Term Information

Effective Term   Autumn 2022

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

We are proposing KNOW 2310 to become a GE in the Theme 'Lived Environments'.

What is the rationale for the proposed change(s)?

GE restructuring

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

none.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Knowlton
Fiscal Unit/Academic Org	Knowlton Sch of Architecture - D1410
College/Academic Group	Engineering
Level/Career	Undergraduate
Course Number/Catalog	2310
Course Title	Seeing and Making
Transcript Abbreviation	Seeing and Making
Course Description	Introduction to the design of the physical environment through direct experience and practices of making, including urban walks, drawing and physical model making.
Semester Credit Hours/Units	Fixed: 4

Offering Information

Length Of Course	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Laboratory, Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster
Previous Value	*Columbus*

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions   Not open to students with credit for Arch 2310 or LArch 2310.
Electronically Enforced   Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code   04.9999
Subsidy Level   Baccalaureate Course
Intended Rank   Freshman

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors
    Lived Environments

Previous Value

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes
- Adeptness with design principles of form, space, and order and the techniques of drawing and modeling

Content Topic List
- Design principles of form
- Design principles of space
- Design principles of order
- Techniques of drawing and modeling

Sought Concurrence   No

Attachments

- KNOW2310-Syllabus.pdf: KNOW 2310 Syllabus

  (Syllabus. Owner: Dunham-Borst,Johanna)

- submission-lived-environments KNOW 2310.pdf: KNOW 2310 GE Submission Lived Environments

  (GEC Course Assessment Plan. Owner: Dunham-Borst,Johanna)

- 3_KNOW2310_GE_Integrated Practices_PM_15feb2022_Subm.docx: KNOW 2310 Integrated Practice document

  (GEC Model Curriculum Compliance Stmt. Owner: Dunham-Borst,Johanna)

Comments

- Please find documentation for our GE Theme proposal. *(by Dunham-Borst,Johanna on 02/15/2022 02:17 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Dunham-Borst,Johanna	02/15/2022 02:17 PM	Submitted for Approval
Approved	Cheramie,Kristine M	02/15/2022 02:19 PM	Unit Approval
Approved	Sershen,Douglas J	02/15/2022 02:30 PM	SubCollege Approval
Approved	Quinzon-Bonello,Rosario	03/29/2022 04:35 PM	College Approval
Pending Approval	Cody,Emily Kathryn Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	03/29/2022 04:35 PM	ASCCAO Approval

ARCH/LARCH 2310:   Seeing and Making

Instructors:	Andrew Cruse, AIA LEED AP	cruse.40@osu.edu
	Paula Meijerink	meijerink.1@osu.edu
Lecturers:	Kristina Bertocchi	bertocchi.1@osu.edu
	Andrew Souders	souders.37@osu.edu
GTAs	Isabel Francis Bongue	francisbongue.1@osu.edu
	Kerry Leung	leung.204@osu.edu
	Erin Miller	miller.9395@osu.edu
	Jack Gruber	gruber.184@osu.edu
	Rachel Schmitmeyer	schmitmeyer.18@osu.edu

Year and term: Spring 2022

Meeting times:	Lecture	Mo 9:35-10:55	Baker Systems 120
	Studio Meeting Time 1 — **S1**	Tu/Th 12:45-2:05	Knowlton Hall UG1 Studio
	Studio Meeting Time 2 — **S1**	Tu/Th 2:20-3:40	Knowlton Hall UG1 Studio
	Studio Meeting Time 3 — **S2**	We/Fr 9:35-10:55	Knowlton Hall UG1 Studio
	Studio Meeting Time 4 — **S2**	We/Fr 11:10-12:30	Knowlton Hall UG1 Studio

Model of Delivery: In-person (100%)

Fala Atelier, House in Rua do Paraíso, Porto, 2017, Photo: Ricardo Loureiro

COURSE INFORMATION

DESCRIPTION

This course introduces students to the role of design thinking in the lived environment. Design thinking stretches from close observation to imaginative and responsible creation. By developing and practicing design thinking, students discover opportunities and expand their agency to act within the lived environment. The term lived environment celebrates the entanglements of natural and artificial worlds. It recognizes continuity and connection between the cultural and the ecological, the built and the found, the visible and invisible.

This is the first studio-like course for majors in architecture and landscape architecture. Other students will benefit from the course material that teaches them to turn close observation of the lived environment into actionable information and to develop basic design thinking skills.

GOALS AND OUTCOMES

Goal 1: Students will learn to consciously and directly <u>observe</u> the lived environment. Upon the successful completion of this course, students will:

1. Consciously observe and name aspects of the lived environment;
2. Interpret their observations with basic visual representational tools;
3. Compare aspects of the lived environment to understand how they function differently;
4. Recognize components of the lived environment that are influenced by architecture, landscape architecture, and city and regional planning;
5. Analyze strengths and deficiencies of the lived environment;
6. Verbally explain their observations using appropriate vocabulary.

Goal 2: Students will <u>analyze</u> the lived environment as a multiscalar, interconnected, and dynamic process. Upon the successful completion of this course, students will:

1. Distinguish the visual and non-visual aspects of the lived environment;
2. Consciously name processes—ecological, economic, technical, social—that affect the lived environment.

