

Integrating Imagination and Design Thinking: Pedagogical Approaches for Postgraduate Creativity

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ABSTRACT

Examining the function and possible effects of the "Imaginative Design Thinking" courses created for postgraduate Master of Design (M.Des) students, this paper places its inception within the changing context of higher education. It is becoming more and more important to go beyond conventional, inflexible pedagogies and promote vital cognitive and interpersonal abilities like creativity, imagination, problem-solving, and teamwork as postgraduate students become more diverse and independent. This paper aims to define "Imaginative Design Thinking" courses and further infer the structure and pedagogical strategies that must be used to deploy these courses in various delivery contexts, as well as comparisons with similar international programs. It does this by drawing on national educational policies such as India's NEP 2020, which promotes experiential, inquiry-driven, and holistic learning. Multidisciplinary content, active and collaborative learning, and thematic exploration of creativity in design, sustainability, and social transformation are all proposed for use in the course. To demonstrate how creative inquiry can question accepted wisdom and stimulate fresh viewpoints, a literary case study of Charlotte Perkins Gilman's writings is employed. According to the analysis, a course like this can greatly improve students' capacity for innovation, adaptability, and personal development, preparing them to lead and navigate in challenging, quickly evolving work environments. In the end, the study makes the case that fostering the next generation of design leaders who can envision and bring about significant change requires incorporating imagination and creativity into postgraduate design education.

Keywords -Imaginative Design Thinking, Design Education, Human-Centered Design, Problem-Solving, Experiential Learning, Critical Thinking, Interdisciplinary Pedagogy, Active Learning, Creative Problem-Solving, Design Pedagogy

1. Introduction: The Imperative of Imagination and Creativity in Postgraduate Education and the "Imaginative Design Thinking" Course

Higher education is changing significantly, especially at the postgraduate level, as evidenced by the growing diversity of classes. This calls for a shift away from rigid, traditional teaching strategies and towards more adaptable, customised approaches that address the particular requirements of mature, frequently non-traditional students who demonstrate a high level of autonomy and academic motivation. Furthermore, graduates need to have more than simply disciplinary knowledge to meet the needs of the twenty-first century. In a world that is changing quickly, abilities like critical thinking, problem-solving, and teamwork are essential for success. This change in student demographics and educational demands emphasises how critical it is to support the development of critical cognitive and interpersonal skills in addition to information acquisition.

In order to foster holistic development and give students the necessary 21st-century skills, national educational policies are placing a greater emphasis on the adoption of innovative pedagogies. For example, the National Education Policy (NEP) 2020 promotes education that is more experiential, holistic, integrated, inquiry-driven, discovery-oriented, learner-centred, discussion-based, flexible, and pleasurable. This change in policy reflects a wider recognition that active participation, practical application, and the growth of a well-rounded person who can handle challenging situations are all necessary for good learning. The emphasis is now on enabling students to take an active role in their own educational journey rather than just disseminating knowledge.

The purpose of this essay is to examine the "Imaginative Design Thinking" course, which was created for a postgraduate M.Des cohort, with an emphasis on how it might encourage creativity and imagination. Although the specifics of the course delivery plan are currently available at the URL provided, this analysis will use comparisons with similar postgraduate programs and general principles of innovative pedagogy to infer the likely structure, content, and potential impact of "Imaginative Design Thinking." This study aims to give a thorough grasp of the possible worth and significance of the "Imaginative Design Thinking" course within the current educational landscape by looking at the larger context and related projects.

2. Novel Approach

The "Imaginative Design Thinking" course is the subject of a novel inferred, comparative, and contextual analysis in this paper. The three main research questions that drive this investigation are as follows:

First, how does the course foster creativity and imagination in a cohort of postgraduate design students?

Second, how does this offering differ from other postgraduate programs in creativity and design in terms of pedagogical approaches and interdisciplinary content?

Finally, how might literary case studies—such as those found in Charlotte Perkins Gilman's writings—act as a stimulant to question accepted wisdom and stimulate innovative thinking in the field of design education?

This method of analysis sets itself apart by combining existing data, extrapolating from similar international programs, and incorporating literary analysis in a novel way to investigate the wider educational and social implications of creative design thinking.

