Outcomes Assessment

Prepared By
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Spring 2011

- LSA423 Design Studio IV

- LSA305/605 History, Theories & Philosophies of Landscape Architecture
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Introduction

“Education Assessment” became a buzzword in the last two decades of the twentieth century and continues to grow exponentially in the twenty-first. The State University of New York (SUNY) was no exception. SUNY Board of Trustees adopted resolutions in 1998 and 2004 that strengthened the University’s longstanding commitment to rigorous and regular assessment of academic programs to enhance academic excellence. (http://www.suny.edu/provost/academic_affairs/assessment.cfm). To this effort the SUNY College of Environmental Science and Forestry (ESF) was committed to developing and implementing its own assessment plan. ESF’s Provost, Bruce Bongarten, stated it like this, “Assessment of student learning outcomes at the course, program, and institutional level benefits ESF and its patrons by encouraging thoughtful identification of educational objectives concordant with our mission -- to advance knowledge and skills to promote the leadership necessary for stewardship of both the natural and designed environments -- and by ensuring that our graduating students have mastered the educational material embodied in those objectives.” (http://www.esf.edu/studentlearningoutcomeassessmentpolicyatesf.pdf)

In December of 2008, to comply with all the new educational assessment mandates, the Department of Landscape Architecture (DLA) produced a comprehensive Outcomes Assessment Plan (OAP) for both the Bachelor of Landscape Architecture Program (BLA) and the Master of Landscape Architecture Program (MLA). The plan was shaped and developed with input from a variety of sources and authored by S. Scott Shannon. It then was reviewed and ratified by the whole of the DLA faculty and can be viewed in Appendix II. Each objective stated in the OAP has course(s) and or studio(s) associated with it revealing where each outcome is expected to be delivered. To determine if the pedagogy of individual courses/studios are meeting/exceeding or falling short of the stated objectives, it was decided that starting in the fall of 2010 formative evaluations should be performed on a course to course basis.

The primary purpose of these evaluations is to begin to gauge individual course content on its ability to meet the stated objectives in the OAP. Moreover, the evaluation can aid instructors in making adjustments to instructional materials and resources and assisting them in identifying trouble areas for students within instructional activities, assignments and exams. Data collected will also be used to indicate how successful the student feels (s)he was in grasping the course objectives.
**Methodology**

The evaluation was designed to be minimally invasive. Each course’s assessment examined the course syllabus, course materials and delivery, analysis of student grades, evaluation of a Student Self Assessment Survey, and the outcome of the ESF Course Assessment Survey performed by the college. Other data was collected from materials gathered from BlackBoard, the DLA FTP site, and grading from the registrar system.

The ESF Course Assessment Survey is given to students as a voluntary on-line form, consisting of 10 Likert Scale and 4 open-ended questions. Questions 11, 12, and 13 are dropped for classes that are not studios or that do not require a separate lab. Students can complete the ESF Course Assessment Survey 24/7 during the open window period. Students are also offered an incentive to complete the survey, which is usually entry into a drawing for a prize.

The Student Self Assessment Survey was given to those in attendance at the last class session of the course. The Student Self Assessment Survey consisted of 25 Likert Scale questions based on the same five-point Likert scale used on the ESF Course Assessment Survey. A higher score (closer to 5) indicates greater agreement with the statement, while a lower score indicates greater disagreement. The Likert Scale questions for the Student Self Assessment Survey were developed to measure the stated learning outcomes as pulled from the course syllabi. The Student Self Assessment Survey also had one open-ended question where students could comment or elaborate about any of the Liker scale questions.

The two courses chosen for evaluation were LSA305/605- History of Landscape Architecture I and LSA 423-Design Studio IV. The syllabi for these classes can be viewed in Appendix I.
Introduction

History of Landscape Architecture is a lecture style class taught in the Spring of 2011. The class took place in Room 145, Baker Lab on Monday, Wednesday, and Friday from 10:35 to 11:30am. An additional graduate session took place weekly on Fridays in room 141 Baker Lab from 10:35-11:30. Room 145 Baker is a smart classroom with dual display screens and the capacity to hold approximately 80 students. The course was taught by Professor Anthony Miller, who had a teaching assistant, Marin Braco, a second year graduate student. There were 57 undergraduates and 8 graduate students who completed the course. Below are the descriptions of the courses as listed in the college catalog:

LSA 305 History of Landscape Architecture I (3)
Three hours of lecture per week. This course offers a survey of landscape architecture and urban design in the context of the cultural history of the western world. Prior to taking this class, students should have passed at least one semester of college-level art (LSA 206) or architectural history.

LSA 605 History of Landscape Architecture I (3)
Three hours of lecture per week. Historical study and style analysis of Western culture on environmental design, and changing attitudes and relationships to the environment. Non-Western influences on Western culture. Study of historical personalities as well as periods that are of environmental concern up to the modern period. Additional readings and a supplementary research/writing component.

Course History

The history of landscape architecture course was first approved by the College Faculty in 1969 as EI 470, and has undergone various re-numberings and prefix changes as the BLA curriculum has evolved. This course was offered in the junior year and was listed as LSA 405 from 2004 to 2010. The graduate course on the history of landscape architecture was approved by the College Faculty in 1991 as LSA 671. It was revised to incorporate the new course description format and renumbered to recognize shared resource designation with LSA 405. Hence since 2004 to the present it has been listed as LSA 605. In March of 2010, with the addition of history of landscape architecture II, revisions were made to LSA 405, it was moved into the sophomore year and is currently listed as LSA 305.
Syllabus

The syllabus can be found in Appendix I, it is two pages long and is used for both LSA 305/605. There are 8 stated course outcomes:

Objectives:

1. Diagram a broad framework, or timeline, of intellectual paradigms, social forces, historical periods and geographic relationships against which the history of designed landscapes may be understood in perspective.

2. Identify major movements of landscape architecture and relate each to its cultural, environmental, technological, economic, and political context.

3. Describe the main organizing concepts, ideological agendas, and practical purposes of major monuments in the history of landscape design.

4. Recognize primary texts/authors in literature, philosophy, art, and science that inspired innovations in landscape design.

5. Understand both the continuity and periodicity of design discourse over time, especially the role that historical precedents, models and typologies have played in design.

6. Apply a method of historical interpretation called iconology, in order to understand—and possibly, to craft and insert—meaning embedded in designed landscapes.