Goal 3: Students will use <u>design</u> thinking to imagine alternative lived environments in a scaffolded series of design projects. Upon the successful completion of this course, students will:

1. Develop their own design thinking process that connects their abilities to understand, to analyze, and to create;
2. Use different representational techniques—largely drawings and models—to develop their projects;
3. Practice design thinking as an iterative process that incorporates feedback from peers and instructors;

Goal 4: Students will know how to use visual <u>representation</u> techniques commonly used in architecture and landscape architecture. Upon the successful completion of this course, students will:

1. Draw basic plans, sections, and elevations;
2. Construct well-crafted basic physical models;
3. Develop basic workflows used in manual and digital representation processes;
4. Verbally describe their design process and projects with the appropriate vocabulary

COURSE FORMAT

This is a 100% in-person class with two meeting formats. The class meets collectively once per week, on Mondays, for an eighty-minute period that will include presentations, interactive exercises, demonstrations, and discussion. The class is divided into 10 sections that meet two additional times during the week, each for eighty minutes, in a studio format. The Monday class sessions are led by the course Instructors. The studio sessions are led by Graduate Teaching Assistants (GTAs). Two Lecturers coordinate between the Instructors and the GTAs.

The studio format provides a unique learning environment that may be new to many of you. Studio is a place for hands-on engagement and exploration where you get feedback on your work and refine your skills. It is an active learning environment in which everyone is expected to positively participate. You will do different things during studio depending where you are in a project. Your GA may present a new technique to the entire section. You might ask your GA about how to do something or to explain a term, technique, or idea that you don't understand. You might discuss and critique your work or a classmate's work in an informal group, or a formal pin-up that includes other faculty or students from the school.

We often refer to "studio culture" to describe the practices and conventions that guide what goes on in studio. Some of what we mean by this is described in the STUDIO LIFE and STUDIO CULTURE sections of this syllabus. In addition, here are some key points:
- In studio you will likely learn as much from your peers as you do from your instructors. In order for this peer learning to happen, you need to engage with your peers to create an environment where everyone is comfortable sharing work in progress and seeking feedback. Keep your comments constructive. Although projects are graded individually, having a supportive and respectful group of students in a studio raises the quality of everyone's work.
- Different people have different skills. Don't be shy about asking a peer for help. Be generous with your knowledge so others can learn from what you know. In teaching something, you become better at doing it.
- In studio, everyone is expected to develop their own project, but no one "owns" a design idea. Generally, design knowledge comes from precedent; even if you "discover" a design solution, chances are many others have been there before you. Practically speaking,

this means that if you see something that you like—on-line, in a book, in a classmate's project—you are free to work with this idea to develop your own project. **Two points of clarification** here.

- First, when you are working with design ideas in this way, it is important to recognize where the ideas come from in discussing and presenting your work. This leads to growing awareness of your own design process and furthers your design thinking skills.
- Second, it is important to develop the idea that you saw somewhere else so that it becomes your own and does not simply replicate what you saw. Developing design ideas through iteration is a key aspect of the design thinking process.

This approach to the fair use of design ideas works with the University policies on Academic Integrity and Academic Misconduct described in this syllabus. We recognize that determining fair use of design ideas can be confusing. If you have questions and concerns about your use of ideas, please discuss this with your GTA.

- Studio is a supportive environment for self-directed learning. Although we have defined a specific set of tools and skills that you will learn about and gain proficiency in during the semester, you are also free to try additional techniques (just not at the expense of learning the basics as we have defined them). This is especially true with digital skills. We have written some of the assignments so that you can choose a manual or digital workflow. Depending on your ability and your interests, you can use different software to complete these assignments.
- Part of what defines a profession like landscape architecture or architecture (or medicine or law) is a specialized vocabulary. You will learn new and specific vocabulary in this course that you will need to use to describe the lived environment generally and your design work specifically. Using these new words will help you to internalize the concepts and ideas that those words represent.

COURSE ASSIGNMENTS

You will complete six projects for this class. We have made the course assignments transparent: they are explicit about how they meet course goals, the sequence of activities that make up an assignment, and the grading rubric. This means that the assignment texts can seem long. It is important that you read all of the assignment to understand its intention and direction, so you are best able to direct your efforts.

Project sequence goes from small (Projects 1, 2, and 3), to large (Projects 4 and 5), to medium (Project 6). Projects are scaffolded—meaning that skills learned in one project are applied and developed in the following projects. This applies to individual projects within the small, large, and medium scale groups of projects, and also at the overall class scale in that what you learn in doing the small- and large-scale projects will be used for the final two medium scale projects.

Pay attention to assignment due dates. These vary from assignment to assignment. When possible, we have included them on the schedule in this syllabus

In addition to the six projects, you will keep a sketchbook during this class. A blank sketchbook is part of your studio kit, and some of the projects require you to draw in your sketchbook. Keeping a sketchbook is a good habit that helps you to develop effective design thinking skills. Sketchbooks are for sketching (with annotation) not for writing. Every page should be organized around images, not text. We will review your sketchbooks at the mid-point and the end of the semester.

CRITERIA FOR EVALUATION AND GRADING

Each assignment has an analytic rubric that details the criteria for evaluation and grading. The point total for the class (300) is 20 points less than the sum of potential points for the assignments. This difference is to collectively recognize that everyone occasionally has deadline conflicts and other issues that interfere with them producing their best work.

The grading rubric, include in the Criteria of Success section of each project, is organized using the following 4 criteria:

- **Design Process**—In this course, we value process as much as or more than final product. Design skills are developed through practice. Valuing process reinforces the importance of practice to develop your design thinking skills.
- **Final Assignment**—Skills developed in this course are scaffolded. This means that skills introduced in earlier assignments are further developed in later assignments. It is important to keep your skills current with the course expectations. We will determine how your skills are progressing through the final assignment.
- **Craft and Care**—During the design process, you will sometimes work fast, and other times slowly. Iterating different solutions may be fast, while preparing a presentation drawing or model will be slow. This rubric criterion applies to work that is done slowly. We do not expect all work to be done with care and craft, but we do expect that the student can display this ability when it is called for by the assignment.
- **Verbal Skills**—Although this course focuses on visual thinking and communication, it is also important to clearly explain your work verbally. This involves incorporating new vocabulary into your explanations and being explicit about your intentions.