3. Research Methodology

The research uses an interpretive, qualitative methodology that includes:

Examining the available course delivery plan and pertinent policy documents, such as NEP 2020, is known as document analysis.

Comparative Analysis: Examining how the "Imaginative Design Thinking" course stacks up against comparable postgraduate programs around the world (see Table 1 in the text).

Thematic and Literary Analysis: Examining Charlotte Perkins Gilman's writings as an example to show how creative inquiry can challenge social structures and influence design education.

SWOT Analysis: Assessing the course's advantages, disadvantages, opportunities, and threats in relation to postgraduate design education as a whole.

A comprehensive grasp of the course's positioning and possible impact is made possible by this multifaceted approach.

4. Deconstructing the "Imaginative Design Thinking" Course Delivery Plan: An Inferred Analysis

The title "Imaginative Design Thinking" and the fact that it is intended for an M.Des postgraduate class suggest that the course's objective is to develop and strengthen students' creative and imaginative abilities in the field of design at a higher level of education. Essentially the course is designed to address

Mobile Position

In philosophy and other subjects, the concept of "mobile positions" implies that ideas, opinions, or viewpoints are not set and can alter or vary over time. This fluidity is frequently attributed to different reasons such as: Individual Growth and Development, as people learn and grow, their perspectives may change. Cultural, economic, and political changes can all have an impact on people's ideas and values. Furthermore, new discoveries and technological advancements might call into question long-held assumptions and paradigms.

Thesis-Antithesis

Georg Wilhelm Friedrich Hegel, a German philosopher, proposed the thesis-antithesis dialectical model. It implies that a thesis (an original concept or statement) invariably leads to its inverse, the antithesis. The conflict or tension between these two competing notions can then be resolved by synthesis. This concept is frequently employed to explain historical progression, social change, and intellectual development.

Connecting Mobile Positions and Thesis-Antithesis

The concepts of mobile positions and thesis-antithesis are interrelated. The fluidity of positions can lead to the emergence of new theses and antitheses. As individuals or societies evolve, their beliefs

may shift, creating new points of contention and debate. Conversely, the dialectical process of thesis-antithesis can drive the movement of positions. The synthesis of opposing ideas can lead to new perspectives that challenge or modify existing ones. In essence, mobile positions and thesis-antithesis both highlight the dynamic and evolving nature of ideas and beliefs. By understanding these concepts, we can better appreciate the complexities of human thought and the ways in which our understanding of the world can change over time. In order to provide a comprehensive grasp of imagination and creativity in design, the course's content, subjects, and thematic organisation use an interdisciplinary approach, pulling from a variety of fields ². The modules examine the core ideas of creativity, imagination, and design in relation to sustainability, society, and business transformation.

The teaching strategies and pedagogical approaches used in the course were creative and actively include students in the learning process, given the emphasis on imagination and creativity within a design school. Postgraduate students' varied experiences could be leveraged through collaborative learning via peer-to-peer and team-based learning.

