SEMESTER	DESIGN SKILLS Credits 4	SOCIAL UNDERSTANDING Credits 4	SOCIAL STUDIO Credits 8	ELECTIVES (excluding Semester 1) Credits 4
Semester 1 20 credits	Learning to See FOUNDATION 4	Introduction to Social Design FOUNDATION 4	DESIGN PROCESS FOUNDATION 8	Design Research Methods FOUNDATION 4

Semester 1

Learning to See(4 Credits)

Introduction to Social Design(4 Credits)

Studio II – Design Process (8 Credits)

Design Research Methods (4 Credits)

Total - 20 Credi

Ambedkar University, Delhi

Course Title: **Learning to See**

Credits:**4**

Course Code: SDe2SD111

Name of the School/Centre proposing the course: **School of Design (SDes)**

Programme(s) which this course can be a part of: **MDes Social Design**

Level at which the course can be offered: Pre doctoral / MA / PG Diploma / Certificate / UG/**MDes**

Course coordinator and team: **Venugopal Maddipati**

1. If the course is a part of one or more programme(s), its location in the programme(s) core/foundation/elective/any other: **Semester 1 (Monsoon), Foundation**

2. Does the course connect to, build on or overlap with any other courses offered in AUD: **Connects to Design Process Studio and Design Research Methods**

3. Specific Requirements on the part of students who can be admitted to this course:
(Pre-requisites; prior knowledge level; any others – please specify.**None**

4. Course scheduling (summer/winter course, semester-long course, regular or evening course, weekend course, etc.):**Semester-long course**

5. How does the Course link with the institutional vision and the specific programme(s) where it is being offered?
This course sensitises and sharpen's a student ways of engaging with the world and understanding it, learning to apprehend the world in all its complexity, diversity and layers – social, economic and cultural. In this way it links with the centrality of social awareness in AUD's educational vision and the core focus of this MDes programme.

6. Course Details:

Summary: Social Design entails exploring divergent ways of examining objects, services and systems, so as to arrive at a more inclusive conception of everyday realities. In any given situation, Social Design enhances the ability of the designer to go beyond the confines of his or her own ingrained sense-making capabilities, and to observe a far richer range of elements and the relationships between them. *Learning to See*, in this sense, is a course that proceeds along two divergent paths.

On the one hand, in an initial module, *Learning to See* will encourage students to explore the manner in which they, by themselves, conventionally make sense of everyday articles, settings and spaces. The students will be encouraged to reflect on their own social, behavioral and environmental conditioning, so that they recognize how this conditioning acts as a prism and refracts their experiences. The student will be introduced to such concepts as direct realism, or naive realism or everyday commonsense realism. Direct realists understand the world as a collection of objects and entities which are directly accessible to them by the means of their senses. Direct realists do not engage with the manner in which one's senses or one's ingrained, socially conditioned faculty of sense making, mediate between oneself and the world. Rather, direct realists simply presume what their senses reveal them, is real. In an initial module of the course, then, through a series of practical exercises, students will be encouraged to explore in what specific ways they individually perceive or apprehend objects, articles and entities in space. Such exercises, which will also involve some sketching, photography and note-taking, will heighten the students'

perception of their own sense-making capabilities and/or apparatuses, and how they inherit these capabilities historically, socially and biologically. These exercises will make the students more acutely aware of the peculiarities of their own sensibilities and how they take these sensibilities for granted, without engaging with the constructed and naturalized character of sensibility. Moreover, such exercises will also enable students to engage with the theme of mimesis, or representing reality.

On the other hand, in a subsequent module, *Learning to See* will encourage students to step out of their own restricted and confined sensibilities. This module will challenge students to go beyond their own ways of apprehending material, to explore the same material in new ways, from a wider range of perspectives. Through peer-to-peer learning, exercises related to becoming new selves, and interviews, the students will seek to inculcate solicitude towards newer perspectives and alternative conceptions of reality.