7. Appreciate the quality and importance of critical inquiry and polemical practice in the evolution of landscape design traditions.

These seven objectives were incorporated into the last 10 questions of the SSA. Forty-nine of the 65 students that completed the course also completed the SSA, roughly 75%. Of these 49 a majority of students 67% agreed that they had gained some knowledge or understanding of the stated objectives, 27% were uncertain, while less than 6% disagreed.

The DLA Overall Assessment Plan states the following outcomes should be met or partially met though LSA 305/605 (Note that in the Overall Assessment plan lists the course and LSA 405/605, see the course history for more information):

LSA305

⇒ BLA graduates should be able to consider and draw upon the precedents and typologies developed over the course of the history of art and design
BLA graduates should be able to consider and assess the design context of a particular site, place, or region, and identify important design forms, patterns, and organizing structures.

**LSA605**

MLA graduates should be able to consider, assess, and incorporate a broad range of social, cultural, and behavioral factors into design and planning of the land.

MLA graduates should be able to consider and draw upon the precedents and typologies developed over the course of the history of art and design.

MLA graduates should be able to discover, assess and use relevant research from both related and unrelated fields to inform design and planning strategies and tactics and be able to conduct research to advance the state of the art of landscape architecture.

The syllabus clearly incorporated all the stated outcomes listed in the Overall Assessment Plan for this course. The syllabus also contained excellent administrative, organizational, and housekeeping items, with clearly stated student performance expectations. Only two students out of the 49 who completed the Student Self Assessment Survey disagreed with the statement that the syllabus was relevant or useful. Additionally, only two students also disagreed that the course objectives were always clear.

**Course Materials, Delivery & Assessment**

Course materials were readily available on BlackBoard and posted each week in a timely manner. This allowed students to access materials at any time from any active internet connection. Course materials seemed to be relevant and current to the presented topic. Moreover materials were consistent over the semester, a strong asset when dealing with large lecture style classes. A few students made comments and suggestions about the amount of material covered. For example: *There was so much material it was hard to absorb it all* and *I thought the course was a bit fast paced but with so much material to cover I don’t know what you could do.* One student suggested that the readings be made available prior to the semester so that students could get a head start. Examples of course materials (class PowerPoints) can be found on the enclosed DVD.

Course evaluation was done thru (3) rote method exams that included multiple choice, slide identification, definition of terms, diagramming, timelines, matching and also one final essay. Graduate
students had additional evaluation done through seminar participation and presentation of readings. Additionally graduate student evaluations were based on a higher grading plain then undergrads, but grads were offered a supplemental essay option that could replace a lower grade. The evaluation criteria were clearly stated in the syllabus for both grads and undergrads.

On the instruction sheet attached to the Student Self Assessment Survey, students were given the definitions of three basic learning styles: kinesthetic, auditory and visual. They were asked to pick the one they felt best described their own way of learning. Out of the 49 completed Student Self Assessment Surveys, 55% (27) identified themselves as visual learners, 37% (18) as kinesthetic learners, and only 8% (4) as auditory learners. By theory, exams containing short answers, fill-ins and multiple choice work best when given to kinesthetic learners, while visual learners are more comfortable with exams that use diagramming, essays and showing or outlining of processes or procedures. The evaluation process used in this course included mixed items that worked well for each group, this is easily seen when examining final grades.

Analysis of Grades

An analysis of final grades was performed by comparing the course grade with the student's semester grade point average and their overall grade point average. Outcome of the grading analysis can be seen on the tables found on page 10. Most students in the course (not just the 49 who completed the Student Self Assessment Survey) received a grade higher than his/her semester cumulative average (+.25) and cumulative grade point average (+.33). This can be attributed to: consistent and timely delivery of materials, the general variety of evaluation methods and the use of a detailed scoring rubrics for the essay assignments (shown below).

There were no negative responses when students were asked on the Student Self Assessment Survey whether they thought the method for grading was reasonable, nor were there any on the ESF Course Assessment Survey when asked if they felt the tests, assignments, and projects were fair. Additionally there were no negative remarks or comments in general about the grading procedure written in the comments field, leading to the conclusion that students considered the course grading to be fair.

Finally, in the analysis of grades, all categories fell into general norms with females outperforming males, majors outperforming non-majors and grade means on average increasing as grade level increased. There was one exception, the freshmen average grade mean was very high and well out of the norm because it represented only one student.
Rubric for Evaluation of Comprehensive Essay—
LSA 305/605—History, Theories and Philosophies of Landscape Architecture
Anthony Miller, Spring 2011

Name:  ____________________________________________

Basic Content and Format (minimum expectations that must be met):

1. Answers all parts of question (a, b, c, etc.); i.e. must be complete and sensible
2. Citations are complete and accurate
3. Illustrations are provided

Five levels of knowledge & understanding (in ascending order): demonstrated by….

1. Factual accuracy; relevance of material chosen and presented
2. Useful/logical selection of cases & comparisons to make an argument
3. Mature/integrated/insightful understanding of the political, economic, religious, socio-cultural and scientific-technological context of designed/historic places
4. Intellectual depth and rigor of analysis of material; relationships to other ideas, worldviews, texts, and arguments
5. Critical thinking and analysis – synthesis of new questions/recognition of fresh implications beyond obvious or conventional interpretations learned in class

Mastery and Depth of Argument:
1. Components/structure of the argument should parallel the outline as submitted

Quality of Writing:
2. Organization, style, language, and composition of the written essay should be well-crafted and professional

Powers of Expression:
3. Articulation of ideas should apply meaningful synthesis, rhetorical devices, and thoughtful interpretation