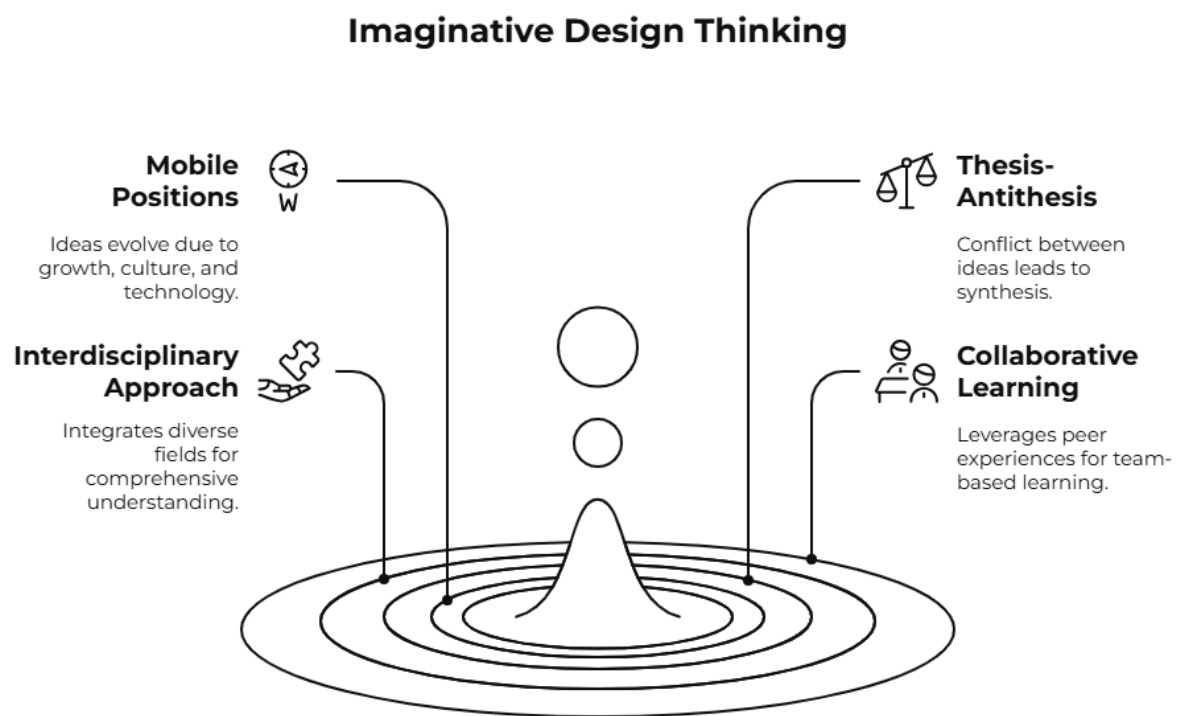


Fig 1: Components of the Imaginative Design Thinking Course

5. Potential Impact and Significance for Postgraduate Learning and Development

Students' learning and growth could be greatly impacted by a postgraduate course like these which are focused on encouraging creativity. Students can develop a more adaptable and creative approach to problem-solving by actively participating in creative processes. This is an essential ability in advanced academic and professional settings. When combined with organised problem-solving methodologies, imagination enables the investigation of unexpected ideas and viewpoints, which can result in more innovative and successful design solutions.

In postgraduate design programs, encouraging creativity can also provide students the flexibility and creative thinking they need to succeed in fast-paced, ever-changing work environments. People who can think creatively, come up with fresh concepts, and adjust to evolving customer demands and technological advancements are in more demand in the contemporary design sector. Students can acquire this vital ability for creativity by taking an innovative design thinking course, which will equip them to lead and effect change in their chosen design professions. "Imaginative Design Thinking" can cultivate a mindset focused on ongoing improvement and the production of new value in the design process by pushing students to question conventional design thinking and explore options.

Additionally, exercising imagination and creativity can result in substantial personal development, promoting self-discovery, boosting self-esteem, and offering fresh viewpoints on both personal and professional life. Greater self-awareness and the discovery of untapped creative potential might result from the very personal and transforming experience of exploring one's imaginative ability. "Imaginative Design Thinking" might improve students' general well-being and enable them to tackle design problems with more resiliency and creativity by giving them a platform to express their design creativity and explore their inner worlds.

6. Contextualizing "Imaginative Design Thinking": A Comparative Analysis with Similar Postgraduate Courses and Pedagogical Approaches

It is helpful to compare the "Imaginative Design Thinking" course with other postgraduate programs that emphasise creativity and imagination, especially in the field of design, in order to gain a better understanding of its prospective positioning and distinctive features.

Table 1: Comparative Analysis of Postgraduate Courses on Creativity and Imagination

Course Name	Institution	Focus/Themes	Key Methodologies (as described)	Target Audience (if specified)
MA in Art, Psyche and the Creative Imagination	Technological University of the Shannon (TUS)	Interface between art and psyche, cultivation of creative imagination, depth psychology, dreams, imagery, active imagination	Experiential learning, theoretical paradigms of interpretation, reflective and reflexive strategies, group facilitation projects	Creatives seeking fresh perspectives on their work, interested in the unconscious
Master in Creativity and Design Leadership	Elisava (University of Vic - UCC)	Leadership, design, and creativity; self-awareness, driving results in the creative sector, creative thinking, problem-solving	Team-based education, reflective-practice approach, portfolio-based education	Individuals aiming to grow leadership skills in the creative sector
MS in Creativity & Innovation	Drexel University	Unlocking creative potential, creative thinking as a tool in corporate and educational spheres, problem-solving, innovation	Online delivery, planned sequence of courses, personal academic advisement	Working professionals in corporate and educational spheres
Master of Science Program in Creativity Studies	SUNY Buffalo State University	Science of creativity, creative problem-solving, creative learning, group problem-solving facilitation, creativity assessment	Coursework (knowledge, imagination, evaluation), culminating experience (exam, project, or thesis)	Individuals interested in the science of creativity and its application

