COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
Herbal Gardens: Medieval Texts, Philosophical Roots, and Botanical Practice *Žolelių sodai: viduramžių tekstai, filosofinės ištakos ir botanikos praktika*	

Lecturers	Department(s) where the course unit (module) is delivered
Coordinator: Dr. Rūta Šileikytė-Zukienė **Others:** Dr. Regina Juodkaitė, Assoc. Prof. Rūta Šlapkauskaitė	**Institute for the Languages and Cultures of the Baltic,** Centre for Scandinavian Studies **Botanical Garden,** Department of Vingis

Study cycle	Type of the course unit (module)
BA programme	Elective

Mode of delivery	Period when the course unit (module) is delivered	Language(s) of instruction
Seminars	Autumn and spring semester	English

Requirements for students	
Prerequisites: C1 level of English	**Additional requirements (if any):** –

Number of ECTS credits allocated	Student's workload (total)	Contact hours	Individual work
5 ECTS	140	40	100

Purpose of the course unit
The course aims to develop students' independence, critical and analytical thinking, and communication skills, as well as their ability to analyse medieval texts, understand philosophical concepts of nature and cultivation, and apply basic botanical knowledge in practice. Through an interdisciplinary approach combining philology, philosophy, and botany, students learn to examine medieval herbal gardening as a way of understanding nature, healing, and the human relationship with the natural world.

Learning outcomes of the course unit	Teaching and learning methods	Assessment methods
Upon successful completion of the course, students will be able to: **1. Recognise and articulate interdisciplinary perspectives** by analysing key medieval texts related to herbal gardens and medicinal plants, demonstrating awareness of their philosophical, cultural, ecological, and symbolic dimensions.	Analysis of scholarly literature and primary texts, seminars and guided discussions, independent research, delivering an oral presentation, facilitating group discussion, writing the reflective learning journal.	Assessment of active participation in group discussions, oral presentation and discussion facilitation, and completion of reflective learning journal entries.
2. Integrate and apply knowledge from multiple disciplines, including medieval studies, philosophy, natural sciences, and environmental ethics. Combine theoretical insight with **empirical and sensory** observation.	Seminars and guided discussions, interactive presentations, practical work in the botanical garden, writing the reflective learning journal.	Assessment of active participation in group discussions, oral presentation and discussion facilitation, and completion of reflective learning journal entries.
3. Engage in collaborative and experiential learning through the practical recreation and maintenance of a historical herbal garden.	Guided discussions, reflective and experiential tasks, practical work in the botanical garden, writing the reflective learning journal.	Assessment of the participation in the practical and collaborative activities in the botanical garden; completion of reflective learning journal entries.
4. Communicate effectively within an interdisciplinary team by explaining concepts, methods, and terminologies from one's own field to peers from other disciplines. Demonstrate **openness to diverse disciplinary methods** that transcends individual academic specialisations.	Delivering an oral presentation, facilitating class discussion, collaborating with peers in reflective and experiential tasks, writing the reflective learning journal.	Assessment of the oral presentation and discussion facilitation, and completion of reflective learning journal entries.
5. Demonstrate holistic, innovative, and reflective thinking by maintaining a learning journal that combines textual interpretation, sensory and emotional engagement, creative expression, and **critical reflection.**	Independent research, reflecting on the assigned scholarly literature and primary texts, completing the reflective learning journal.	Assessment of the completion of reflective learning journal entries.