The value for class projects is as follows:

Assignments	Potential Points
Studio Project #1 – (4 studio meetings)	48
Studio Project #2 – (4 studio meetings)	48
Studio Project #3 – (4 studio meetings)	48
Studio Project #4 – (4 studio meetings)	48
Studio Project #5 – (4 studio meetings)	48
Studio Project #6 – (6 studio meetings)	72
Studio Sketchbook	20
TOTAL POINTS	332
Bonus points, if needed for grade curve	10 (+/- 10)

Letter grades are assigned based on the OSU standard schema:

A	93% - 100%
A-	90% - 92%
B+	87% - 89%
B	83% - 86%
B-	80% - 82%
C+	77% - 79%
C	73% - 76%
C-	70% - 72%
D+	67% - 69%
D	60% - 66%
E	< 60% (failing grade)
EN	Failing grade for non-attendance
I	Incomplete

For an "A", the student must satisfy the course objectives in an excellent manner; for a "B", the student must meet expectations very well; for a "C" the student must meet expectations; for a "D" the student must meet expectations in the lowest acceptable manner. An "E" is considered a failing grade and denotes that the student has not satisfied the course objectives. An "EN" is a failing grade due to non-attendance. An "I" indicates that the student has completed a major portion of the work in the course in a satisfactory manner, but for reasons judged by the instructors to be legitimate, a portion of the course requirements remains to be completed. In this event the student and instructors must agree upon a plan and deadline for the student to complete the course. If the work is not made up by the due date, the "I" mark will be changed to an alternate grade that the instructor reported at the time the "I" was assigned.

COURSE BUDGETING
We anticipate the total cost for this course should be about $250, including the approximately $150 for the studio kit that you must purchase at the beginning of the semester. Expenses in addition to the studio kit will largely be for printing and project materials. Your specific expenses will depend on your choices. In some cases, the school will provide materials to students to complete assignments.

CREDIT HOURS AND WORK EXPECTATIONS
This is a **4-credit-hour** course. According to Ohio State policy, students should expect to spend **4 hours per week of in-class time** and **8 hours per week of work outside of class** to receive a passing grade. On project assignments, we include expected time commitments for different tasks. These are meant as guidelines, not fixed quantities. You may complete some tasks in less time than suggested. Other tasks may take you more time. If you are consistently taking significantly less or more time to complete a task than is outlined, talk to your GTA.

COMMUNICATION
You are expected to check the class Carmen page and your OSU email **daily**. Your studio GA will reply to emails within **24 hours on days when class is in session at the university**.
Tone and civility: Faculty, GAs, and students will maintain a supportive learning community where everyone feels safe and where people can disagree amicably.

ATTENDANCE

Students are expected to attend all scheduled class meeting times and related events as outlined in the course syllabus. See the Knowlton Code of Conduct for details. There are 5 situations which constitute an "excused absence": personal illness, death of an immediate family member, military or government duty, University/Knowlton School sanctioned events, and major religious holidays. Other situations may be evaluated on a case-by-case basis and students are encouraged to discuss with the instructor as soon as a potential issue arises. If you are asking for an excused absence, your instructor may require documentation.

Attendance will be taken at all lecture and studio meetings. After the first two unexcused absences in lecture, students will lose three points from their class grade for each unexcused absence. A student's rubric score under Design Process will drop 2 points for their current project for each unexcused absence. A student with four unexcused absences during the semester can be dropped from the course and given an "EN."

If a student believes their absence should be excused, they should reach out via email to Lecturers Andrew Souders and Kristina Bertocchi starting with their second unexcused absence. GTAs do not determine if absences are excused.

DEADLINES

Deadlines are included in each project description. Students who miss deadlines without a valid excuse will lose points as described in the grading rubric. Students who miss deadlines due to valid, extenuating circumstances may submit the required work at a date agreed upon with their GA. Students should contact their GA to arrange a discussion within one week of the missed classes and/or work. Incomplete projects will be evaluated in relation to their degree of completion.

Students should be aware that grade records are not required to be kept longer than two terms beyond the course offering. Any issues about grades should be reported to the instructor as soon as possible, and no later than the next active term (Autumn term for spring or summer courses, spring for autumn courses.)

PREREQUISITES

None

REQUIRED TEXTS

None

SCHEDULE

This schedule is subject to change. See the KSA website for the Baumer Series schedule.

Week 1	All	M	10 Jan	Studio Introduction; **Introduce Project 1—Objects and Interiors**
	S1	Tu	11 Jan	Studio Kits delivered; Review syllabus and studio kit; Knowlton Tour
	S2	W	12 Jan	Review syllabus and studio kit; Knowlton Tour
	S1	Th	13 Jan	Doughnut Drawing Exercise; Miro Board Introduction
	S2	F	14 Jan	Doughnut Drawing Exercise; Miro Board Introduction
Week 2	All	M	17 Jan	MLK Day — **No Class**
	S1	Tu	18 Jan	Exercise 1 – First Studio Meeting
	S2	W	19 Jan	Exercise 1 – First Studio Meeting
	S1	Th	20 Jan	Exercise 1 – Second Studio Meeting
	S2	F	21 Jan	Exercise 1 – Second Studio Meeting
Week 3	All	M	24 Jan	Lecture Presentation
	S1	Tu	25 Jan	Exercise 1 – Third Studio Meeting
	S2	W	26 Jan	Exercise 1 – Third Studio Meeting
	S1	Th	27 Jan	Exercise 1 – Fourth Studio Meeting
	S2	F	28 Jan	Exercise 1 – Fourth Studio Meeting
Week 4	All	M	31 Jan	Lecture Presentation – **Introduce Project 2—Attending to Movement**
	S1	Tu	01 Feb	Exercise 2 – First Studio Meeting
	S2	W	02 Feb	Exercise 2 – First Studio Meeting – Baumer Series
	S1	Th	03 Feb	Exercise 2 – Second Studio Meeting
	S2	F	04 Feb	Exercise 2 – Second Studio Meeting