Although different postgraduate programs engage creativity and imagination, they frequently concentrate on particular fields, as this comparative analysis shows. For example, the Elisava program focuses on integrating creativity with design and leadership, while the MA at TUS highlights the relationship between art and psyche. SUNY Buffalo State focuses on the science of creativity, while Drexel's MS degree is aimed at working people who want to employ creativity in business and education contexts. Targeting an M.Des cohort, the "Imaginative Design Thinking" course probably fits in best with Elisava's Master in Creativity and Design Leadership program, which emphasises the use of creative thinking in a design setting.

7. Case Study: Charlotte Perkins Gilman's Literary Exploration of Gender Dynamics and Independent Female Societies (The course was delivered at The Design Village, for the PG Cohort in the Monsoon Semester 2024, by the Author)

Charlotte Perkins Gilman's writings, especially her utopian book *Herland* (1915) and short tale *The Yellow Wallpaper* (1892), are compelling literary examinations of gender dynamics and ideas of female independence that speak to the topics of social structures and imagination. Gilman's stories challenge patriarchal structures and envision alternative social models during a time of profound global transformation in the late 19th and early 20th centuries, which was characterised by industrialisation, social unrest, and the emergence of feminist movements throughout Europe, Asia, Africa, and Latin America.

A woman's psychological battle against the constrictive social norms and medical procedures of the day is shown vividly in *The Yellow Wallpaper*. Relegated to a room under the pretence of a "rest cure," the narrator's increasing fixation on the yellow wall covering represents her confinement to patriarchal conventions that inhibit her independence and originality. John, her husband, exemplifies these standards by ignoring her opinions and managing her life, reflecting society's larger restriction of women to the home. A theme that fits with the "Imaginative Design Thinking" course's possible emphasis on encouraging independent thought and questioning established structures is the narrator's final act of tearing down the wallpaper, which symbolises a potent act of self-liberation and a rejection of societal dependence.

Herland, on the other hand, imagines a utopian civilisation in which all women have established a tranquil and independent community free from male domination and conventional gender roles. This story emphasises the principles of collaboration, respect for one another, and sustainability while examining the possibility of women ruling and leading on their own. The competitive and hierarchical systems that were common in the industrialised world of the early 20th century are critiqued by the laws and practices that the women of *Herland* have created, which are centred on the welfare of the group. *Herland*'s vision is a thought experiment that questions accepted conventions and invites readers to envision novel approaches to gender equality and society structure, even though some critics may find it unduly optimistic.

Herland and *The Yellow Wallpaper* together present opposing but complimentary viewpoints on how social structures affect women's lives and how imagination and creativity may be used to reimagine these systems. These literary works show the transformative power of challenging the existing quo and looking for new ways of living and governing while also highlighting the psychological harm

caused by patriarchal rule and imagining communities where women can flourish on their own. Gilman's work's ongoing relevance emphasises the value of encouraging critical thinking and creative investigation of social norms, two things that are probably essential to the "Imaginative Design Thinking" course.

8. SWOT Analysis: "Imaginative Design Thinking" Course

Strengths

- **Alignment with Contemporary Educational Needs:**
Interdisciplinary content, active and collaborative learning, and thematic exploration of creativity in design, sustainability, and social transformation are all proposed for use in the course. Using Charlotte Perkins Gilman's writings as a literary case study, it is demonstrated how creative inquiry can question accepted wisdom and stimulate fresh viewpoints. According to the analysis, this kind of course can greatly improve students' capacity for innovation, adaptability, and personal development, preparing them to lead and navigate in challenging, quickly evolving work environments. In the end, the paper makes the case that fostering the next generation of design leaders who can envision and bring about significant change requires incorporating imagination and creativity into postgraduate design education.
- **Interdisciplinary and Holistic Approach:**
The course provides a broad, interdisciplinary perspective by combining ideas from design, psychology, literature, and philosophy. This allows students to apply creative thinking to a variety of real-world problems and draw connections across domains.
- **Active and Collaborative Pedagogies:**
Postgraduate students' varied experiences are tapped into through the use of collaborative, team-based, and peer-to-peer learning. Reflective practice and active engagement are likely to improve learning and increase engagement.
- **Encouragement of Independent and Critical Thought:**
The course encourages independent thought and pushes students to challenge conventional wisdom through literary case studies (such as Charlotte Perkins Gilman's writings) and the investigation of "mobile positions" and thesis-antithesis models.