Content: breakdown of the topics	Contact hours							Individual work: time and assignments	
	Lectures	Tutorials	Seminars	Workshop	Laboratory work	Internship/work	**Contact hours**	**Individual work**	**Tasks for individual work**
Introduction. **Medieval herbal gardens:** forms and patterns. The garden as a microcosm: nature, order, and divine harmony. Healing, cultivation, and monastic knowledge. Spatial symbolism: enclosure, centre, and path.			4				**4**	**10**	Students read the assigned introductory materials and prepare for seminar discussions. Bayard 1985, 1–18.
Textual gardens. The module explores Walahfrid Strabo's *Hortulus* as an early monastic meditation on cultivation and order, the *Old English Nine Herbs Charm* as a bridge between pre-Christian and Christian healing traditions, and the visionary writings of Hildegard of Bingen as examples of spiritual and medicinal botany. The module concludes with *The Romance of the Rose*, examining the allegorical transformation of the garden into a site of desire, knowledge, and moral reflection.			8				**8**	**20**	Students read selected medieval texts and prepare for seminar discussions (detailed excerpts from the primary texts will be distributed in handouts for each session). Students also prepare oral presentations on a chosen text or theme. Dendle 2015, 1–18; Hall 2010, 38–47; O'Brien 2013, 19–28.
Reconstructing a medieval herbal garden: project presentations and reflection. Historical accuracy vs. imaginative reconstruction. The act of gardening as interpretation and remembrance.			2				**2**	**5**	In their reflective learning journals, students prepare a project outline accompanied by notes that demonstrate engagement with historical accuracy, interpretation, and imaginative reconstruction. Deirdre 2015, 165–184.
Greek and Hellenistic gardens. Archaeological remains and reconstructed plans of Greek and Hellenistic gardens. The influence of Persian *paradeisoi* on Hellenistic garden culture. Gardens and water: fountains, channels, and irrigation as aesthetic and symbolic features. Sacred groves and royal gardens: spaces of worship, power, and contemplation.			4				**4**	**10**	Students read assigned sources and prepare for seminar discussions. Ray 2010, 26–37; Touwaide 2015, 19–38.

Philosophers' gardens. The module starts with Plato's vision of the human as a *"heavenly plant"* (*Timaeus* 90a–d) and the metaphor of ascent and rootedness in *Phaedrus*. Aristotle's Lyceum as a physical garden of empirical observation and as a symbol of the ordered cultivation of knowledge. Epicurus's Garden as a model of simplicity and friendship grounded in sensory experience and the ethics of pleasure. Seneca and later Stoic writers' interpretation of garden as an inner space. Gardens as models of virtue. Physical environments of ancient philosophical schools and their pedagogical significance.			8				**8**	**20**	Students study selected philosophical texts and secondary literature (detailed excerpts from the primary texts will be distributed in handouts for each session). Oral presentations may address specific thinkers, schools, or metaphors of cultivation and virtue. Campbell 2010, 220–231; Cotton 2010, 232–78; Marder 2014, 3–20.
Reconstructing the Philosopher's garden: project presentations and reflection.			2				**2**	**5**	In their reflective learning journals, students prepare a project outline accompanied by notes that connect philosophical ideas with spatial and material garden forms. Independent work focuses on synthesis and interdisciplinary interpretation. Day 2010, 65–78.
Botanical modernity. Theresa Kelley's "Botanizing Women," Catriona Sandilands' "Vegetate." Victorian England's botanical imaginaries. Christina Rossetti's theological botanizing. Rewriting Eden: the vegetal, the erotic, and the fantastic in *Goblin Market*. The poetics of the list and the ethics of kinship. The garden vs. the marketplace. The female body and the goblin fruit. Seduction, sacrifice, redemption.			4				**4**	**10**	Students read selected literary and theoretical texts and prepare for discussion. Independent reflection may take the form of short analytical notes or creative responses. Kelley 2012, 90–125; Sandilands 2017, 16–27.
Practice in the botanical garden. Cultivating the medieval herbarium: preparing soil beds, sowing and tending selected herbs from medieval sources; reflecting on the sensory and contemplative dimensions of the work.				8			**8**	**8**	Students reflect on their practical gardening experience.
Preparation for oral presentation.								**12**	Independent reading and research.
Total: 140			32	8			**40**	**100**	