Week 5	All	M	07 Feb	Lecture Presentation
	S1	Tu	08 Feb	Exercise 2 – Third Studio Meeting
	S2	W	09 Feb	Exercise 2 – Third Studio Meeting – Baumer Series
	S1	Th	10 Feb	Exercise 2 – Fourth Studio Meeting
	S2	F	11 Feb	Exercise 2 – Fourth Studio Meeting
Week 6	All	M	14 Feb	Lecture Presentation – **Introduce Project 3**
	S1	Tu	15 Feb	Exercise 3 – First Studio Meeting
	S2	W	16 Feb	Exercise 3 – First Studio Meeting – Baumer Series
	S1	Th	17 Feb	Exercise 3 – Second Studio Meeting
	S2	F	18 Feb	Exercise 3 – Second Studio Meeting
Week 7	All	M	21 Feb	Lecture Presentation
	S1	Tu	22 Feb	Exercise 3 – Third Studio Meeting
	S2	W	23 Feb	Exercise 3 – Third Studio Meeting – Baumer Series
	S1	Th	24 Feb	Exercise 3 – Fourth Studio Meeting
	S2	F	25 Feb	Exercise 3 – Fourth Studio Meeting
Week 8	All	M	28 Feb	Lecture Presentation – **Introduce Project 4 – Mid Semester Sketchbook Check**
	S1	Tu	01 Mar	Exercise 4 – First Studio Meeting
	S2	W	02 Mar	Exercise 4 – First Studio Meeting – Baumer Series
	S1	Th	03 Mar	Exercise 4 – Second Studio Meeting
	S2	F	04 Mar	Exercise 4 – Second Studio Meeting
Week 9	All	M	07 Mar	Lecture Presentation
	S1	Tu	08 Mar	Exercise 4 – Third Studio Meeting
	S2	W	09 Mar	Exercise 4 – Third Studio Meeting – Baumer Series
	S1	Th	10 Mar	Exercise 4 – Fourth Studio Meeting
	S2	F	11 Mar	Exercise 4 – Fourth Studio Meeting
Week 10	All	M	14 Mar	**Spring Break**
	S1	Tu	15 Mar	**Spring Break**
	S2	W	16 Mar	**Spring Break**
	S1	Th	17 Mar	**Spring Break**
	S2	F	18 Mar	**Spring Break**
Week 11	All	M	21 Mar	Lecture Presentation — **Introduce Project 5**
	S1	Tu	22 Mar	Exercise 5 – First Studio Meeting
	S2	W	23 Mar	Exercise 5 – First Studio Meeting – Baumer Series
	S1	Th	24 Mar	Exercise 5 – Second Studio Meeting
	S2	F	25 Mar	Exercise 5 – Second Studio Meeting
Week 12	All	M	28 Mar	Lecture Presentation; Introduce BSLA, BS in Arch., MLA and M.Arch
	S1	Tu	29 Mar	Exercise 5 – Third Studio Meeting
	S2	W	30 Mar	Exercise 5 – Third Studio Meeting – Baumer Series
	S1	Th	31 Mar	Exercise 5 – Fourth Studio Meeting
	S2	F	01 Apr	Exercise 5 – Fourth Studio Meeting
Week 13	All	M	04 Apr	Lecture Presentation – **Introduce Project 6**
	S1	Tu	05 Apr	Exercise 6 – First Studio Meeting
	S2	W	06 Apr	Exercise 6 – First Studio Meeting
	S1	Th	07 Apr	Exercise 6 – Second Studio Meeting
	S2	F	08 Apr	Exercise 6 – Second Studio Meeting
Week 14	All	M	11 Apr	Lecture Presentation; FAB LAB Presentation
	S1	Tu	12 Apr	Exercise 6 – Third Studio Meeting
	S2	W	13 Apr	Exercise 6 – Third Studio Meeting
	S1	Th	14 Apr	Exercise 6 – Fourth Studio Meeting
	S2	F	15 Apr	Exercise 6 – Fourth Studio Meeting

Week 15	**All**	M	18 Apr	Lecture Presentation
	S1	Tu	19 Apr	Exercise 6 –Fifth Studio Meeting
	S2	W	20 Apr	Exercise 6 –Fifth Studio Meeting
	S1	Th	21 Apr	Exercise 6 – Sixth Studio Meeting
	S2	F	22 Apr	Exercise 6 – Sixth Studio Meeting
Week 16	**All**	M	25 Apr	Final Review Project 6

COURSE TECHNOLOGY
Baseline technical skills/software for this course
- Basic computer and web-browsing skills
- Navigating Carmen: for questions about specific functionality, see the Canvas Student Guide.
- CarmenZoom virtual meetings (free)
- Miro (free)
- Adobe Fresco or similar drawing application
- Other: a mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

Carmen access

You will need to use BuckeyePass multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.
- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

COURSE POLICIES

HEALTH AND SAFETY REQUIREMENTS
All students, faculty and staff are required to comply with and stay up to date on all university safety and health guidance (https://safeandhealthy.osu.edu), which at the point this syllabus was completed, includes wearing a face mask in any indoor space. Non-compliance will result in a warning first, and disciplinary actions will be taken for repeated offenses.

PROJECT DOCUMENTATION
Students must provide project documentation as requested by the instructors of the course. Failure to provide this information by the deadline may result in a grade of "Incomplete" and could result in a drop in grade.

