use of materials, balance of parts 	<ul style="list-style-type: none"> Understanding how to make use of constraints of specific materials, tools, and production methods Expressions to and experimentation with new materials - testing for essential characteristics Knowledge of links between material, concepts, structures, uses, appropriateness Development in material science Knowledge of specific characteristics of making and drawing with objects Importance of sequence in using tools and materials Materiality, joining, connecting, or blending different materials Attention to detail - for craft, safety, and aesthetics Safety in use (implications of nature and identification of materials) Basic appropriateness in use of materials, balance of parts 	<ul style="list-style-type: none"> Understanding how to make use of constraints of specific materials, tools, and production methods Expressions to and experimentation with new materials - testing for essential characteristics Knowledge of links between material, concepts, structures, uses, appropriateness Development in material science Knowledge of specific characteristics of making and drawing with objects Importance of sequence in using tools and materials Materiality, joining, connecting, or blending different materials Attention to detail - for craft, safety, and aesthetics Safety in use (implications of nature and identification of materials) Basic appropriateness in use of materials, balance of parts 	<ul style="list-style-type: none"> Understanding how to make use of constraints of specific materials, tools, and production methods Expressions to and experimentation with new materials - testing for essential characteristics Knowledge of links between material, concepts, structures, uses, appropriateness Development in material science Knowledge of specific characteristics of making and drawing with objects Importance of sequence in using tools and materials Materiality, joining, connecting, or blending different materials Attention to detail - for craft, safety, and aesthetics Safety in use (implications of nature and identification of materials) Basic appropriateness in use of materials, balance of parts 	<ul style="list-style-type: none"> Understanding how to make use of constraints of specific materials, tools, and production methods Expressions to and experimentation with new materials - testing for essential characteristics Knowledge of links between material, concepts, structures, uses, appropriateness Development in material science Knowledge of specific characteristics of making and drawing with objects Importance of sequence in using tools and materials Materiality, joining, connecting, or blending different materials Attention to detail - for craft, safety, and aesthetics Safety in use (implications of nature and identification of materials) Basic appropriateness in use of materials, balance of parts 	<ul style="list-style-type: none"> Understanding how to make use of constraints of specific materials, tools, and production methods Expressions to and experimentation with new materials - testing for essential characteristics Knowledge of links between material, concepts, structures, uses, appropriateness Development in material science Knowledge of specific characteristics of making and drawing with objects Importance of sequence in using tools and materials Materiality, joining, connecting, or blending different materials Attention to detail - for craft, safety, and aesthetics Safety in use (implications of nature and identification of materials) Basic appropriateness in use of materials, balance of parts