Assessment strategy	Weight, %	Deadline	Assessment criteria
Attendance and participation	10%	Exam days in June	Evaluation is based on the student's **attendance**, **preparation**, and **contribution** during seminars. **1 point:** classes attended consistently; clear evidence of preparation (assigned readings completed, thoughtful notes); active and constructive participation in discussions, including posing questions and responding to others; **0,5 point:** attendance generally adequate but not fully consistent; preparation is occasional or uneven; participation in discussions is episodic, with mostly brief or reactive contributions; **0 points:** classes attended irregularly or not attended; lack of preparation; no participation or only passive presence in discussions.
Oral presentation	30%	To be assigned	Student performance in the oral presentation and subsequent discussion facilitation will be assessed according to the following **main criteria**: relevance and focus of the topic; an interdisciplinary perspective; depth and quality of content; clarity of structure and coherence; and the ability to initiate and sustain meaningful discussion. See **Appendix A** for the full set of evaluation criteria and the detailed rubric for the oral presentation task.
Reflective learning journal	60%	Exam days in June	The *reflective learning journal* constitutes the main assessment component and is designed to document students' intellectual and experiential development throughout the course. Students are expected to make entries **at least once per week** (a minimum of 15 entries per semester, with each entry comprising no fewer than one A5 page), combining teacher-guided prompts with independent observations, creative insights, and personal responses. The journal is assessed according to the following **main criteria**: regularity and consistency of entries; interdisciplinary integration; and creativity and originality of both form and thought. See **Appendix B** for the full set of evaluation criteria and the detailed rubric for the reflective journal task.

PASSING REQUIREMENTS:

The course follows accumulative evaluation. To pass, students must achieve a passing grade (50% or higher) **in each of the three assessment components**: attendance and participation, oral presentation, and reflective journaling.

Failure to reach 50% in any one component results in **failing the entire course**, regardless of scores in the other segments.

USE OF AI TOOLS

Generative AI may be used to explore ideas, clarify concepts and support learning in this course. AI can produce inaccurate information, misleading explanations and invented references. **Always verify** its suggestions against course materials and reliable academic sources.

Submitted work must demonstrate **your own understanding, analysis and critical thinking**. Any use of generative AI in preparing assessed work must be clearly declared, specifying the tool and its purpose. You remain responsible for the accuracy of all information and references submitted and must be able to explain your arguments and examples.

Undeclared AI use or presenting AI-generated work as your own may constitute **academic misconduct**. Suspected breaches, together with supporting evidence, will be reported to the Faculty Dean and Academic Ethics Committee for consideration under Vilnius University procedures.

Author(s)	Year of publication	Title	Publishing place and house or web link
Required reading			
Campbell, Gordon	2010	"Epicurus, the Garden, and the Golden Age." In Dan O'Brien, *Gardening: Cultivating Wisdom,* 220–231	Wiley-Blackwell
Cotton, Anne	2010	"Gardener of Souls: Philosophical Education in Plato's Phaedrus." In Dan O'Brien, *Gardening: Cultivating Wisdom,* 232–244	Wiley-Blackwell
Day, Jo	2010	"Plants, Prayers, and Power: The Story of the First Mediterranean Gardens." In Dan O'Brien, *Gardening: Cultivating Wisdom,* 65–78	Wiley-Blackwell
Dendle, Peter	2015	"Plants in the Early Medieval Cosmos: Herbs, Divine Potency, and the *Scala Natura*." In *Health and Healing from the Medieval Garden,* edited by Peter Dendle and Alain Touwaide, 1–18	Woodbridge, Suffolk, UK: Boydell & Brewer
Hall, Matthew	2011	"Escaping Eden: Plant Ethics in a Gardener's World." In Dan O'Brien, *Gardening: Cultivating Wisdom,* 38–47	Wiley-Blackwell
Kelley, Theresa M.	2012	*Clandestine Marriage: Botany and Romantic Culture,* 90–125	Baltimore: The John Hopkins University Press
Larkin, Deirdre	2015	"*Hortus Redivivus*: The Medieval Garden Recreated." In *Health and Healing from the Medieval Garden,* edited by Peter Dendle and Alain Touwaide, 165–184	Woodbridge, Suffolk, UK: Boydell & Brewer
MacDonald, Eric	2010	"*Hortus Incantans*: Gardening as an Art of Enchantment." In Dan O'Brien, *Gardening: Cultivating Wisdom,* 121–134	Wiley-Blackwell
Ray, Meghan T.	2010	"Cultivating the soul: the ethics of gardening in ancient Greece and Rome." In Dan O'Brien, *Gardening: Cultivating* Wisdom, 26–37	Wiley-Blackwell