Weaknesses

- **Lack of Specificity in Course Structure:**
According to the document, there may be a lack of clarity or standardisation in the course's structure, assessment procedures, and particular content, which could result in inconsistent delivery and learning objectives.
- **Potential for Subjectivity:**
It can be challenging to evaluate creative and imaginative activities objectively, especially when they involve literary analysis or open-ended projects. Grading and giving useful feedback may become difficult as a result.

- **Demands on Faculty Expertise:**

Teachers who are not only adept at design but also at interdisciplinary instruction, literary analysis, and encouraging unrestricted inquiry are needed to facilitate such a course effectively. If appropriate faculty are not available, this could restrict quality or scalability.

- **Risk of Student Disengagement:**

The ambiguity and open-endedness of imaginative exercises may initially be difficult for some students, particularly those used to more conventional or technical methods.

Opportunities

- **Meeting Industry and Societal Needs:**

Professionals with the ability to adapt, innovate, and lead in complex environments are becoming more and more valued in the design industry. Graduates of the program are positioned as innovative leaders who can propel social, sustainable, and business change.

- **Differentiation and Reputation Building:**

Providing such a progressive course can improve the school's standing and draw in students looking for cutting-edge, future-focused instruction.

- **Integration of Emerging Themes:**

To maintain the course's relevance and impact, themes such as sustainability, gender, and social justice all of which are examined in Gilman's writings can be further developed.

- **Research and Publication:**

The course can be used as a venue for publications, case studies, and educational research on imaginative inquiry and creative pedagogy in design education.

Threats

- **Resistance to Change:**

The transition from traditional, content-driven courses to more process-oriented, creative approaches may encounter resistance from traditionalists within the school or student body.

- **Assessment and Accreditation Issues:**

Meeting external accreditation requirements and proving quantifiable results can occasionally be difficult for innovative courses, particularly when those results are qualitative or transformative in character

- **Maintaining Relevance:**

The pedagogy and course material need to be updated frequently to stay current and useful because the design and education fields are still developing quickly.

- **Student Diversity and Preparedness:**

Differentiated instruction and support are necessary because students in a diverse cohort may have differing degrees of comfort and experience with creative and imaginative practices.