PRINT THIS SHEET OUT, FILL OUT YOUR NAME, AND ATTACH IT TO YOUR ESSAY
Grad Analysis for LSA305/605

Grades: 65(61*) students, 57(54*) undergrads and 8(7*) grads

<table>
<thead>
<tr>
<th>By Sex</th>
<th></th>
<th>By Major</th>
<th></th>
<th>By Class</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Female (n=25)</td>
<td>Male (n=36)</td>
<td>LA Majors (n=58)</td>
<td>Non-LA Majors (n=3)</td>
</tr>
<tr>
<td>A</td>
<td>8</td>
<td>9</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>A-</td>
<td>4</td>
<td>7</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>B+</td>
<td>4</td>
<td>6</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>3</td>
<td>3</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>B-</td>
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<tr>
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</tr>
<tr>
<td>F</td>
<td>1</td>
<td></td>
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<table>
<thead>
<tr>
<th>Undergrads</th>
<th>Grade</th>
<th>Mean</th>
<th>Sem GPA</th>
<th>Cum GPA</th>
</tr>
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<tbody>
<tr>
<td>All</td>
<td>3.17</td>
<td>2.92</td>
<td>2.84</td>
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</tr>
<tr>
<td>Females(n=20)</td>
<td>3.18</td>
<td>3.00</td>
<td>2.85</td>
<td></td>
</tr>
<tr>
<td>Males(n=34)</td>
<td>3.05</td>
<td>2.77</td>
<td>2.74</td>
<td></td>
</tr>
<tr>
<td>LA Majors</td>
<td>3.20</td>
<td>2.95</td>
<td>2.90</td>
<td></td>
</tr>
<tr>
<td>Non LA Majors</td>
<td>2.66</td>
<td>2.32</td>
<td>1.97</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Grads</th>
<th>Grade</th>
<th>Mean</th>
<th>Sem GPA</th>
<th>Cum GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>All</td>
<td>3.67</td>
<td>3.35</td>
<td>3.39</td>
<td></td>
</tr>
<tr>
<td>Females(n=5)</td>
<td>3.88</td>
<td>3.49</td>
<td>3.50</td>
<td></td>
</tr>
<tr>
<td>Males(n=2)</td>
<td>3.15</td>
<td>3.00</td>
<td>3.12</td>
<td></td>
</tr>
</tbody>
</table>

*There was one outstanding grad incomplete and 3 students from the Architecture Program at SU who’s overall grades were unattainable, leaving 54 undergrads and 7 grads for a total of 61 students for comparison.*
Notes about the Surveys

The results of the Student Self Assessment Survey can be seen on pages 13 to 15. Forty-nine out of 65 students, about 75 %, completed this survey and some students missed or skipped a few random questions. Of all answers, 73% were positive, 20% were neutral, and 7% were negative. Separating out and viewing only the 10 questions specifically linked to learning outcomes the scores are as follows, 67% were positive, 26% were neutral, and 7% were negative.

The results of the ESF Course Assessment Survey can be seen on pages 16 to 18. Note that this survey separates the results for LSA305 and LSA605. There are no ESF Course Assessment results for LSA 605 due to the fact that no grad student completed this survey. Only 11 out of 57 undergraduate students (19%) completed the ESF Course Assessment Survey. Of all answers 75% were positive, 24% were neutral, and 1% was negative.

Also note answers to the open-ended questions on both surveys were copied word for word as students had written them. Hence, there are typos, grammar errors, abbreviations etc.

Observation and Recommendations

Overall the course was well organized and well delivered. There were clear expectations set and followed. There was also a clean line as to what additional criteria were to be met by grads students throughout the shared course. Students found the syllabus useful, the course objectives clear and the evaluation methods to be fair. On the whole students preformed successfully as can be viewed through the Grade Analysis. (Examples of graded student work/essays can be found on the enclosed CD) Also, there were very few negative comments with only one student disagreeing with the statement; I have made progress in this course.

Even though outcome objectives were met and the course was delivered with a good deal of success, there are still a few recommendations. These suggestions are technology based and deal with materials delivery. The survey question about the use of BlackBoard received the most negative responses out all questions on the Self Assessment Survey. Optimistically, these recommendations can resolve some of the student issues with electronic delivery. The first is to reduce file sizes, so that students without broadband connections can easily download materials. Next, materials should be made available in a universal file format such as pdfs and/or jpgs. Rendering PowerPoints into pdfs would solve both the size and availability problems simultaneously. In addition, converting PowerPoints into pdfs also allows students with Macs to have greater ease of access.
Lastly, students also made a few recommendations worthy of mentioning, for example; More notes on the slides would have aided my learning, and making text information available between semesters so we may get a head start on reading. There were a number of comments about the amount of information to be absorbed and amount of reading to be completed; hence by giving students just a small heads up prior to the start of the semester could prove to be very helpful.
### LSA305/605 History of Landscape Architecture I
#### Student Self Assessment Survey

Scoring is based on the following point system: 1-Strongly Disagree; 2-Disagree; 3-Neutral; 4-Agree; 5-Strongly Agree. A higher score (closer to 5) indicates greater agreement with the statement. A lower score indicates greater disagreement.