Sandilands, Catriona	2017	"Vegetate." In *Veer Ecology: A Companion for Environmental Thinking*, eds. Jeffrey Jerome Cohen and Lowell Duckert, 16–27	Minneapolis; London: University of Minnesota Press
Touwaide, Alain	2015	"Legacy of Classical Antiquity in Byzantium and the West." In *Health and Healing from the Medieval Garden*, edited by Peter Dendle and Alain Touwaide, 19–38	Woodbridge, Suffolk, UK: Boydell & Brewer
Recommended reading			
Bayard, T.	1997	*Sweet herbs and sundry flowers: Medieval gardens and the gardens of the cloisters*	Metropolitan Museum of Art. https://www.metmuseum.org/met-publications/sweet herbs-and-sundry-flowers-medieval-gardens-and-the gardens-of-the-cloisters
Carroll, Maureen	2003	*Earthly paradises: Ancient gardens in history and archaeology*	London: British Museum.
Dendle, Peter, and Alain Touwaide, eds.	2015	*Health and Healing from the Medieval Garden*	Woodbridge, Suffolk, UK: Boydell & Brewer
Gleason, Kathryn L.	2013	*A Cultural History of Gardens in Antiquity*	London: Bloomsbury
Hildegard, Saint	1998	*Physica: The Complete English Translation of Her Classic Work on Health and Healing*	Rochester, VT: Healing Arts Press. Public domain: Viewable online at Archive.org
Hopkins, Joseph S.	2020	"Nigon Wyrta Galdor: The Old English Nine Plants Spell or the Nine Herbs Charm"	Mimisbrunnr.info. Viewable online at https://www.mimisbrunnr.info/nigon-wyrta-galdor
Horgan, Frances, trans. and annot.	1999	*The Romance of the Rose*	Oxford: Oxford UP
Inwood, Brad and L.P. Gerson, trans. and ed.	1994	*The Epicurus Reader*	Indianapolis / Cambridge: Hackett
Kelley, Theresa M.	2012	*Clandestine Marriage: Botany and Romantic Culture*	Baltimore: The John Hopkins University Press
Landsberg, Sylvia	2003	*The Medieval Garden, 2nd ed.*	Toronto: University of Toronto Press
Macaulay, Elizabeth R.	2021	*Greek and Roman Gardens*	https://www.oxfordbibliographies.com/display/document/obo-9780195389661/obo-9780195389661-0134.xml
Macauley, David Laura Pustarfi	2025	*The Wisdom of Trees: Thinking Through Arboreality*	*State University of New York Press https://doi.org/10.2307/jj.29248382*