By the means of these two modules, then, the students will not only be expected to become critical about existing and conventional ways of engaging with everyday practical experiences of entities and spaces, the students will also be expected to eventually develop the capability of crafting entirely new experiences of entities and spaces, and also representing experiences. In so far as Social Design is the activity relating to creating enhanced, new experiences of services, systems and infrastructures, *Learning to See* will constitute a first crucial step towards becoming a Social Designer.

a. Objectives:

This course provides important insights into how sense and sense-making are constituted. The course will also explore how transformations in the very nature of one's own perspectivalism, brings about a transformation of one's experiences. The students will be expected to:

- Explore how sense is constituted, in particular cases, in particular individuals, with respect to distinct objects and spaces.
- Make explicit the sense-making process by the means of resorting to basic, elementary forms of recording observations, be these in the form of drawing, sketching, photographing or even embodiment.
- Become more rigorous and disciplined in maintaining a record of one's own observations so as to observe how one's perspectivalism changes over a sustained period of time.
- Become more solicitous towards new and divergent ways of experiencing the same material.
- Develop the confidence to create and flesh out new sensory experiences and perspectives so as to begin to think like designers
- Become prepared for the more advanced courses later in the program which attempt to explore specific problems from the vantages of the peculiar sensibilities produced by the way societies make themselves hierarchical in terms of caste, class and gender.

b. Overall structure:

- The course will begin with classroom sessions exploring the theme of perspectivalism and sense making. In conjunction with some preliminary readings relating to the various ways in which art historians, sociologists and philosophers have attempted to draw attention to sense-making, the initial section of the course will also provide practical assignments. In these assignments, which will involve still-life drawing, sketching, photography, students will explore objects as compositions, that is, as specific configurations of elements in interaction.
- The course will then move from an object oriented approach, towards a space-oriented approach and encourage students to use the representational means at their disposal to systematically map out the nature of the elements in interaction within that space. The space will be confined to the Ambedkar University Campus.

- Following representing the space and its constituent elements, the students will then proceed to redefine the elements within that space, and the nature of the relationship between them, so as to produce an entirely new set of sensorial experiences.
- The course will end with the documentation of the whole process and reflecting on the learnings.

c. Contents (brief note on each module; indicative reading list with core and supplementary readings)

Core Readings

- Michael Baxandall: Patterns of Intentions
- AmitaBaviskar: What the Eye Does Not See: The Yamuna in the Imagination of Delhi
- Erwin Panofsky: Perspective as Symbolic Form

Supplementary Resources

- VidyaDehejia: Aniconism and the Multivalence of Emblems
- Susan Huntington: "Early Buddhist Art and the Theory of Aniconism"
- VidyaDehejia: On Modes of Visual Narration in Early Buddhist Art.

7. Pedagogy:

a. Instructional design
b. Field Visits and hands on exercises
c. Group discussions and Reflections
d. Special needs (facilities, requirements in terms of software, studio, lab, clinic, library, classroom/other instructional space, any other – please specify:
e. Expertise in AUD faculty or outside
f. Linkages with external agencies (e.g. with field-based organisations, hospital; any others)

8. Assessment structure (modes and frequency of assessments)

a. Regular assessment based on classroom exercises and field assignments. 30%
b. Classroom discussions and reflection sessions 20 %
c. A major assessment towards the end of the semester including final presentation and documentation communicating the scope, methods, tools, data collection and analysis and research findings. 50%

Signature of Course Coordinator(s)

Ambedkar University, Delhi

Course Title: **Introduction to Social Design**

Credits: **4**

Course Code: Sde2SD112

Name of the School/Centre proposing the course: **School of Design (SDes)**

Programme(s) which this course can be a part of: **MDes Social Design**

Level at which the course can be offered: Pre doctoral / MA / PG Diploma / Certificate / UG/**MDes**

Course coordinator and team: **Suchitra Balasubrahmanyan**

1. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other: **Semester 1 (Monsoon), Core**

2. Does the course connect to, build on or overlap with any other courses offered in AUD: **This course connects to the Studio courses in the programme.**

3. Specific Requirements on the part of students who can be admitted to this course:
    a. (Pre-requisites; prior knowledge level; any others – please specify): **None**

4. Course scheduling (summer/winter course, semester-long course, regular or evening course, weekend course, etc.): **Semester-long, 4 hours per week**

5. How does the Course link with the institutional vision and the specific programme(s) where it is being offered?
   Within the larger framework of AUD's vision of imparting knowledge with social relevance, this course forms an integral component of Masters in Social Design. It tries to articulate the interrelationship between complex social systems and design practices within the context of allied design disciplines.