<table>
<thead>
<tr>
<th>General Learning Questions</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. I found the syllabus to be relevant and useful in facilitating my learning.</td>
<td>0</td>
<td>2</td>
<td>11</td>
<td>24</td>
<td>12</td>
</tr>
<tr>
<td>(Statistics, $M=3.939$, $Std=0.801$, $Var=0.642$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. I thought the course objectives were always clear.</td>
<td>0</td>
<td>2</td>
<td>9</td>
<td>27</td>
<td>11</td>
</tr>
<tr>
<td>(Statistics, $M=3.959$, $Std=0.763$, $Var=0.582$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. I thought the course was well organized.</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>30</td>
<td>14</td>
</tr>
<tr>
<td>(Statistics, $M=4.102$, $Std=0.823$, $Var=0.677$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. I participated actively in the course.</td>
<td>1</td>
<td>10</td>
<td>11</td>
<td>22</td>
<td>5</td>
</tr>
<tr>
<td>(Statistics, $M=3.408$, $Std=0.998$, $Var=0.997$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. I thought the course was well structures to meet the learning outcomes.</td>
<td>0</td>
<td>3</td>
<td>7</td>
<td>24</td>
<td>15</td>
</tr>
<tr>
<td>(Statistics, $M=4.041$, $Std=0.841$, $Var=0.707$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. I understood all the lecture material.</td>
<td>2</td>
<td>7</td>
<td>12</td>
<td>18</td>
<td>10</td>
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<tr>
<td>(Statistics, $M=3.551$, $Std=1.100$, $Var=1.211$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. I thought the overall environment in the class was conducive to learning.</td>
<td>0</td>
<td>2</td>
<td>4</td>
<td>28</td>
<td>15</td>
</tr>
<tr>
<td>(Statistics, $M=4.143$, $Std=0.736$, $Var=0.542$)</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>8. I thought the recommended readings were relevant and appropriate.</td>
<td>0</td>
<td>3</td>
<td>12</td>
<td>24</td>
<td>10</td>
</tr>
<tr>
<td>(Statistics, $M=3.837$, $Std=0.825$, $Var=0.681$)</td>
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<td></td>
<td></td>
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</tr>
<tr>
<td>9. This course stimulated my interest and thoughts on the subject area.</td>
<td>0</td>
<td>3</td>
<td>3</td>
<td>26</td>
<td>17</td>
</tr>
<tr>
<td>(Statistics, $M=4.163$, $Std=0.800$, $Var=0.639$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. I thought the pace of the course was appropriate.</td>
<td>0</td>
<td>4</td>
<td>5</td>
<td>29</td>
<td>11</td>
</tr>
<tr>
<td>(Statistics, $M=3.959$, $Std=0.815$, $Var=0.665$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. I thought the use of BlackBoard was helpful in my learning and participating in course activities/assignments.</td>
<td>3</td>
<td>5</td>
<td>7</td>
<td>14</td>
<td>20</td>
</tr>
<tr>
<td>(Statistics, $M=3.848$, $Std=1.235$, $Var=1.526$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. I thought the method for grading was reasonable.</td>
<td>0</td>
<td>0</td>
<td>7</td>
<td>23</td>
<td>19</td>
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<tr>
<td>(Statistics, $M=4.245$, $Std=0.693$, $Var=0.480$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. I thought all activities reinforced my learning of the content material.</td>
<td>0</td>
<td>4</td>
<td>12</td>
<td>26</td>
<td>7</td>
</tr>
<tr>
<td>(Statistics, $M=3.735$, $Std=0.811$, $Var=0.657$)</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>14. I understood all requirements of an assignment.</td>
<td>0</td>
<td>1</td>
<td>7</td>
<td>32</td>
<td>9</td>
</tr>
<tr>
<td>(Statistics, $M=4.000$, $Std=0.645$, $Var=0.417$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. I feel I have made progress in this course</td>
<td>0</td>
<td>1</td>
<td>10</td>
<td>23</td>
<td>15</td>
</tr>
<tr>
<td>(Statistics, $M=4.061$, $Std=0.775$, $Var=0.600$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Specific Learning Questions</td>
<td>Strongly Disagree</td>
<td>Disagree</td>
<td>Neutral</td>
<td>Agree</td>
<td>Strongly Agree</td>
</tr>
<tr>
<td>------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>-------------------</td>
<td>----------</td>
<td>---------</td>
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<td>----------------</td>
</tr>
<tr>
<td>16. I understand how society has constructed our contemporary ideas of nature, society and landscape from the vantage point of past cultures. (Statistics, M=4.082, Std=0.449, Var=0.202)</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>39</td>
<td>7</td>
</tr>
<tr>
<td>17. I can describe how the role of the designer in shaping or preserving sacred or profane space, public or private realms, privileged or common places, has changed over time. (Statistics, M=3.755, Std=0.804, Var=0.647)</td>
<td>0</td>
<td>3</td>
<td>14</td>
<td>24</td>
<td>8</td>
</tr>
<tr>
<td>18. I can describe in great detail the Enlightenment, including aesthetic theories of the Beautiful, Sublime and the Picturesque and the industrial &quot;Modern Era&quot;. (Statistics, M=3.571, Std=0.957, Var=0.917)</td>
<td>1</td>
<td>5</td>
<td>16</td>
<td>19</td>
<td>8</td>
</tr>
<tr>
<td>19. I can diagram a broad framework, or timeline, of intellectual paradigms, social forces, historical periods and geographic relationship against which the history of designed landscapes may be understood in perspective. (Statistics, M=3.531, Std=0.960, Var=0.921)</td>
<td>2</td>
<td>3</td>
<td>18</td>
<td>19</td>
<td>7</td>
</tr>
<tr>
<td>20. I can identify major movements of landscape architecture and relate each to its cultural, environmental, technological, economic, and political context. (Statistics, M=3.694, Std=0.822, Var=0.675)</td>
<td>0</td>
<td>5</td>
<td>11</td>
<td>27</td>
<td>6</td>
</tr>
<tr>
<td>21. I can describe the main organizing concepts, ideological agendas, and practical purposes of major monuments in the history of landscape design. (Statistics, M=3.837, Std=0.624, Var=0.389)</td>
<td>0</td>
<td>1</td>
<td>11</td>
<td>32</td>
<td>5</td>
</tr>
<tr>
<td>22. I can recognize primary texts/authors in literature, philosophy, art, and science that inspired innovations in landscape design. (Statistics, M=3.510, Std=0.845, Var=0.713)</td>
<td>1</td>
<td>4</td>
<td>17</td>
<td>23</td>
<td>4</td>
</tr>
<tr>
<td>23. I understand both the continuity and periodicity of design discourse over time, especially the role that historical precedents, models and typologies have played in design. (Statistics, M=3.857, Std=0.890, Var=0.792)</td>
<td>2</td>
<td>1</td>
<td>8</td>
<td>29</td>
<td>9</td>
</tr>
<tr>
<td>24. I can apply a method of historical interpretation called iconology, in order to understand and possibly, to craft and insert meaning embedded in designed landscapes. (Statistics, M=3.837, Std=0.800, Var=0.639)</td>
<td>0</td>
<td>3</td>
<td>11</td>
<td>26</td>
<td>9</td>
</tr>
<tr>
<td>25. I understand the quality and importance of critical inquiry and polemical practice in the evolution of landscape design traditions. (Statistics, M=3.673, Std=0.875, Var=0.766)</td>
<td>1</td>
<td>2</td>
<td>17</td>
<td>21</td>
<td>8</td>
</tr>
</tbody>
</table>