Marder, Michael	2014	*The Philosopher's Plant: An Intellectual Herbarium*	New York: Columbia University Press
Noble, C.	2000	"Spiritual practice and the designed landscape: Monastic precinct gardens." *Studies in the History of Gardens & Designed Landscapes*, 20(3), 197–205	https://doi.org/10.1080/14601176.2000.10435620
Ott, K., & Surau-Ott, V.	2024	*Philosophy of gardening and a sense for scents: An environmental ethics perspective. Studies in the History of Gardens & Designed Landscapes, 44(2–3), 178–196.*	https://doi.org/10.1080/14601176.2024.2367930
Plato	1929	*Timaeus.* Translated by R. G. Bury. *In Plato, Vol. IX: Timaeus, Critias, Cleitophon, Menexenus, Epistles.* Loeb Classical Library 234	Cambridge, MA: Harvard University Press; London: William Heinemann Ltd.
Rossetti, Christina	1994	*Goblin Market and Other Poems*	London: Dover Thrift Editions
Strabo, Walahfrid	1966	*Hortulus.* Translated by Raef Payne. Commentary by Wilfrid Blunt	Pittsburgh, PA: The Hunt Botanical Library
Strong, Roy	1975	*The Renaissance Garden in England*	London
Struwe, Lena, ed.	2018-onwards	*Botany Depot: Open-Access Teaching Resources for Botany Education*	New Brunswick, NJ: Rutgers University (The State University of New Jersey). Open Educational Resource.
Subačius, Paulius	2022	"Tekstas kaip gyvatvorė" [Text as a Hedgerow], *Archivum Lithuanicum* 24, 2022, 9–26	Vilnius: Lietuvos istorijos institutas
Touwaide, Alain	2015	"Legacy of Classical Antiquity in Byzantium and the West." In *Health and Healing from the Medieval Garden*, edited by Peter Dendle and Alain Touwaide, 19–38	Woodbridge, Suffolk, UK: Boydell & Brewer
Van Arsdall, Anne	2023	*Medieval Herbal Remedies: The Old English Herbarium and Early-Medieval Medicine.* 2nd ed.	Milton Park, Abingdon, Oxon; New York: Routledge

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Appendix A

Oral Presentation Evaluation Rubric (10 points total)

A. Presentation (7 points)

Criterion	0 points	0.5 point	1 point
1. Relevance and focus of the topic	Topic is unclear, too broad, or not relevant to the course.	Topic is relevant but insufficiently focused or only loosely connected to the course.	Topic is clearly defined, well focused, and directly relevant to the course.
2. Interdisciplinary perspective	Presentation remains within a single disciplinary perspective.	More than one discipline is mentioned, but integration is limited or superficial.	Perspectives from multiple disciplines are clearly integrated and mutually illuminating, showing awareness of how different approaches contribute to understanding the topic.
3. Depth and quality of content	Content is descriptive, superficial, or based on inadequate or non-academic sources.	Uses relevant academic sources, but analysis remains limited or uneven.	Demonstrates strong analytical depth, based on 2–3 high-quality academic sources from different disciplines.
4. Structure and coherence	Presentation lacks clear structure; ideas are poorly organised.	Basic structure is present, but transitions or focus are uneven.	Presentation is clearly structured, coherent, and logically developed throughout.
5. Language and terminology	Language is unclear or terminology is inaccurate or inappropriate.	Language is mostly clear; some terminology is used correctly but inconsistently.	Language is clear, precise, and terminology is used accurately and appropriately.
6. Visual support and presentation design	Visual materials are missing, unclear, or do not follow university guidelines.	Visual support is present but uneven or only partially follows guidelines.	Visual materials are clear, well designed, and follow VU style guidelines.
7. Creative or engaging element	No attempt to engage the audience beyond basic delivery.	Some attempt at engagement, but impact is limited.	Includes a clear creative or engaging element that makes the presentation memorable.
Total:			

B. Discussion (3 points)

Criterion	0 points	0.5 point	1 point
8. Quality of discussion questions	Questions are missing, unclear, or unrelated to the presentation.	Questions are relevant but underdeveloped or too general.	Questions are well formulated, relevant, and invite thoughtful discussion, including opportunities for colleagues from different disciplines to contribute.
9. Ability to stimulate and sustain discussion	Presenter does not engage with the discussion or discourages interaction.	Some engagement with discussion, but facilitation is limited.	Actively encourages discussion and responds constructively, asking colleagues from different disciplines to contribute and explore multiple perspectives.
10. Time management	Presentation or discussion significantly exceeds or falls short of the allotted time.	Minor issues with timing, but overall flow is acceptable.	Manages time effectively, allowing space for both presentation and discussion while maintaining attention to interdisciplinary contributions.
Total:			