STUDENTS WITH DISABILITIES
The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let your instructor know immediately to privately discuss options. To establish reasonable accommodations, the instructor may request that you register with Student Life Disability Services. After registration, make arrangements with the instructor as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

STUDIO LIFE
Students are responsible for keeping their studio areas clean and free of noxious materials, their floors free from obstructions, and all studio furniture in good condition and original location. Studio chairs are not to leave the studios. Cutting is to be done only on cutting boards. All presentation materials must be removed from review spaces following reviews. Studio cleanups occur on the first Monday of every month – supplies and tools are provided. At the end of the semester, students are responsible for removing their materials from studio. All discarded material is to be deposited in the loading dock dumpsters.

SCHOOL AND UNIVERSITY POLICIES AND PROCEDURES

ACADEMIC INTEGRITY FOR THIS COURSE

- **Reusing past work**: In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.
- **Collaboration and informal peer-review**: The course includes many opportunities for formal and informal collaboration with your classmates. While this is encouraged, remember that representing someone else's work as your own is not permitted. If you're unsure about a particular situation, please feel free just to ask ahead of time.
- **Group projects**: This course may include group work, which can be stressful for students when it comes to dividing work, taking credit, and receiving grades and feedback. Please let me know if you have any questions or concerns about these issues.

ACADEMIC MISCONDUCT
Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's Code of Student Conduct, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct and this syllabus may constitute "Academic Misconduct."

OSU's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's Code of Student Conduct is never considered an "excuse" for academic misconduct, so it is recommended that students review the Code of Student Conduct.

If a faculty member suspects that a student has committed academic misconduct in a course, they are obligated by University Rules to report suspicions to the Committee on Academic Misconduct. It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. If COAM determines that a student has violated the University's Code of Student Conduct, the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

Office of Student Life Student Conduct: https://studentconduct.osu.edu/
Code of Student Conduct: https://trustees.osu.edu/bylaws-and-rules/code
Committee on Academic Misconduct: oaa.osu.edu/coam.html
Academic Misconduct Information for Students: https://oaa.osu.edu/academic-integrity-and-misconduct/student-misconduct

COPYRIGHT DISCLAIMER
The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

GRIEVANCES
According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor. Then, if necessary, take your case to the graduate or undergraduate studies chair, section head, school director, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-7-23. Grievances against graduate, research, and teaching associates should be submitted first to the supervising instructor, then to the head of the associate's section.

SEXUAL HARRASSMENT: Title IX

No forms of sexual harassment or intimidation will be tolerated. Sexual Harassment includes lewd remarks and inappropriate comments made in the studio environment, classroom, and computer labs as well as the "display of inappropriate sexually oriented materials in a location where others can see it." Sexual harassment includes inappropriate behavior among two or more students; between students and/or faculty and/or or staff; and within those groups. The actions can take place in physical, verbal, or written forms.

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at http://titleix.osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu or (614) 247-5838. Also, refer to University's Code of Student Conduct 3335-23-04 (C) for additional information.

DIVERSITY

The Ohio State University affirms the importance and value of diversity in the student body and the greater university community. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

The Knowlton School also values the intellectual diversity of its faculty and students and supports diverse approaches to instruction and learning. A respect for individual rights is the foundation of an intellectual community, and all members of the community are expected to conduct themselves with the highest ethical principles and regard for others.

COUNSELING AND MENTAL HEALTH

As a student you may experience mental health concerns or stressful events such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation, etc., that cause barriers to learning, participation and performance. If you or someone you know are suffering from any of these concerns, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

PROFESSIONAL CONDUCT

Students are expected to conduct themselves in a professional manner and to abide by the provisions in the Code of Student Conduct. Students should represent themselves in a professional manner in forums that have public access. This includes information posted on social networking sites. Information on these sites is often screened by potential employers, and unprofessional material can have a negative impact on job or graduate school prospects.

KNOWLTON HALL BUILDING POLICIES

Students working within Knowlton Hall are expected to follow the building related policies as outlined with the KSA Student Policy Handbook: https://knowlton.osu.edu/sites/default/files/pdf/KSA%20Policy%20Handbook%20-%20Students%202012.pdf

STUDENT RESOURCES
Knowlton Student Services

Undergraduate Students: http://knowlton.osu.edu/students/undergraduates
Graduate Students: http://knowlton.osu.edu/students-current-students/graduate

Student Life Resources & Policies: https://studentlife.osu.edu/resources/
Student Advocacy Center: advocacy.osu.edu
Dennis Learning Center: dennislearningcenter.osu.edu
Counseling and Consultation Services: https://ccs.osu.edu
Student Life Disability Services: https://slds.osu.edu/
Office of Diversity and Inclusion: https://odi.osu.edu/
Department of Public Safety: https://dps.osu.edu/; non-emergency:(614) 292-2121; emergency: dial 9-1-1
University's Building Emergency Action Plans: https://dps.osu.edu/beap

STUDIO CULTURE

The Knowlton School educates students to shape and serve the design and planning professions, contribute to the intellectual and creative purposes of the University, and promote the improvement of design and planning on the campus, in the region, and in the world. The Knowlton School is a learning environment that values optimism, respect, collaboration, engagement, and innovation.

STUDIO
The studio is a central feature of the Knowlton School's curriculum and a unique educational model. It is a place of exchange: studio projects are common ground for discussion and all studio members participate in their evolution. Critique is intrinsic to project development and an opportunity for students to join with peers, faculty, and guest critics in an open spirit of innovation. Critique also allows students to appreciate how their work can be interpreted from different, often unanticipated, perspectives.

COLLABORATION
Studios promote collaborative learning experiences that strengthen solutions and anticipate professional practice. Students working jointly on one problem learn how to work with others in successful collaboration. Students working on individual solutions learn from and are supported by peers outside class time as well as faculty during class time. The Knowlton School values the involvement of other disciplines and professionals who contribute knowledge from unique perspectives.