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PROFESSIONAL PRACTICES	Architecture:	Art and Design:	Graphic Design:	Industrial Design:	Landscape Architecture:
Knowledge of the field:	<ul style="list-style-type: none"> Nature of professional practice Role and function of practicing architect 	<ul style="list-style-type: none"> Know skills necessary for different kinds of professional practice 	<ul style="list-style-type: none"> Become familiar with various types of practice and professional contexts (e.g., advertising agency, in-house corporate, small studio, large studio, freelance, etc.) Understand the design process (AIA Design 2015, National Design Policy) Establish relationships with professional associations 	<ul style="list-style-type: none"> Become familiar with various types of practice and professional contexts (e.g., advertising agency, in-house corporate, small studio, large studio, freelance, etc.) Understand the design process (AIA Design 2015, National Design Policy) Establish relationships with professional associations 	<ul style="list-style-type: none"> Roles and responsibilities Scope of practice: breadth of industry, institutions, trends
Management/business skills:	<ul style="list-style-type: none"> Office and project management 	<ul style="list-style-type: none"> Direct teams Technical writing Working with studio assistants / employees 	<ul style="list-style-type: none"> Model how professionals manage project teams and work with vendors Describe methods and procedures used by design offices for getting new work (drawing, estimating, bidding, and billing) Identify critical areas in establishing and maintaining design/vendor relationships (e.g., communication needs) Over-estimate and challenging situations How to deal with challenges as lower-level employees 	<ul style="list-style-type: none"> Model how professionals manage project teams and work with vendors Describe methods and procedures used by design offices for getting new work (drawing, estimating, bidding, and billing) Identify critical areas in establishing and maintaining design/vendor relationships (e.g., communication needs) Over-estimate and challenging situations How to deal with challenges as lower-level employees 	<ul style="list-style-type: none"> Drawing Technical writing Project teams and teamwork Office and project management Industry standard practices Time management (time tracking)
Legal, ethical, and financial issues:	<ul style="list-style-type: none"> Ethics Contracts and fee structures Legal and regulatory conditions in the practice of architecture 	<ul style="list-style-type: none"> Understand ethics, fair use, copyright, payment, commissions Understand legal conditions in the practice of architecture Identify intellectual property and copyright issues 	<ul style="list-style-type: none"> Discuss ethics and standards of fair practice, including work for hire and confidentiality Practice writing letters of agreement and simple contracts Identify intellectual property and copyright issues Recognize the challenges of setting up a practice in partnership or sole proprietorship 	<ul style="list-style-type: none"> Discuss ethics and standards of fair practice, including work for hire and confidentiality Practice writing letters of agreement and simple contracts Identify intellectual property and copyright issues Recognize the challenges of setting up a practice in partnership or sole proprietorship 	<ul style="list-style-type: none"> Ethics Contracts and fees Legal and regulatory issues Understanding business (liability, taxes, and insurance) The various practice act
Getting a job:	<ul style="list-style-type: none"> Compose resume, standard business letter, design philosophy or artistic statement, press release Complete and present portfolio of work Making professional websites 	<ul style="list-style-type: none"> Organize job searches, including letters of introduction, resumes, portfolios, interviews, freelance, and salary expectations 	<ul style="list-style-type: none"> Organize job searches, including letters of introduction, resumes, portfolios, interviews, freelance, and salary expectations 	<ul style="list-style-type: none"> Organize job searches, including letters of introduction, resumes, portfolios, interviews, freelance, and salary expectations 	<ul style="list-style-type: none"> Capable - how to leverage final portfolio Portfolio preparation Resume preparation Interview skills and awareness