Appendix B

Reflective Learning Journal Evaluation Rubric (10 points total)

A. Reflective learning journal – weekly entries (6 points)

Criterion	0 points	0.5 point	1 point
1. Regularity and consistency of entries	Entries are missing, very sporadic, or clearly produced as a last-minute compilation; fewer than the required minimum entries.	Most weeks are covered, but entries show uneven timing or signs of retrospective reconstruction rather than ongoing reflection.	Weekly entries throughout the semester (minimum 16), demonstrating steady, timely engagement and reflection evolving alongside the course.
2. Engagement with course sources	Little or no reference to course readings, lectures, or materials; engagement remains vague or purely descriptive.	Course sources are mentioned and occasionally discussed, but engagement remains surface-level or selective.	Consistent, thoughtful engagement with course sources, showing understanding, interpretation, and critical reflection rather than summary.
3. Interdisciplinary integration	Reflections remain confined to a single disciplinary perspective; interdisciplinarity is absent.	Some attempts to connect ideas across disciplines, but links remain implicit, underdeveloped, or uneven.	Clear, sustained integration of perspectives from different disciplines (e.g. philosophy, history, literature, ethnography, psychology, environmental studies), showing how they illuminate one another.
4. Independent research	No evidence of independent research beyond required course materials.	Some independent sources are used, but inconsistently or without clear integration into reflections.	At least 2–3 high-quality independent sources from relevant disciplines (e.g. books, articles, podcasts), thoughtfully incorporated and revisited across the semester.
5. Creativity and originality of form and thought	Journal relies entirely on formulaic or minimal text; no attempt at creative engagement.	Some creative elements appear (e.g. diagrams, sketches, concept maps), but remain occasional or underdeveloped.	Original and imaginative engagement throughout the journal, including non-textual elements (drawings, plans, visual schemas, idea maps) that meaningfully support reflection.
6. Depth and development over time	Reflections remain static, repetitive, or purely descriptive, showing little intellectual development.	Some progression is visible, but insights remain fragmented or unevenly developed.	Clear intellectual and reflective development across the semester, showing growing complexity, self-awareness, and conceptual refinement.
Total:			

B. Medieval herbal garden reconstruction project (2 points)

Criterion	0 points	0.5 point	1 point
1. Conceptual coherence and design	Garden plan is unclear, incomplete, or lacks internal logic.	Garden plan is clear and coherent, with identifiable elements (shape, paths, zones).	Garden plan is clearly designed, internally coherent, and thoughtfully structured, showing a clear guiding concept.
2. Historical grounding	Little or no reference to historical models, sources, or practices.	Some reference to historical forms, texts, or practices, though uneven or underdeveloped.	Design is well grounded in historical sources, traditions, or philosophical ideas appropriate to the period or school.
Total:			

C. Philosopher's garden project (2 points)

Criterion	0 points	0.5 point	1 point
1. Conceptual coherence and design	Garden plan is unclear, incomplete, or lacks internal logic.	Garden plan is clear and coherent, with identifiable elements (shape, paths, zones).	Garden plan is clearly designed, internally coherent, and thoughtfully structured, showing a clear guiding concept.
2. Historical grounding	Little or no reference to historical models, sources, or practices.	Some reference to historical forms, texts, or practices, though uneven or underdeveloped.	Design is well grounded in historical sources, traditions, or philosophical ideas appropriate to the period or school.
Total:			