INTERDISCIPLINARY OPPORTUNITY
The Knowlton School supports and encourages interdisciplinary research and design opportunities through which students acquire a broad range of skills and experiences.

LEADERSHIP
Students are encouraged to engage in school and community organizations and have a variety of opportunities to do so through active roles in committees, events, and service projects. Involvement in organizations such as AIAS, SERVitecture, SCASLA, NOMAS, CRPSA, One:Twelve, and Habitat for Humanity enhance the learning environment and expand abilities.

HEALTHY LIFESTYLE
The Knowlton School recognizes that time management is central to a rewarding design education and a healthy lifestyle. The school encourages faculty to guide students in developing the capacity to reconcile competing demands in their work and lives, while encouraging students to engage the wide range of opportunities available at The Ohio State University.

INTEGRITY
The Knowlton School holds its students to the highest standards of academic integrity in their schoolwork and ethical conduct in their daily lives. These standards are to guide behavior in all aspects of school life: fulfilling course assignments, maintaining buildings and equipment, interacting with peers, staff, and faculty; and behavior within the building and the broader academic and civic community.

Research & Creative Inquiry Course Inventory

Course subject & number: KNOW 2310 Seeing and Making

Performance expectations set at appropriately high levels (e.g. students investigate their own questions or develop their own creative projects).

Through six consecutive and scaffolded projects produced in the context of studio pedagogy, students learn to consciously and directly observe the lived environment, analyze the lived environment as a multi-scalar, interconnected, and dynamic process, use design thinking to imagine alternative lived environments, and use commonly used visual representation techniques. They achieve these goals through sustained engagement, project submissions twice per week, and interim and final presentations to an expert audience.

Performance expectations are consistent throughout the semester and a sustained engagement is achieved in the context of studio pedagogy with a contextual framework provided in the lecture.

Within the context of each assignment, students determine their own questions and seek their own creative solution. Underlying Project 6 is the continuity of the lived environment between the cultural and ecological, the built and the found, the visible and invisible. Here students are asked to created such connections between a "thickened ground" and an "elevated volume". This terminology indicates on one hand specificity--ground, volume--and on the other a freedom of interpretation. Given certain material parameters, such as the size and scale of models, the type of drawings, and deliverable sequence, students determine how to interpret this prompt. This three-week-long iterative exercise leads to a final presentation to external experts.

Significant investment of time and effort by students over an extended period of time (e.g., scaffolded scientific or creative processes building across the term, including, e.g., reviewing literature, developing methods, collecting data, interpreting or developing a concept or idea into a full-fledged production or artistic work)

Within the investigative process of studio pedagogy that is focused on design thinking and the lived environment, students accumulate knowledge and skills through sustained engagement with six scaffolded projects that address course content at different scales of investigation and with increased complexity. Six projects are grouped 1-3, 4-5, 6; they are scaffolded within the group, as well as in its totality. Students are expected to produce work for each studio session, which meets twice per week. The scaffolding allows for sustained investigation, iteration and repetition, while increasing complexity. This method addresses all five goals, and the expected learning outcomes are distributed over several projects each.

For example, in Project 1, through basic observation, students learn to carefully observe and represent a household object through analog and orthogonal drawing techniques. Students are also asked to create

an impressionistic rendering of that object through collage techniques. While Project 1 investigates a static object, Project 2 focuses on a more complex landscape condition where students are asked to carefully observe and represent a landscape experience through photography, digital renderings and verbal articulation. The third project hones these accrued skills further while introducing greater complexity. Here students choose a transitional space on campus (from a list), which they then study, analyze, represent through diagramming, orthogonal drawing (plan and section), and photography. They are then asked to develop a creative intervention in that space and represent through drawing and photography. This example demonstrates for example how a drawing skill is introduced and honed over several projects. These three exercises fulfill goals 1, 2, 4, and 5, and all ELOs under these goals.

Projects 4 and 5 investigate more hidden qualities of Columbus, those that are harder to observe and recognize, such as socioeconomic differences or a hydrological understanding of the city. Project 4 works with thematic maps at the scale of the city and students are asked to create a synthesis by articulating connections between maps. This is followed by Project 5 where students are developing an digital exhibition with site specific conditions that represent socioeconomic differences. New in this project is a written analysis and seeking connections with other investigations. These two scaffolded exercises fulfill Goal 1 ELO 1-6, Goal 2 ELO 1-2, Goal 4 ELO 1,3,and 4.

While projects 1 through 5 are two-week-long explorations, the sixth project is three weeks long and allows for a more sustained spatial exploration through analog modeling and drawing; its emphasis is on honing the design thinking process. Many skills learned in earlier exercises are employed here while new ones are added. This project addresses Goals 2 through 4 and all ELOs.

Interactions with faculty and peers about substantive matters including regular, meaningful faculty mentoring and peer support.

Within the studio pedagogy, students are exposed to and interact with various audiences to gain greater understanding of various aspects of the lived environment, disciplinary content, and the process of design thinking:

Students interact with:
- Their instructor (GTA) during studio sessions; the GTA facilitates subject discussions, project guidance, and provides individual feedback or feedback in groups.
- The landscape architecture and architecture faculty leading this course during the lecture and some studio sessions. The lecture format emphasizes active learning that supports varying teaching techniques.
- Disciplinary experts. External reviewers are invited to provide feedback to individual projects: architects, landscape architects, and faculty.
- Each other; learning from peers is fundamental to studio culture.

Students will get frequent, timely, and constructive feedback on their work, iteratively scaffolding research or creative skills in curriculum to build over time.