Comments:
Good course, some of the definitions like negotium and otium were a little confusing though overall I felt I have learned a lot though
Segways between topics were confusing and hard to follow
Need to include more videos - material needs to be more engaging -> presented in a diff. manner than monotone speech and slide after slide.
I feel the pace of the class was a little too fast for my liking. I understood the information now, but during the tests I felt a little unprepared.
I really enjoyed this course & could easily relate much of the material to other classes I was taking this semester. If there were more discussions between the students in the class & the professor about the material during class time I think that it would greatly benefit the way the information is taught
There's not enough time to do the readings.
There was so much material its hard to absorb it all
I feel that broad outlines of contextual information were helpful however many artists/writers that were outlined not mentioned in discussion added confusion
More notes on the slides would have aided more so in my learning.
Not quite sure what 25 means.
Make structured review sessions
Found the course very interesting but it was a lot of information to retain and not a lot of it was.
The directions of the course seemed somewhat unclear. Perhaps presenting the above learning goals would have aided in my understanding of what I was striving to understand the material was all very interesting but would have been easier to learn if it were more clearly organized & goals & key terms were initially defined.
I would suggest making the text information available between semesters so we may have had a head start on readings.
The material the majority of the time was uninteresting. Tony's teaching style most of the time leaves me asking, "what in the world did he just say?" The outside references further confused the material.
I hate the material, and Tony's desire to use ridiculous vocabulary and Madonna-esque British accent further complicated the lessons. I found myself asking other students what the hell he said.
Often time I felt as dates jumped around a lot, so was sometimes make sense of order when studying. Also I felt the exams were challenging, there is a lot of information to know for one exam.
Being a student not in the landscape architecture major I didn't understand some of the material presented because it needed somewhat of a background in landscape
The problem w/ this class is no assignments if we had more papers throughout the semester we would be more prepared for the large essay at the end of the year.
I enjoyed the course. Possibly add scheduled discussion groups. This would engage the class and assist with the information tests.
Overall, I thought this course was engaging and well-taught. Grading was very fair. Videos outside of class were also interesting ---- would've enjoyed seeing more of them. Only concern is the lack of back and forth between the instructor and students - but that's probably our fault.....maybe.
G Great course - I agree with the notion that we have to know where we come from to know where we are going
G I really enjoyed the style of lecturing - it made the student learn by sight, sound and by experience (NYC. trip).
G The only thing I can offer in advice is perspective. The reason its hard to get anyone to talk is because of several reasons. The obvious, they don't care, they are tired, or they don't know. The more illusive one is that some are shy or are afraid that they will look like fools because they unwittingly said something odd or they are afraid of rejection. Hope this helps in some way.
G I thought the course was a bit fast paced but with so much material to cover I don't know what else you could do.
Scoring is based on the following point system: 1-Strongly Disagree; 2-Disagree; 3-Neutral; 4-Agree; 5-Strongly Agree. A higher score (closer to 5) indicates greater agreement with the statement. A lower score indicates greater disagreement. Questions 11, 12, 13 are only used for courses that include studios.

<table>
<thead>
<tr>
<th>Questions</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The course and subject matter were well organized.</td>
<td>1</td>
<td>1</td>
<td>7</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><em>(Statistics, M=3.909, Std=0.793, Var=0.628)</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. The instructor communicated effectively.</td>
<td>5</td>
<td>5</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>(Statistics, M=3.636, Std=0.643, Var=0.413)</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. The instructor was enthusiastic about teaching.</td>
<td>2</td>
<td>7</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>(Statistics, M=4.000, Std=0.603, Var=0.364)</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. The instructor seemed knowledgeable about the subject matter.</td>
<td>1</td>
<td>3</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>(Statistics, M=4.545, Std=0.656, Var=0.430)</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. The instructor conveyed a positive attitude toward students.</td>
<td>2</td>
<td>5</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>(Statistics, M=4.182, Std=0.716, Var=0.512)</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Tests, assignments, and projects were fair.</td>
<td>2</td>
<td>8</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>(Statistics, M=3.909, Std=0.514, Var=0.264)</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Grading was fair.</td>
<td>2</td>
<td>8</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>(Statistics, M=3.909, Std=0.514, Var=0.264)</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. The instructional approach(es) used was (were) appropriate to the course.</td>
<td>3</td>
<td>7</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>(Statistics, M=3.818, Std=0.575, Var=0.331)</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. The instructor motivated me to do my best work.</td>
<td>6</td>
<td>4</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>(Statistics, M=3.545, Std=0.656, Var=0.430)</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. I gave my best effort in this course.</td>
<td>1</td>
<td>2</td>
<td>6</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><em>(Statistics, M=3.818, Std=0.833, Var=0.694)</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
14. What was the most effective part of this course?

- Flexability
- Having the information on the slides
- there was a lot of information conveyed in this course, but I definitely appreciated the grading in that the lowest assignment/test/paper is dropped, because the sheer amount of information makes studying/taking the tests very difficult.
- how to understand the landscape from different views
- The most effective part of this course was the powerpoint presentations.
- The most effective part were the lectures obviously. But more importantly, the way Professor Miller would recap on a large part of the previous classes lecture and build upon it before moving on to new material. This was very helpful for me.
- Having someone knowledgeable to present the information in an understanding way.
- The availability of the PowerPoints online and the lecture
- Visual aids via power point

15. What are your suggestions, if any, for changes that would improve this course?

- a more structured syllabus with dates of exams bolded
- Possibly explaining in better depth of what will be on each test. Suggestion would be an outline of important points on syllabus.
- trying to pronounce different dialects may be funny, but it often made it harder to understand the material
- I think it would be cool if there were in class assignments on the book to review important information that we could use in the future.
- have a more organized structure to the material. I often felt as though the topics moved around without clear defined titles or groupings.
- more tests or assignments its hard to keep update with the reading without quizzes/assignments
- have a longer time to look over our tests or be able to keep them

16. Given all that you learned as a result of this course, what do you consider to be most important?

- Picturesque
- Understanding where the form of landscapes originated from.
- Precedents.
- anything and everything could be considered important
- I would find the different isms as the most important aspect of the course.
- I think all of it is very important. I have always had an interest in history and I think it is important to know the history of anything, especially in a design field. You need to know what has and hasn't worked in the past so that you can either take things from successful projects or
avoid things from unsuccessful projects.

In addition, understanding how we got to where we are now.. the process that took place that eventually evolved into the designs we see today. This could potentially lead to an idea of what will happen in the future.

Use what's already been done before as a precedent cause you know it already works.

general history- MAINLY THE PHILOSOPHIES. I would suggest having students read sophie's world as a whole and testing on it seperately.

learning the history of ones profession is really important

17. Do you have any additional comments or clarifications to make regarding your response(s) to any particular survey item?