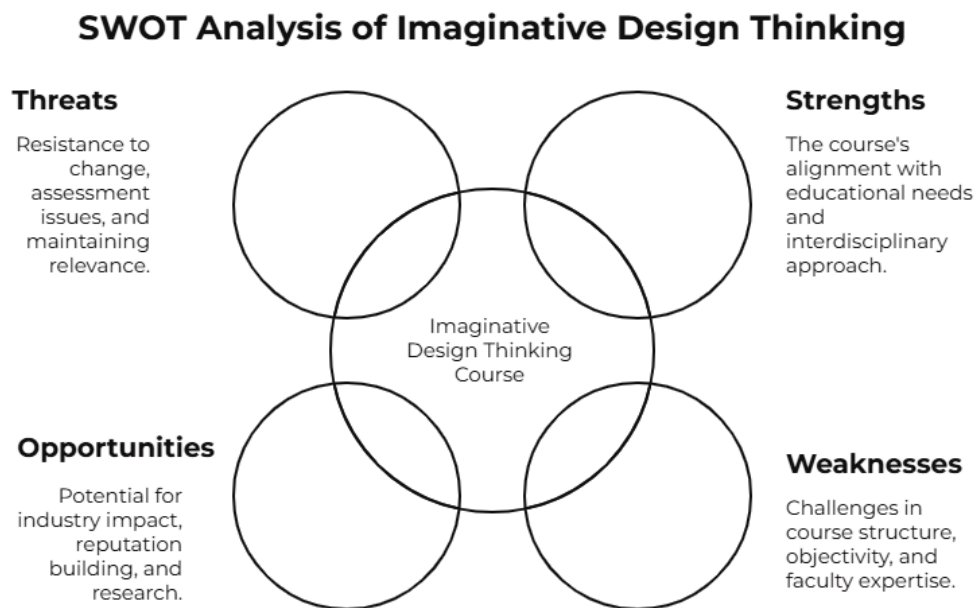


Fig 2: SWOT Analysis for the Imaginative Design Thinking Course

Inferences

One particularly noteworthy and inventive response to the changing demands of postgraduate design education is the "Imaginative Design Thinking" course. Its holistic, interdisciplinary approach and alignment with contemporary educational imperatives are its strongest points. However, careful consideration of course design, evaluation, faculty development, and continuous adjustment to industry and societal changes are necessary to optimise its impact and sustainability. By tackling these issues, the course can act as a template for encouraging imagination, creativity, and leadership in graduate school.

9. Conclusion: Synthesizing the Potential Value and Noteworthy Observations on the "Imaginative Design Thinking" Course

In conclusion, it can be deduced that "Imaginative Design Thinking" probably seeks to improve postgraduate design students' creative thinking, problem-solving skills, and innovative mindsets based on the course title, the larger context of innovative pedagogical approaches, and comparable postgraduate programs. The expected application of immersive, collaborative, and active learning techniques points to a fit with current best practices in postgraduate education, which could improve learning outcomes overall and increase student engagement and skill development.

The use of literary case studies, like the examination of Charlotte Perkins Gilman's writings, further demonstrates how the course can use imaginative and creative expressions to examine societal dynamics and imagine different futures. In the context of postgraduate design education, the fundamental ideas of encouraging imagination and creativity through active and immersive learning are definitely beneficial. Courses like "Imaginative Design Thinking" that emphasise the development of these critical skills will be crucial in preparing postgraduate design students for success in the future as the educational landscape changes and the demands of the design industry grow more complex.

Contributions of the Study

The main contributions of the study are:

- **Theoretical Contribution:** By emphasising the value of interdisciplinary and literary approaches, it advances the conversation on incorporating imagination and creativity into postgraduate design education.
- **Practical Contribution:** The paper offers useful insights for curriculum designers looking to encourage creativity and critical thinking by deducing likely pedagogical strategies and content.
- **Social Contribution:** Design thinking is placed within a larger societal framework by analysing literary works to show how design education can address more general cultural and social issues like gender dynamics and social transformation.

Limitations and Further Recommendations

Limitations:

- By choice the author refrains to share the grading and empirical data of the students in the course. Well aware that this data would help in confirming the study's conclusions. As the course has only had a pilot run, if repeated in its original format for 3-5 years successively the grades and empirical data could make strong inferences.
- With less direct investigation of applications in other fields, the main focus is on design education.

Further Recommendations

- To determine the true effect of the course on students' creativity and professional development, future research should incorporate empirical studies (such as surveys, interviews, or classroom observations).

- To investigate how creative design thinking can promote innovation in various cultural and social contexts, the course framework could be expanded or modified for use in other fields, such as business, engineering, or the social sciences.
- More varied case studies from literature and culture could enhance the curriculum even more and encourage intercultural comprehension in design thinking.

Broader Context: Cultural and Social Relevance

This study has placed "Imaginative Design Thinking" in a noteworthy sociocultural context. This study highlights the importance of creativity and imagination in addressing difficult societal issues, particularly sustainability and gender equality, by showcasing the value of literary analysis—as demonstrated through the analysis of Gilman's works—as a stimulant for challenging long-standing social norms and encouraging novel, forward-thinking ideas. Additionally, the results imply that the transformative potential of design thinking transcends the conventional confines of design education when enhanced by literary and cultural viewpoints, providing a potent strategy for tackling complex problems within larger social and cultural contexts.

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I am appreciative of the motivation I received from Charlotte Perkins Gilman's writings, which offered a solid basis for investigating the relationship between literature, creativity, and design thinking. Lastly, this study has been informed and shaped by the research and creative pedagogical practices of the larger academic community in the fields of creativity, imagination, and design education.

Any shortcomings or oversights in this research are solely my own.

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