Pink text is recommended content for first-year instruction / Bold text is where at least two programs share an interest						
TECHNOLOGY	Architecture:	Art and Design:	Graphic Design:	Industrial Design:	Landscape Architecture:	
Basic computing skills and attitudes:	<ul style="list-style-type: none"> Adobe Creative Suite (Photoshop, Illustrator) Basic 3-D modeling (SketchUp) 	<ul style="list-style-type: none"> Find help with technology problems in the college, online, and after graduation Understand approaches to learning new software Understand software appropriateness Select the right tool for the right task 	<ul style="list-style-type: none"> Locate college resources for technical assistance related to software, printing, projecting, and hardware setup Adapt effective and varied software skills (including how to use tutorials, online help services, manuals, etc.) Master the basics of operating system including folder, hard drive, and system preferences Master the basics of various use including lights, speakers, workflow, and server options Understand protocols for file management and backup Understand a functional understanding of basic networking (including email, printing, social work on blogs and websites, DNS and document sharing, etc.) Learn to burn CDs and DVDs 	<ul style="list-style-type: none"> Importance of backups Select the right tool for the right task Comprehension of Mac and PC platform (including peripherals) Understand file sharing, management and workflow Understand consequences of programs Exploit to general industry standards (e.g., naming conventions) 	<ul style="list-style-type: none"> Importance of backups Select the right tool for the right task Comprehension of Mac and PC platform (including peripherals) Understand file sharing, management and workflow Understand consequences of programs Exploit to general industry standards (e.g., naming conventions) 	
Peripherals and presentation formats:	<ul style="list-style-type: none"> Scanning and printing 	<ul style="list-style-type: none"> Monitor printing protocols Letter color Screening options How to use digital cameras Using the plotter Understand legal issues related to the internet and email Make digital presentations 	<ul style="list-style-type: none"> Monitor the basics in the use of digital cameras and digital video for research and documentation Understand that ability to scan, assemble, edit and release, and print from these areas used printed and digital Understand a functional understanding of basic networking (including email, printing, social work on blogs and websites, DNS and document sharing, etc.) Use digital camera skills as identified in UNDERSTANDING RESEARCH Produce simple PDF, Keynote, or PowerPoint slide shows 	<ul style="list-style-type: none"> Monitor the basics in the use of digital cameras and digital video for research and documentation Understand that ability to scan, assemble, edit and release, and print from these areas used printed and digital Understand a functional understanding of basic networking (including email, printing, social work on blogs and websites, DNS and document sharing, etc.) Use digital camera skills as identified in UNDERSTANDING RESEARCH Produce simple PDF, Keynote, or PowerPoint slide shows 	<ul style="list-style-type: none"> Handicap - digital presentations 	<ul style="list-style-type: none"> Handicap - digital presentations
Disciplinary software:	<ul style="list-style-type: none"> AutoCAD Illustrator Intermediate modeling and composition (Proton and Blender) Building Information Modeling (Revit) Advanced digital modeling (Rhino) 	<ul style="list-style-type: none"> Create a website (software?) Basic Photoshop Basic Illustrator 	<ul style="list-style-type: none"> Adobe Creative Suite (Photoshop, Illustrator) 2-D vector graphics (AutoCAD and Blender) Basic Photoshop Webinar production, including CSS, Flash, Dreamweaver 	<ul style="list-style-type: none"> Adobe CS4 (Photoshop, Illustrator) AutoCAD SketchUp Adobe Microsoft Word and Excel GIS (ArcView) 	<ul style="list-style-type: none"> Adobe CS4 (Photoshop, Illustrator) AutoCAD SketchUp Adobe Microsoft Word and Excel GIS (ArcView) 	