I love professor miller and have a crush on him

18. Do you have any additional comments or suggestions that go beyond issues addressed on this survey?

I enjoyed the class very much and wish I could take the second part of the history class... unfortunatly my schedule does not allow for that.
I'm not a history person but the professor made it interesting.
The TA was terrible and very unhelpful
LSA 423 Design Studio IV

Introduction

Design Studio IV was taught in the Spring of 2011 in Room 410, Marshall Hall on Monday, Wednesday and Friday from 1:50pm to 4:55pm. This room is set up in a standard studio fashion, a random array of old style and new style desks. Students also met in Marshall Hall Room 110 for periodic lectures. The course was team taught by Doug Gerber, Don Ferlow and Tim Toland, who was also the lead instructor. There was also one teaching assistant, Amber Rohe, a third year graduate student. There were 39 undergraduate students, 34 seniors and 5 5th year seniors. Below is the description of the course as listed in the college catalog:

LSA 423 Design Studio IV (5)

Seven hours of studio and one hour of lecture per week. LSA 423 addresses the final refining stages of small-scale site design, design detailing, precise layout and grading, selection of individual plant specimens and other materials, and the production of "working drawings" or contract documentation. Projects will include development of a complete set of working "contract documents," including layout plans, grading plans, planting plans and design details and specification. Occasional field trips to illustrate various design solutions. (Student field trip and materials expenses $300-$400). Spring. Prerequisite: LSA 422 with a minimum grade of "C" or better, or permission of instructor.

Syllabus

The syllabus can be found in Appendix I, is six pages long and has clearly stated learning outcomes directly linked to the DLA Outcomes Assessment Plan. There are eight stated goals and objectives, as listed below:

1. Students should be able to consider, assess and adapt their designs based on a variety of political, legal and regulatory contexts (DLA Learning Outcome #3)
2. Students should be able to observe, record, and visualize the form and character of three-dimensional spaces (DLA Learning Outcome #6)
3. Students should be able to select, apply and communicate an appropriate and defensible design process to address and solve a wide range of design and detailing problems (DLA Learning Outcome #7)
4. Students should be able to incorporate significant technical considerations necessary for the implementation of their design, including site grading, drainage and stormwater management, erosion control, soils design, pedestrian and vehicular circulation, parking design, universal design/ADA requirements, sustainable systems and ecologically suitable/sustainable plantings (DLA Learning Outcome #8)

5. Students should be able to consider, assess and select appropriate materials and structural systems to implement design ideas (DLA Learning Outcome #9)

6. Students should be able to effectively communicate design ideas to clients and contractors using appropriate methods and techniques for construction documents (DLA Learning Outcome #10)

7. Students should be aware of and adhere to the ethical standards of the profession of landscape architecture (DLA Learning Outcome #11)

8. Students should value the interests of the communities in which they practice, the clients they serve, and society as a whole (DLA Learning Outcome #12)

These eight objectives were incorporated into the last 10 questions of the Student Self Assessment Survey. Thirty one of the 40 students that completed the course also completed the Student Self Assessment Survey, roughly 78%. Of these 31, every student (100%) agreed that they had gained some knowledge or understanding of the stated objectives.

The syllabus also contained a detailed description of grading criteria, this can be interpreted as a scoring rubric. Other items included were textbook information, a material list, an explanation of performance expectations and a course outline. The course outline includes topics to be covered but no formal schedule was listed. There was also a paragraph explaining the relationship between LSA 423 and the off-campus semester. The relationship produced a full set of mid-term grades so that students knew their standing. Students felt confused about LSA 423 being the deciding factor to proceed to the off-campus semester because they felt the material learned through this studio prepared them more for an office/intern experience. When asked if they felt the course had better prepared them for a successful off campus experience only 13 students (42%) agreed.

Twenty-five students out of the 31 students (81%) who completed the Student Self Assessment Survey thought that the syllabus was relevant and useful. An additional 5 students (16%) felt neutral about its content and only one disagreed that the syllabus was relevant. Further, nineteen students (61%) thought the course objectives were always clear and 29 of the 31 stated that they had actively participated in the course.
Course Materials, Delivery & Assessment

Course materials were delivered in a few manners: BlackBoard, through the LA FTP site, and in class or onsite handouts. The LA FTP site was also employed as a drop box for electronic submittal of project documents. BlackBoard contained a large number of useful resources for students such as sketchbook assignment examples, scales, project background files, and cost estimate templates. Course materials were posted in a timely manner. Materials were also almost always in PDF format and small in size making for easy access for all students.

Course assessment was done primarily through project evaluation. Students were also responsible for completing a series of sketchbook assignments. Examples of completed projects and sketchbook entries can be seen on the attached CD.

Students were asked on the Self Assessment Survey to self identify what they felt best described their own way of learning by selecting from one of the three learning styles: kinesthetic, auditory and visual. Out of the 31 who completed the Student Self Assessment Survey, 9 (29%) identified themselves as visual learners, 19 (61%) as kinesthetic learners, with 3 auditory learners. Learning styles as related to course materials, delivery, and outcomes did not seem to play a significant role as scoring on the Self Assessment Survey between groups was very close.

<table>
<thead>
<tr>
<th>Learning Style</th>
<th>Negative</th>
<th>Neutral</th>
<th>Positive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio(3)</td>
<td>1%</td>
<td>21%</td>
<td>78%</td>
</tr>
<tr>
<td>Visual(9)</td>
<td>8%</td>
<td>12%</td>
<td>80%</td>
</tr>
<tr>
<td>Kinesthetic(19)</td>
<td>9%</td>
<td>15%</td>
<td>76%</td>
</tr>
</tbody>
</table>

Analysis of Grades

An analysis of final grades was performed by comparing the course grade with the student's semester grade point average and their overall grade point average. Outcome of the grading analysis can be seen on the tables found on the next page.

Reviewing grades by gender, males scored lower than females as is the norm, while 5th Year Seniors scored slightly less than the other seniors. Course grades were within tolerance, there was only a .01 difference between the average grade for all students in the course versus their overall average GPA. There was a marked increase in average scores from mid-semester to final grades of .5 or a half letter grade higher.
Student responses were spread primarily between neutral and positive when asked on the Student Self Assessment Survey whether they thought the method for grading was reasonable: 16% disagreed, 32% were neutral, and 52% agreed. The results on the ESF Course Assessment Survey about grading was even more positive with no one disagreeing, 33% neutral, and 67% agreeing, but there were a very low number (9) of responses to the question. Both surveys contained only one comment on grading; *I do not think the sketchbook assignment & grading was fair*. This comment appeared on the ESF survey and was lengthy as the student try to explain why they felt the sketchbook grading was unfair.