The course is structured as a lecture and studio format that ensures frequent and sustained interaction between students and instructors that supporting course goals and productivity. The studio sessions take place twice per week for 80 minutes where students interact with studio instructors and peers and

receive constructive feedback. The weekly lecture, also 80 minutes, seeks engaged learning, where students interact with faculty and each other on course relevant matters. The scaffolded structure of the course supports this integrated learning goal. This verbal-visual engagement addresses Goal 1 ELO 6, Goal 2 ELO 2, Goal 3 ELO 3, Goal 4 ELO 4

Periodic, structured opportunities to reflect and integrate learning in which students interpret findings or reflect on creative work.

Structured opportunities to reflect on creative work takes the form of pinups, reviews, displays, murder board sessions, and polls:

- In what is called a "pinup", students mount their progress or final design work on a rolling panel or wall. This is an opportunity for students to practice a verbal articulation of their design process with appropriate vocabulary and solicit constructive feedback from instructors and peers. Pinups are informal presentations to a small group and happen throughout the semester.
- At the end of the semester, in what is called the "final review", students formally present their designed project (Project 6), to experts for reflection and feedback. This is an individual presentation and students receive individual feedback from faculty and experts such as architects and landscape architects.
- Engaged interactions between students, peers, instructors and experts in the form of pinups and the reviews address all ELOs of Goals 1, 2 and 4.
- Due to the size of work produced in Project 4 (Columbus mapping), the floor of Knowlton Hall's Central Space is used as a display space for all student work. Student enrollment in this course ranges from 75 to 115 and this is an opportunity to share and reflect on the collective work of all students at one moment in one space. Reflection occurs in the form of discussions and feedback.
- Similarly, at the end of Project 5, Knowlton Hall's Central Space is used as a "murder board" session, a workshop geared toward sharing work across all sections that seeks new connections.
- Knowlton Hall's Central Space events of Projects 4 and 5 fully address the ELOs of Goal 2, but also most ELOs of Goal 1, and ELOs 1, 3, and 4 of Goal 4.
- At the end of each of the six projects, students reflect on and articulate what they learned in that project and what they found challenging. This occurs through a TopHat poll taken during the lecture. This helpful tool provides insight in students' learning capacity. A summary of individual feedback is shared during the lecture.

Opportunities to discover relevance of learning through real-world applications (e.g., mechanism for allowing students to see their focused research question or creative project as part of a larger conceptual framework).

As the title of the course suggests--KNOW 2310 Seeing and Making--the relevance of learning through real-world applications is integrated in the course through direct observations and creative production.

The lecture format is helpful in providing a framework for students to understand their creative project, that is produced in studio, as part of a larger conceptual framework. The lecture provides the real-world context in which an assigned project is situated. Through students' engagement with assignments, they

practice fundamental aspects of engaging with real-world conditions, and vice versa, the outcome of their production is then discussed in a following lecture further establishing connections between academia and practice.

For example, plans and sections are fundamental representation techniques in architecture and landscape architectural practices. These are practiced throughout the semester, starting with drawing a doughnut (Introduction), then a household object (Project 1), then a real-world condition (Project 3), followed by their final design project (Project 6), which in turn are evaluated by disciplinary experts.

Public Demonstration of competence, such as a significant public communication of research or display of creative work, or a community scholarship celebration.

Public demonstration of competence is exercised in pinups and reviews (see earlier in this document). Pinups demonstrate student capacity to instructors and peers while a review demonstrates student capacity to an audience of external experts.

The integration of these structured events hones student skills in communication to an audience internal and external to the course. Students learn to construct a project narrative that convincingly represents their intentions, they demonstrate a use of disciplinary vocabulary and learn to connect a verbal articulation with graphic documents and models (Goal 5, ELOs 1-3).

Experiences with diversity wherein students demonstrate intercultural competence and empathy with people and worldview frameworks that may differ from their own.

Students will analyze the lived environment as a multi-scalar, interconnected and a dynamic process where students distinguish visual and non-visual aspects of the lived environment (Goal 2). Students will learn skills to consciously name processes—social, ecological, economic, technical-- that affect the lived environment (ELO 2). Project 4 and 5 address this goal. At the scale of Columbus, students are asked to understand and synthesize aspects in the urban environment that speak to social-economic distinctions. They first achieve this through the study of maps with the goal to analyze and synthesize how different parts of the city have a different demographic makeup. Students then visit neighborhoods to seek, record and articulate instances where socioeconomic differences are visible in the environment. Within the studio setting of their section, they discuss their findings, seek an historical understanding, and create links between findings. This assessment is then brought forward in the murder board session, where students from all sections share, discuss their work, and create new links.

Explicit and intentional efforts to promote inclusivity and a sense of belonging and safety for students, (e.g. universal design principles, culturally responsible pedagogy).

Explicit and intentional efforts to promote inclusivity is embedded in studio culture and studio pedagogy and is expressed in the following ways.

At Knowlton, a sense of belonging in the cohort setting supports a successful academic trajectory, and studio culture plays an important role in achieving this. Students in 2310 have a desk and a space at

Knowlton that is their own; this is where they work and where they meet instructors. Therefore inclusivity, cohort connection, and space are related and emphasized.

Exposure to minority instructors promotes a sense of belonging and inclusivity. Therefore, in coordination with the Chairs of the Undergraduate programs in landscape architecture and architecture, faculty leading KNOW 2310 seek minority GTAs to teach students.

Inclusivity and a sense of belonging is explicit in the syllabus and is exercised through methods aimed at constructive and respectful communication. Respectful and constructive feedback is especially relevant when providing peer feedback to projects. Constructive communication is a learned skill and requires practice. Students arrive in the course with different backgrounds and communication styles. Throughout the course, attention is placed on skills that constructively provide feedback and is respectful to one another.

Project briefs are written such that they are universally accessible, independent of access to technology. Students with iPads and students without access to iPads or computers can successfully submit work for this course. For example, drawings like plans and sections, and diagrams can be produced as hand drawings on paper, or as digital representations. The collage techniques used in Projects 1 and 4, use found or discarded print media and glue.