6. **Course Details:**

    a. **Summary:**
    How does design respond to society? What is Social Design? While trying to address some of these primary questions, this course will bring forth multiple visions of social transformation, design aspects positioned within each of the selected case studies highlighting the role and capabilities of a Social Designer. Through conceptual frameworks and practices of Social Design, the course will explore the concepts of society, complex social systems and their interrelationships through the practice of Social Design.

    b. **Objectives:**
    - To introduce students to Social Design as a distinct area of work and its nature as a differentiated expertise that they will bring on board with references to other disciplines through various design projects situated in diverse contexts across the world.
    - To provide an overview of the nature of issues/opportunities which may be addressed through examples of Social Design/Design for Social Innovation/Social Entrepreneurship/Socially relevant design.
    - To offer a balanced critique of the discipline of design and its development that recognises and differentiates the value of social design as an emerging area within design.

- To develop conceptual understanding and theoretical underpinnings within the realm of Social Design using various sociological concepts around complex human associations and their relationship to Design.
- To expose students to various thematic domains within which Social design is popularly positioned such as education, public health, city systems (such as piped water supply, public toilets), public transit systems etc.

c. Overall structure:

Module 1 familiarizes them with a historical overview of design as a discipline and contemporary design theories with particular reference to the Indian context.

Module 2 introduces students to Social Design through various design projects from the realms of social design, social innovation, social enterprise, design for social change etc. Selected case examples,situated in diverse geographical locations and social contexts, will highlight the overlaps and differences with other allied disciplines.

Module 3 exposes them to various sociological concepts to understand complex human associations and their interrelationships with design.

d. Contents (brief note on each module; indicative reading list with core and supplementary readings)

<u>Module 1</u>

Emergence of Design as a distinct practice

Design's nineteenth-century antecedents in Europe as a product of the industrial revolution and the subsequent mutations would be introduced in this segment along with challenges to this origin-theory from older practices in South and East Asia.

Gandhi, Tagore and Coomaraswamy

The writings of these three thinkers greatly influenced ideas about art and craft in the early twentieth century and continued to have an influence for several decades. This segments looks at these thinkers in the context of the anti-imperial movement for political independence.

Independence and after

This segment would trace the contours of the imperatives for design after Independence and the ways in which it became implicated in the nation building process. The establishment of the first institutions for design education in India and its global-local lineages would be teased out.

Design in contemporary India

The concluding segment would look at design dynamics in globalized India along with the challenges posed by technologies such as internet, cellphone as well as emerging social landscapes of connectivity.

<u>Module 2</u>

This module will expose students to design as a social act primarily through case examples in varied design domains (both built as well as virtual) across multiple geographic and historic settings. Projects will be selected from India, South-east Asia, Latin America, Africa and other parts of the globe. Through case studies from varied design disciplines this module will attempt to trace the history of social design and highlight overlaps and differences in relation to parallel streams of social innovation, social enterprise, design for social change etc., bringing forth nuanced aspects of Social Design as a discipline.

Suggested list of case examples:

India and Asia
Sanitation

- Community Toilets For SPARC, Mumbai (Rahul Mehrotra Architects)
- Designing collaborative Low-cost sanitation, Orangi Pilot Project, Karachi

Water Systems (Conservation / Preservation)

- AajBhiBharehaiTalab (Anupam Mishra, Gandhi Peace Foundation)
- Revitalized Cheonggyecheon River, Seoul

Latin America
Transit Systems

- Bus Rapid Transit (BRT) System, Curitiba

Built Systems

- The International Design Clinic (http://www.internationaldesignclinic.org/)
- A Park That Moves Around the City, El Alto, Bolivia (http://www.citylab.com/design/2015/09/a-park-that-moves-around-the-city/403513/)
- Designing the Park, Parque De Terceira Agua, Belo Horizonte

Rest of the world
Health Services

- http://www.yourhealthcare.org
- http://www.neighbourhoodmidwives.org.uk
- http://www.designcouncil.org.uk/what-we-do/ae-design-challenge

Module 3
This module will be an introduction to sociological concepts such as multi-layered Social Structure, Social Stratification and Class, Social Exclusion, Poverty and Welfare, Social Interaction and everyday life. It will try to connect social theories with design through issues related to our societies within the present day context. This module would invite students to relate the case studies and ideas presented in the earlier modules to sociological concepts to consolidate their understanding of design's relationship and entanglement with the social world. This concluding module will build towards the Idea of Intersectionality in the next semester.