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TEACHING SEMINAR (DDN 685 COURSE)	Architecture:	Art and Design:	Graphic Design:	Industrial Design:	Landscape Architecture:
Authoring curriculum:	<ul style="list-style-type: none"> Structure an effective studio-based course Structure an effective studio-based project 	<ul style="list-style-type: none"> Writing curriculum and course objectives / descriptions Writing project objectives / descriptions Studio/project sequence 	<ul style="list-style-type: none"> Writing curriculum and course objectives / descriptions Writing project objectives / descriptions Studio/project sequence 	<ul style="list-style-type: none"> Writing curriculum and course objectives / descriptions Writing project objectives / descriptions Studio/project sequence 	<ul style="list-style-type: none"> Lesson planning
Teaching formats:	<ul style="list-style-type: none"> Discussing a series of lectures and related readings Presenting course material in a variety of formats Using readings Integrating writing in design 	<ul style="list-style-type: none"> Teaching lecture classes and seminars Structuring material for presentation to large audiences Using readings Integrating writing in design 	<ul style="list-style-type: none"> Teaching lecture classes and seminars Structuring material for presentation to large audiences Using readings Integrating writing in design 	<ul style="list-style-type: none"> Teaching lecture classes and seminars Structuring material for presentation to large audiences Using readings Integrating writing in design 	<ul style="list-style-type: none"> Teaching lecture classes and seminars Integrating writing in design
 Pedagogy:	<ul style="list-style-type: none"> Classroom management - structuring the environment to maximize learning Addressing student questions 	<ul style="list-style-type: none"> Pedagogy and classroom management What to look for in the work of experienced teachers - being observations Managing classrooms and sponsored projects 	<ul style="list-style-type: none"> Pedagogy and classroom management What to look for in the work of experienced teachers - being observations Managing classrooms and sponsored projects 	<ul style="list-style-type: none"> Pedagogy and classroom management What to look for in the work of experienced teachers - being observations Managing classrooms and sponsored projects 	<ul style="list-style-type: none"> Pedagogy and classroom management Pedagogy - performance vs. prescription Generic reactions
Evaluation:	<ul style="list-style-type: none"> Providing meaningful and specific commentary and grades 	<ul style="list-style-type: none"> Evaluating student performance - writing criteria Outcomes and grading 	<ul style="list-style-type: none"> Evaluating student performance - writing criteria Outcomes and grading 	<ul style="list-style-type: none"> Evaluating student performance - writing criteria Outcomes and grading 	<ul style="list-style-type: none"> Evaluating student performance - writing criteria Outcomes and grading
Course contents / related skills:	<ul style="list-style-type: none"> Role of general education in professional design practice Developing integrative portfolios Use of technology in classrooms Presentation and resource strategies 	<ul style="list-style-type: none"> Role of general education in professional design practice Developing integrative portfolios Use of technology in classrooms Presentation and resource strategies 	<ul style="list-style-type: none"> Role of general education in professional design practice Developing integrative portfolios Use of technology in classrooms Presentation and resource strategies 	<ul style="list-style-type: none"> Role of general education in professional design practice Developing integrative portfolios Use of technology in classrooms Presentation and resource strategies 	<ul style="list-style-type: none"> Use of technology in classrooms Presentation and resource strategies
Planning and preparation:	<ul style="list-style-type: none"> Educational landscape in design Strategic planning and preparation Building the course within the context of national trends and the changing environment 	<ul style="list-style-type: none"> Educational landscape in design Strategic planning and preparation Building the course within the context of national trends and the changing environment 	<ul style="list-style-type: none"> Educational landscape in design Strategic planning and preparation Building the course within the context of national trends and the changing environment 	<ul style="list-style-type: none"> Educational landscape in design Strategic planning and preparation Building the course within the context of national trends and the changing environment 	<ul style="list-style-type: none"> Educational landscape in design Strategic planning and preparation Building the course within the context of national trends and the changing environment
Faculty responsibilities:	<ul style="list-style-type: none"> Faculty assessment - teaching, research, and service The tenure process Shared and sponsored research 	<ul style="list-style-type: none"> Faculty assessment - teaching, research, and service The tenure process Shared and sponsored research 	<ul style="list-style-type: none"> Faculty assessment - teaching, research, and service The tenure process Shared and sponsored research 	<ul style="list-style-type: none"> Faculty assessment - teaching, research, and service The tenure process Shared and sponsored research 	<ul style="list-style-type: none"> Faculty assessment - teaching, research, and service The tenure process Shared and sponsored research
Getting a job:	<ul style="list-style-type: none"> Developing a teaching portfolio Searching for teaching positions Preparing for a teaching interview 	<ul style="list-style-type: none"> Developing a teaching portfolio Searching for teaching positions Preparing for a teaching interview 	<ul style="list-style-type: none"> Developing a teaching portfolio Searching for teaching positions Preparing for a teaching interview 	<ul style="list-style-type: none"> Developing a teaching portfolio Searching for teaching positions Preparing for a teaching interview 	<ul style="list-style-type: none"> Developing a teaching portfolio Searching for teaching positions Preparing for a teaching interview
History:	<ul style="list-style-type: none"> History of design education 	<ul style="list-style-type: none"> History of design education 	<ul style="list-style-type: none"> History of design education 	<ul style="list-style-type: none"> History of design education 	<ul style="list-style-type: none"> History of design education