**Final Grad Analysis for LSA 423**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Mean</th>
<th>Sem GPA</th>
<th>Cum GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>3.00</td>
<td>3.15</td>
<td>2.88</td>
</tr>
<tr>
<td>A-</td>
<td>3.02</td>
<td>3.24</td>
<td>3.00</td>
</tr>
<tr>
<td>B+</td>
<td>2.98</td>
<td>3.10</td>
<td>2.82</td>
</tr>
<tr>
<td>B</td>
<td>3.00</td>
<td>3.13</td>
<td>2.88</td>
</tr>
<tr>
<td>B-</td>
<td>2.98</td>
<td>3.27</td>
<td>2.88</td>
</tr>
</tbody>
</table>

**By Sex**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Female (n=13)</th>
<th>Male (n=26)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>A-</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>B+</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>B</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>B-</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>C+</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>C</td>
<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>

**By Class**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Senior (n=34)</th>
<th>5th Year Seniors (n=5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>A-</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>B+</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>B</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>B-</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>C+</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>

*Graph: Midterm Grades VS. Final Grades*
Notes about the Surveys

The results of the Student Self Assessment Survey can be seen on pages 24 to 26. Thirty-one of 39 students, about 79%, completed this survey and some students missed or skipped a few random questions. The survey was given on the day of the May Fest Celebration, hence the missing surveys. Totaling all answers on the Student Self Assessment Survey 78% were positive, 14% were neutral, and 8% were negative. Separating out the 10 questions specifically linked to learning outcomes as stated on the syllabus, the scores are as follows: 85% were positive, 11% were neutral, and 4% were negative.

The results of the ESF Course Assessment Survey can be seen on pages 27 to 30. Of all answers 72% were positive, 22% were neutral, and 6% were negative. Also note answers to the open-ended questions on both surveys were copied word for word as students had written them. Hence, there are typos, grammar errors, abbreviations etc.

Observation and Recommendations

There were a few observations and a couple recommendations. As to outcomes assessment this is the first time that 100% of the students completing the survey stated that they gained some knowledge or understanding of the stated objective. This can be attributed to a strong syllabus with clearly stated outcomes, robust course materials, and effective pedagogy. The next observation was providing students with mid-term grades seemed to have motivated them to improve performance. As stated earlier, the average grade at midterm was 2.47 and the final group average was 3.00, more than half a grade point difference. Because the midterm grading process is not done in other classes it is hard to draw any real conclusion, although this might be a good practice to implement especially in studio courses. In addition there were a few comments by student about professors being available for only part of the studio time. Because this is a new studio model students need to be more informed on this new procedure until the concept becomes more familiar and they learn to manage their time more appropriately.

There is one suggestion for the course syllabus. Even though the syllabus was thorough and comprehensive it lacked any type of course schedule. The course schedule was presented as part of the project statement, which can be seen on the attached CD. The course schedule covered the whole semester and included detailed information on due dates, assignments and class activities. The suggestion here is to attached a copy of the schedule to the syllabus as well as the project statement, redundancy with schedules particularly those with due dates is always helpful. Lastly, the students made a few good suggestions in the comments area, hence reading through those may also be helpful.
LSA423 Design Studio IV
Student Self Assessment Survey

Scoring is based on the following point system: 1-Strongly Disagree; 2-Disagree; 3-Neutral; 4-Agree; 5-Strongly Agree. A higher score (closer to 5) indicates greater agreement with the statement. A lower score indicates greater disagreement.

<table>
<thead>
<tr>
<th>General Learning Questions</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. I found the syllabus to be relevant and useful in facilitating my learning.</td>
<td>1</td>
<td>5</td>
<td>20</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>(Statistics, $M=3.995$, $Std=0.68$, $Var=0.462$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. I thought the course objectives were always clear.</td>
<td>3</td>
<td>9</td>
<td>14</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>(Statistics, $M=3.677$, $Std=0.871$, $Var=0.759$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. I thought the course was well organized.</td>
<td>2</td>
<td>6</td>
<td>16</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>(Statistics, $M=3.903$, $Std=0.831$, $Var=0.69$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. I participated actively in the course.</td>
<td>2</td>
<td>18</td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Statistics, $M=4.290$, $Std=0.588$, $Var=0.346$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. I thought the course was well structured to meet the learning outcomes.</td>
<td>2</td>
<td>8</td>
<td>16</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>(Statistics, $M=3.774$, $Std=0.805$, $Var=0.647$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. I understood all the lecture material.</td>
<td>4</td>
<td>4</td>
<td>19</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>(Statistics, $M=3.742$, $Std=0.855$, $Var=0.731$)</td>
<td></td>
<td></td>
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<tr>
<td>7. I thought the overall environment in the class was conducive to learning.</td>
<td>1</td>
<td>6</td>
<td>2</td>
<td>18</td>
<td>4</td>
</tr>
<tr>
<td>(Statistics, $M=3.581$, $Std=1.057$, $Var=1.118$)</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>8. I thought the recommended readings were relevant and appropriate.</td>
<td>2</td>
<td>14</td>
<td>13</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>(Statistics, $M=3.484$, $Std=0.724$, $Var=0.525$)</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>9. This course stimulated my interest and thoughts on the subject area.</td>
<td>4</td>
<td>5</td>
<td>15</td>
<td>7</td>
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<tr>
<td>(Statistics, $M=3.806$, $Std=0.946$, $Var=0.895$)</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>10. I thought the pace of the course was appropriate.</td>
<td>4</td>
<td>3</td>
<td>14</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>(Statistics, $M=3.968$, $Std=0.983$, $Var=0.966$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. I thought the use of BlackBoard was helpful in my learning and participating in course activities/assignments.</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>15</td>
<td>13</td>
</tr>
<tr>
<td>(Statistics, $M=4.226$, $Std=0.920$, $Var=0.847$)</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>12. I thought the method for grading was reasonable.</td>
<td>5</td>
<td>10</td>
<td>9</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>(Statistics, $M=3.581$, $Std=1.025$, $Var=1.052$)</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>13. I thought all activities reinforced my learning of the content material.</td>
<td>5</td>
<td>3</td>
<td>20</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>(Statistics, $M=3.677$, $Std=0.871$, $Var=0.759$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14. I understood all requirements of an assignment.</td>
<td>7</td>
<td>5</td>
<td>16</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>(Statistics, $M=3.484$, $Std=0.962$, $Var=0.925$)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. I feel I have made progress in this course</td>
<td>15</td>
<td>16</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Statistics, $M=4.516$, $Std=0.508$, $Var=0.258$)</td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
### Course Specific Learning Questions