Social Structure, Social Stratification and Class

Social Exclusion, Poverty and Welfare

Social Interaction and everyday life
Film Screening: 'Social Network' discussing the complexity of 'social'

Core Readings

- ManziniEzio, 2015, Design, When Everybody Designs: An Introduction to Design for Social Innovation Design Thinking, Design Theory Series, MIT Press
- InamAseem, 2014, Designing Urban Transformation, Routledge, New York
- Lerner Jaime, Urban Acupuncture
- Giddens, Anthony, Sociology, Polity Press, Cambridge (UK), 2006

http://www.jnd.org/dn.mss/why_design_education.html
http://www.core77.com/Design-for-Social-Impact
http://www.citylab.com
http://www.designcouncil.org.uk
http://www.designcouncil.org.uk/what-we-do/ae-design-challenge

http://www.designcouncil.org.uk/what-we-do/community-led-design-development
http://www.internationaldesignclinic.org

Supplementary Resources

- Das Gurcharan, 2000, India Unbound, Penguin Books

7. Pedagogy:

a. Instructional design
The modules would be a combination of a few illustrated lectures, presentations, supplementary videos and class discussions.

b. Special needs (facilities, requirements in terms of software, studio, lab, clinic, library, classroom/other instructional space, any other – please specify:
Projector and Display space (soft boards on walls) required.

c. Expertise in AUD faculty or outside
Expertise from within School of Design with special lectures from experts in the field

d. Linkages with external agencies (e.g. with field-based organisations, hospital; any others)
Field visit to organizations based in Delhi such as Chintan, Quick Sand etc.
Field visit to Barefoot College campus, Tilonia, Rajasthan

8. Assessment structure (modes and frequency of assessments)

Final assessment would be in form of two main components.

1. Class test
2. Seminar presentation alongwith a research paper

The final grade would be composed of the following:

Class participation, discussions, articulation and enthusiasm for unfamiliar material:	25%
Class Test:	25%
Group Seminar:	25%
Research paper:	25%

Signature of Course Coordinator(s)

Ambedkar University, Delhi

Course Title: **Social Studio 1 – Design Process**

Credits:**8**

Course Code: Sde2SD113

Name of the School/Centre proposing the course: **School of Design (SDes)**

Programme(s) which this course can be a part of: **MDes Social Design**

Level at which the course can be offered: Pre doctoral / MA / PG Diploma / Certificate / UG/ **MDes**

Course coordinator and team: **M. S. Farooqi**

1. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other: **Semester 1 (Monsoon) – Core**

2. Does the course connect to, build on or overlap with any other courses offered in AUD:
   Builds on other courses of the first semester, namely, Learning to See, Social Design and Design Research Methods.

3. Specific Requirements on the part of students who can be admitted to this course: (Pre-requisites; prior knowledge level; any others – please specify)
   Must have completed other courses of the first semester, namely, Learning to See, Social Design and Design Research Methods.

4. Course scheduling (summer/winter course, semester-long course, regular or evening course, weekend course, etc.):**Semester 1 (Monsoon)**

5. How does the Course link with the institutional vision and the specific programme(s) where it is being offered?

   The Design Process emphasizes the introduction of a fundamental approach towards creative problem solving that is intrinsic to the larger context of design. The problem solving approach in its many forms and interpretations, evolved over time has remained one of the most unique and core strengths of the design discipline. It is thus directly related as an essential component and building block of the concerned programme in Social Design.

6. **Course Details:**

   a. **Summary:**
      Design Process is a method oriented approach to problem solving in a manner that is well informed of the subject under question, analytical and imaginative. It builds on, while emphasizing the need for appropriate investigation and research to draw fresh insights and generate innovative ideas and propositions as well as due implementation with the help of given tools and techniques.

   b. **Objectives:**
      To inculcate an ingrained practice of a process and method oriented approach towards creative problem solving.
      To develop an applied and practical understanding of Design Process as a method oriented approach to problem solving.
      To evolve a practical understanding and appreciation of the significance of various parts and stages of the Design Process.

To understand and practice various tools and techniques related to drawing of useful insights, generation of innovative ideas and taking the same towards implementation with conceret and fully conceived plan of action.
To draw upon the supplemantary learning of alternative ways of seeing and understanding, research methods and other capabilities and knowledge base acquired in the semester, towards applying the Design Process.
To explore the Design Process in the context of Social Design and attempt to articulate its preoccuption, emphasis, value and relevance.

c. Overall structure:

The course would be spread over the semester, beginning with direct inputs on Design Process and using the same approach to identify potential opportunities for design intervention in simple social situations. Further, students are guided in a studio mode, to work on their respective projects and employ various tools and techniques introduced in the course.

d. Contents (brief note on each module; indicative reading list with core and supplementary readings)

Model of the Design Process

The Design Process starts with the real – we observe and learn from the tangible factors from real-world situations. Then we try to get a full understanding of the real world by creating abstractions and conceptual models to reframe the problem in new ways. Only then do we explore new concepts in abstract terms before we evaluate them and implement them for their acceptance in the real world. Just as with nearly any creative or exploratory process the Design Process moves back and forth through modes of activity, oscillating between poles of real versus abstract and understanding versus making.