Flexible faculty assignments

Section 1

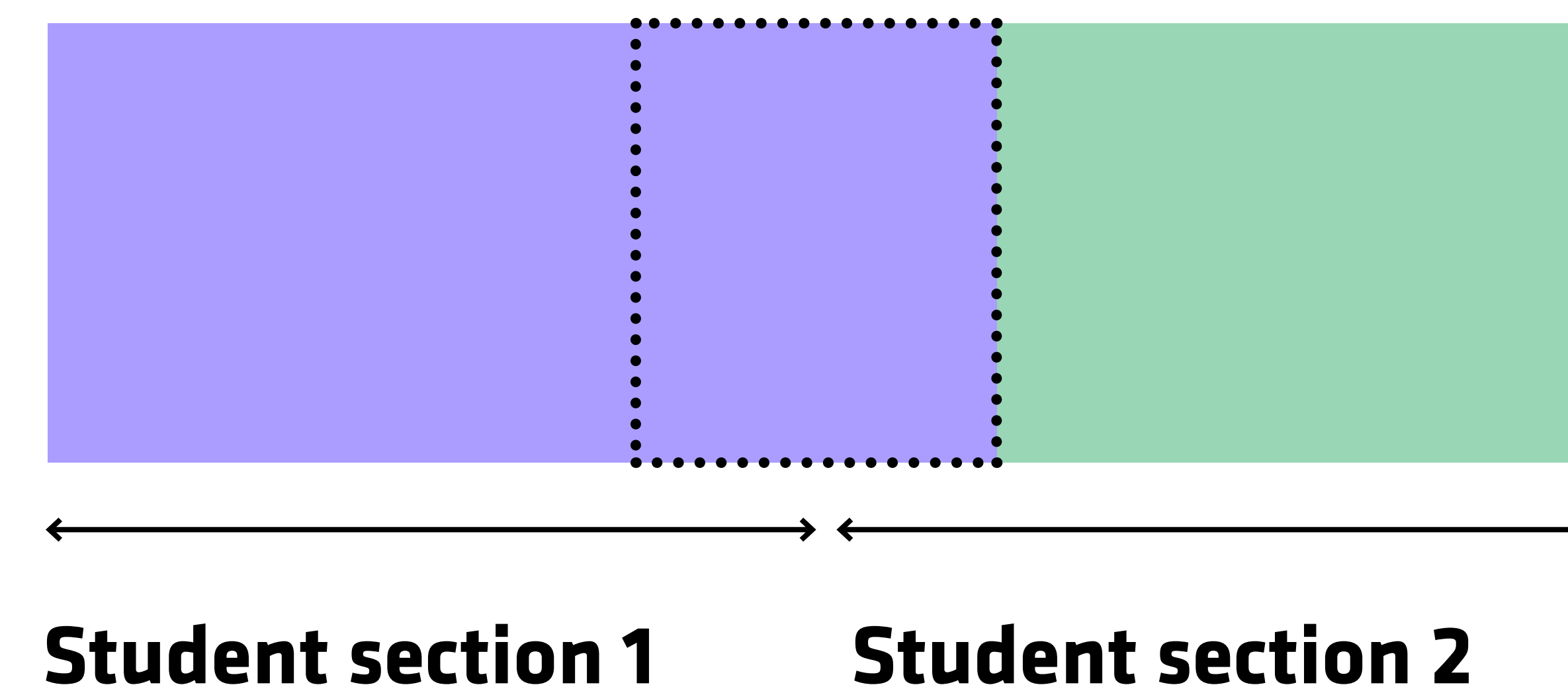


Section 2



Faculty 1 assignment

Faculty 2



Half the faculty preparation

Twice the faculty expertise

Identical instruction for each section

Combines two sections; two disciplines; or two student levels

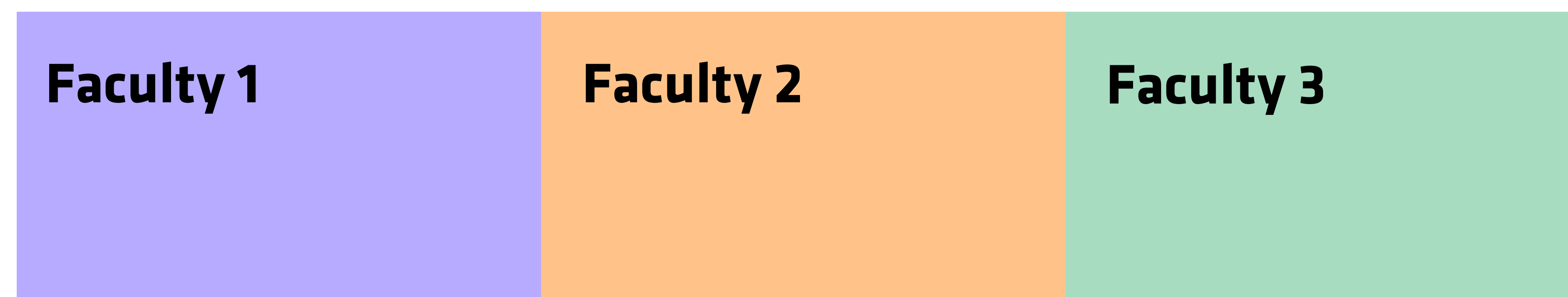
Two types of instruction taught to different class sizes

Two different levels of faculty commitment

Flexible faculty assignments

Modules:

Students take three of three



Modules:

Students take two of three

Time slot A



Time slot B

Time for discussion...