Appendix C

Rubrics for the Assessment of Course Competences

Competence	Threshold Level of Achievement	Typical Level of Achievement	Excellent Level of Achievement
Recognition of Interdisciplinary Perspectives	Demonstrates basic awareness that the course combines different disciplines (e.g. literature, philosophy, botany), but treats them separately or unevenly. Identifies simple connections between perspectives when prompted, but these remain general or descriptive. Engagement with interdisciplinary material is limited or inconsistent.	Recognises and explains connections between at least two disciplinary perspectives (e.g. linking philosophical ideas with textual analysis or botanical practice). Shows an ability to use concepts or methods from different fields in a coordinated way, though integration may not always be fully developed. Demonstrates growing confidence in approaching course topics from multiple perspectives.	Demonstrates clear and consistent integration of multiple disciplinary perspectives (e.g. philological, philosophical, and botanical), showing how they complement and deepen one another. Applies concepts and methods flexibly across fields to interpret texts, practices, and ideas. Reveals independent, nuanced understanding of interdisciplinarity as a way of addressing complex cultural and ecological questions.
Integrative and Innovative Thinking	Demonstrates limited ability to bring together ideas from different parts of the course. Engagement with concepts remains fragmentary or descriptive. Shows little initiative in developing original interpretations or project ideas; work relies mainly on given materials without further development.	Brings together ideas from different course components (e.g. texts, philosophical concepts, and practical work) in a coherent way. Demonstrates some originality in presentations and project work, developing ideas beyond the material provided, though integration and innovation may remain partial or uneven.	Effectively integrates concepts, methods, and insights from across the course into a coherent and meaningful whole. Demonstrates strong originality and intellectual initiative in presentations and project work (e.g. garden designs), developing innovative ideas that are well-grounded in course material and show independent thinking.
Collaboration	Participates in group activities and discussions in a limited or inconsistent way. Contribution is mostly reactive; engagement with peers is minimal. May have difficulty sustaining dialogue or contributing to shared tasks.	Participates actively in group discussions, presentations, and collaborative tasks. Listens to others, responds appropriately, and contributes to a constructive working environment. Demonstrates reliability in shared responsibilities.	Actively supports and enhances collaboration. Engages others thoughtfully, encourages participation, and contributes to a dynamic and respectful exchange of ideas. Helps to organise group work and sustain meaningful discussion, including across different perspectives and approaches.

Communication in an Interdisciplinary Team	Communicates ideas in a basic or unclear manner, with limited awareness of different disciplinary perspectives. Uses terminology inconsistently or without explanation. Has difficulty adapting communication to an interdisciplinary audience or engaging in constructive dialogue.	Communicates ideas clearly and appropriately in group discussions and presentations. Demonstrates awareness of different disciplinary perspectives and makes an effort to use and explain relevant terminology. Engages in dialogue with peers and responds to questions, though communication may not always fully bridge disciplinary differences.	Communicates ideas clearly, confidently, and effectively to an interdisciplinary audience. Uses terminology accurately and adapts language to make concepts accessible across disciplines. Actively facilitates dialogue, responds thoughtfully to diverse perspectives, and contributes to meaningful exchange and mutual understanding within the group.
Critical Reflection	Demonstrates limited reflection on course materials and activities. Responses are mostly descriptive or summary-based, with little analysis or personal engagement. Shows minimal awareness of connections between theory and practice or of the broader significance of the topics discussed.	Demonstrates thoughtful reflection on course materials, discussions, and practical activities. Engages analytically with key ideas and begins to connect theoretical perspectives with practical experience (e.g. garden work). Shows developing awareness of the broader cultural, philosophical, or ecological implications of the course.	Demonstrates deep, critical, and sustained reflection across the course. Integrates theoretical, textual, and practical experiences into a coherent understanding. Shows independent thinking, self-awareness, and the ability to evaluate broader cultural, philosophical, and ecological questions. Reflection reveals intellectual development over time and a capacity to question assumptions and synthesise diverse perspectives.