The design process, rather, looks like a rhythmic exchange between generating multiple options to create choices and thinking of practical ways of deciding amongst exiting alternatives. The design process uses analytical tools to break apart complex problems to understand them better and relies on synthesis, the collective act of putting the pieces together to create whole ideas.

Knowing and Establishing the Context

Early on in the Design Process knowing and establishing the context – the circumstances or events that affect the environment in which our innovation offering exists or could exist, is necessary. We study the trends that can affect our topic area. We pa attention to what is transforming our innovation context including society, environment, industry, technology, business, culture, politics and economics. It helps us think of an initial intent about where we should be moving.

Observations to Insights

An insight, according to common definition, is the act of ‘seeing into’ a situation or understanding the ‘inner nature’ of what we observe. Research produces a number of observations about people and context. Observations need to be systematically thought through to extract valuable insights. It is our learning from an observation through our interpretation by asking the question why. It encapsulates a point of view, a generally acceptable interpretation that we can somewhat objectively rationalize.

Ideation

The mindset for ideation is to be creative and open to new, perhaps radical ideas and ways of thinking; but at the same time, keeping sight of human-centered and context driven principles. The ideation is primarily concerned with challenging prevailing assumptions about where solution concepts will be found; then with reframing the boundaries to anew solution space; exploring ideas most relevant to the insights gained; generating concepts of clear value in that space; and continually communicating those explorations both internally and externally through effective storytelling.

Visual Thinking

Drawing practice is not so much in order to illustrate ideas; instead designers learn to draw so that they can express their ideas. Words and numbers are fine, but only drawing can simultaneously reveal both the functional characteristics of an idea and its emotional content. To draw an idea accurately, decisions have to be made that can be avoided by even the most precise language. Weather the task at hand is a product, a service or a project, drawing forces decisions.

Prototyping
The shift from physical to abstract and back again is one of the most fundamental processes by which we explore the universe, unlock our imaginations and open our minds to new possibilities. Anything tangible that lets us explore an idea, evaluate it and push it forward is a prototype. A successful prototype is not one that works flawlessly; it is one that teaches us something – about our objectives, our process and ourselves.

Core Readings
Change by Design, Tim Brown, Harper Business
Teach Yourself to Think, Edward De Bono
The Art of Innovation by Tom Kelly, Jonathan Littman
101 Design Methods, Vijay Kumar

Supplementary Resources

7. Pedagogy

a. Instructional design
   The modules would be conducted in a combination of lectures, case studies and core project.
b. Special needs (facilities, requirements in terms of software, studio, lab, clinic, library, classroom/other instructional space, any other – please specify:
   Projector and Display space (soft boards on walls) required.
c. Expertise in AUD faculty or outside
   Expertise from external resources combined with core faculty from SDes AUD.
d. Linkages with external agencies (e.g. with field-based organisations, hospital; any others)
   None

8. Assessment structure (modes and frequency of assessments)

The final grade would be composed of the following:
Class participation and attendance: 20%
Quality of Insights and Extent of Research: 20%
Diversity and Quality of Ideas Generated: 20%
Prototyping: 40%
Use of Visual Thinking: 20%

Signature of Course Coordinator(s)

Ambedkar University, Delhi

Course Title: **Design Research Methods**

Credits: **4**

Course Code: Sde2SD114

Name of the School/Centre proposing the course: **School of Design (SDes)**

Programme(s) which this course can be a part of: **MDes Social Design**

Level at which the course can be offered: Pre doctoral / MA / PG Diploma / Certificate / UG: **MDes**

Course coordinator and team: **Raman Saxena**

1. If the course is a part of one or more programme(s), its location in the programme(s) core/foundation/elective/any other:
   Semester 1 (Monsoon) - Foundation
2. Does the course connect to, build on or overlap with any other courses offered in AUD: It complements the other course in Semester 1.