Clear plan to market this course to get a wider enrollment of typically underserved populations.

Camp Architecture takes a fundamental role in recruitment efforts to underserved communities. This is the summer program at the Columbus Center for Architecture and Design and offers a three one-week long camps for middle and high schoolers focused on design disciplines. Knowlton School's Professor Tameka Sims has a leading role in Camp Architecture with activities taking place at Knowlton. She introduces pre-college kids to Knowlton School's landscape and architecture programs, including KNOW 2310, and as a result students choose to enroll here. Her continued outreach to disadvantaged communities make students excited about design, architecture and landscape architecture.

This course is widely promoted on the Knowlton School's social media platforms with emphasis on photographs showing minority students' engagement with this course.

As a course taught in studio format, students are required to purchase a studio kit and the cost of this kit is a challenge for many students. During recent course developments of 2310, Professors Meijerink and Cruse's continuous efforts have led to a reduction of materials and a revision of course content that has led to lower cost. In 2021 with implementation in 2022, Professors Meijerink and Cruse were awarded the high impact Affordable Learning Exchange (ALX) grant from the Office of Distance Education and eLearning (ODEE) for the development of a tools lending library and modification to course materials to include diverse perspectives. This grant further lowers to out-of-pocket cost for students and promotes a universally accessible course.

GE THEME COURSES

Overview
Courses that are accepted into the General Education (GE) Themes must meet two sets of Expected Learning Outcomes (ELOs): those common for all GE Themes and one set specific to the content of the Theme. This form begins with the criteria common to all themes and has expandable sections relating to each specific theme.

A course may be accepted into more than one Theme if the ELOs for each theme are met. Courses seeing approval for multiple Themes will complete a submission document for each theme. Courses seeking approval as a 4-credit, Integrative Practices course need to complete a similar submission form for the chosen practice. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course. .

Please enter text in the boxes to describe how your class will meet the ELOs of the Theme to which it applies. Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document Because this document will be used in the course review and approval process, you should be *as specific as possible*, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

Accessibility
If you have a disability and have trouble accessing this document or need to receive the document in another format, please reach out to Meg Daly at daly.66@osu.edu or call 614-247-8412.

Course subject & number

General Expectations of All Themes

GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.

Please briefly identify the ways in which this course represents an advanced study of the
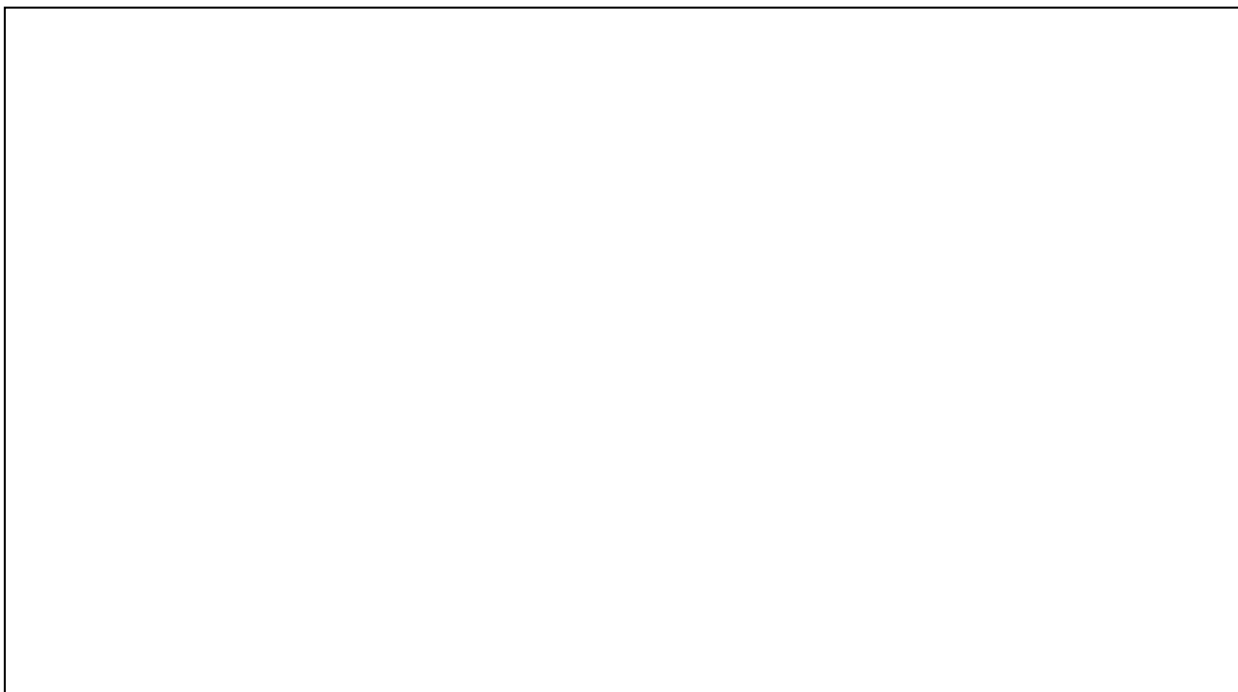In this context, "advanced" refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities. *(50-500 words)*

Course subject & number

ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course subject & number

GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course subject & number

Specific Expectations of Courses in Lived Environments
GOAL 1: Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g. agricultural, built, cultural, economic, intellectual, natural) in which humans live.

ELO 1.1 Engage with the complexity and uncertainty of human-environment interactions. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

ELO 1.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course subject & number

GOAL 2: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.

ELO 2.1 Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors. Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. *(50-700 words)*

ELO 2.2 Describe how humans perceive and represent the environments with which they interact.
Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course subject & number

ELO 2.3 Analyze and critique conventions, theories, and ideologies that influence discourses around environments. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*