3. Specific Requirements on the part of students who can be admitted to this course: (Pre-requisites; prior knowledge level; any others – please specify): **None**

4. Course scheduling (summer/winter course, semester-long course, regular or evening course, weekend course, etc.):**Semester-long – 4 hours a week**

5. How does the Course link with the institutional vision and the specific programme(s) where it is being offered?

6. Course Details:

a. Summary:

Research is the foundation for any type of design intervention and problem solving process. A course in Design Research Methods will provide knowledge and understanding by introducing them the various design research methods, how to apply them to design problems, how to define insights from the research data and effectively communicate the results of research. This course will include lectures, case studies, discussions and field work (a lot of it, so be ready to be in the field for long as well as weekends).

Throughout the course the students will be introduced to a variety of methods and tools used during for the pre and during research process. The class will discuss the process one follows for conducting research such as selecting research sites, Sampling (participants map and profiling), and interacting with study subjects. The methods and tools will include Mind mapping, Defining research objectives, Questionnaire, Interviews, Contextual enquiry/interviews, Surveys, Shadowing, Card Sorting, Focus group, and Experience simulations etc. The class will also introduce examples of each of these methods, and review the circumstances that are appropriate for each method.

This course will also include how to analyse and synthesise the information and data. This will include Scenario and Personas building, Affinity diagram, Empathy mapping, Entities positioning map, Journey/Experience mapping, User Response Mapping, ERAF System Diagram etc. and how to effectively communicate research findings and insights.

b. Objectives:

This course provides critical insights into how research is planned and executed, why it is important and how it can coducted using various methods and tools. Upon successful completion of this course, students will be able to:

- Understand why Research is important for any kind of design intervention or design solution.
- Understand and Evaluate a wide range of qualitative and quantitative methodologies related to design research and practice
- Sampling and User Profiling
- Compare the concepts of secondary research and primary research
- Understand variety of primary research methods & tools and determine which of these tools and methods be best suited in different context and circumstances during the research process.
- Define the research aim and objectives and formulate a research plan defining scope, methods & tools, timelines and data analysis etc.
- Data analysis and synthesis in design research and articulate a detailed design brief.
- Compare the concepts of discovery and evaluative design research
- Formulate and present a research-based concept proposal for design

c. Overall structure:

- The course will begin with some classroom but interactive sessions (three classes) to explain the research process and scope, types (Primary & Secondary and Qualitative &Quantitive) of research, samplng methods, user profiling etc. as well as various research tools and methods (excluding observation, visual ethnography, observations etc.).
- The course will then move into some hands on exercises to provide some practical understading related to each of tools including brainstorming, surveys, interviews, experiment design, etc. The students will asked to go out in the field to apply the and gain confidence in using the tools. These hands on exercises will be designed around some context and appropriate setting will be selected for the field visits.
- The course will then intrduce the tools to analyse and drive the insights and patterns from the collected data and informations.
- The course will end with the documentation the whole process and reflecting on the understanding as well as how the research can be actionzed into brief which can be taken forward to the design phase.

d. Contents

Core Readings

- 101 Design Methods: A Structure Approach for Driving Innovation in your organisation, by Prof. Vijay Kumar
- Creswell, J. W. 2013. Research design: Qualitative, quantitative, and mixed methods approach (4th Ed.). Thousand Oaks, CA: Sage

Supplementary Resources

- Discovering Statistics using IBM SPSS Statistics Paperback (2013) by Andy Field
- IDEO Tool Kit
- Research Methods For Everyday Life Blending Qualitative and Quantitative Approaches, Scott W. VanderstoepDanderstoep Deirdre d. Johnston, Sage Publications.
- …

Supplementary Resources

7. **Pedagogy:** Field-based assignments, classroom presentations and discussions

8. **Assessment structure (modes and frequency of assessments)**
    a. Instructional design
       Field Visits and hands on exercises
    b. Group discussions and Reflections
       Special needs (facilities, requirements in terms of software, studio, lab, clinic, library, classroom/other instructional space, any other – please specify:
    c. Expertise in AUD faculty or outside
    d. Linkages with external agencies (e.g. with field-based organisations, hospital; any others)

9. **Assessment structure (modes and frequency of assessments)**
    a. Regular assesment based on classroom exercises and field assignments. 30%
    b. Classroom discussions and reflection sessions 20 %
    c. A major assesmemt towards the end of the semester including final presentation and documentation communicating the scope, methods, tools, data collection and analysis and research findings. 50%

Signature of Course Coordinator(s)