<table>
<thead>
<tr>
<th>Question</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>16. I feel this course has better prepared me for a successful off campus experience. <em>(Statistics, $M=3.161$, $Std=1.098$, $Var=1.206$)</em></td>
<td>2</td>
<td>7</td>
<td>9</td>
<td>10</td>
<td>3</td>
</tr>
<tr>
<td>17. I understand the difference between conceptual/theoretical aspects vs. the technical aspects of landscape architecture. <em>(Statistics, $M=4.226$, $Std=0.717$, $Var=0.514$)</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18. I can assess and adapt designs based on a variety of political, legal and regulatory context. <em>(Statistics, $M=4.000$, $Std=0.683$, $Var=0.467$)</em></td>
<td>5</td>
<td>14</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19. I am able to observe, record, and visualize the form and character of three-dimensional spaces. <em>(Statistics, $M=4.290$, $Std=0.643$, $Var=0.413$)</em></td>
<td>1</td>
<td>4</td>
<td>20</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>20. I can select, apply and communicate an appropriate and defensible design process to address and solve a wide range of design and detailing problems. <em>(Statistics, $M=4.161$, $Std=0.523$, $Var=0.273$)</em></td>
<td>2</td>
<td>22</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21. I am able to incorporate significant technical aspects necessary for the implementation of their design, including site grading, drainage and stormwater management, erosion control, soils design, pedestrian &amp; vehicular circulation, parking design, universal design/ADA requirements <em>(Statistics, $M=4.097$, $Std=0.473$, $Var=0.224$)</em></td>
<td>2</td>
<td>24</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22. I can assess and select appropriate materials and structural systems to implement design ideas. <em>(Statistics, $M=4.100$, $Std=0.548$, $Var=0.300$)</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23. I can effectively communicate design ideas to clients and contractors using appropriate methods and techniques for construction documents. <em>(Statistics, $M=4.067$, $Std=0.640$, $Var=0.409$)</em></td>
<td>5</td>
<td>18</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24. I am aware of and adhere to the ethical standards of the profession of landscape architecture. <em>(Statistics, $M=4.233$, $Std=0.568$, $Var=0.323$)</em></td>
<td>2</td>
<td>19</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25. I will value the interests of the communities in which I practice, the clients I serve, and society as a whole. <em>(Statistics, $M=4.433$, $Std=0.626$, $Var=0.392$)</em></td>
<td>2</td>
<td>13</td>
<td>15</td>
<td></td>
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</tr>
</tbody>
</table>
Comments:

- Tim is a great professor, but compared to the style of previous studies this semester was a drastic change and only having a section leader 2 days a week was a challenge.
- Last years LSA423 was way easier. I felt this years site was more challenging & it allowed me to learn much more. I fell as if in the future using sties like this years is more effective as a learning tool.
- My section leader was only here two days a week, not very conducive for completing work, getting help, or motivations. Maybe not such a good idea.
- Course rocked -> Tim knows his shit
- I feel like this studio course didn’t help prepare me for off campus b/c I don’t intend on using it.
- This course had little to do with the off campus projects that we will be doing, aside from materials and design language.
- #7 - the top floor studio – at least where I was sitting – is a bad working environment -> no windows for fresh air or natural light & the fluorescent lighting while doing only computer work was annoying.
- #16 – I don’t see how this studio of solely AutoCAD & minimal design work helped prepare me for off-campus.
- A very enjoyable course. I feel much more prepared to enter a professional firm now than I did before this course.
- I enjoyed this studio the most since I have been at esf.
- This was my favorite studio 😊
Scoring is based on the following point system: 1-Strongly Disagree; 2-Disagree; 3-Neutral; 4-Agree; 5-Strongly Agree. A higher score (closer to 5) indicates greater agreement with the statement. A lower score indicates greater disagreement.

<table>
<thead>
<tr>
<th>Questions</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The course and subject matter were well organized.</td>
<td>1</td>
<td>2</td>
<td>7</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>(Statistics, M=3.727, Std=0.75, Var=0.562)</td>
<td></td>
<td></td>
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<tr>
<td>2. The instructor communicated effectively.</td>
<td>1</td>
<td>2</td>
<td>8</td>
<td></td>
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</tr>
<tr>
<td>(Statistics, M=3.636, Std=0.643, Var=0.413)</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>3. The instructor was enthusiastic about teaching.</td>
<td>2</td>
<td>9</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>(Statistics, M=3.818, Std=0.368, Var=0.149)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>4. The instructor seemed knowledgeable about the subject matter.</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>(Statistics, M=4.636 Std=0.481, Var=0.231)</td>
<td>4</td>
<td>7</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>5. The instructor conveyed a positive attitude toward students.</td>
<td>1</td>
<td>7</td>
<td>3</td>
<td></td>
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</tr>
<tr>
<td>(Statistics, M=4.182, Std=0.575, Var=0.331)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Tests, assignments, and projects were fair.</td>
<td>3</td>
<td>7</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Statistics, M=3.818, Std=0.575, Var=0.331)</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>7. Grading was fair.</td>
<td>3</td>
<td>5</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Statistics, M=3.9, Std=0.7, Var=0.49)</td>
<td></td>
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</tr>
<tr>
<td>8. The instructional approach(es) used was (were) appropriate to the course.</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>(Statistics, M=3.091, Std=0.9, Var=0.81)</td>
<td></td>
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</tr>
<tr>
<td>9. The instructor motivated me to do my best work.</td>
<td>5</td>
<td>5</td>
<td>1</td>
<td></td>
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</tr>
<tr>
<td>(Statistics, M=3.636, Std=0.643, Var=0.413)</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>10. I gave my best effort in this course.</td>
<td>1</td>
<td>6</td>
<td>3</td>
<td></td>
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<tr>
<td>(Statistics, M=4.2, Std=0.6, Var=0.36)</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>11. I was provided with adequate orientation and guidance for proceeding with laboratory/studio activities.</td>
<td>2</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>(Statistics, M=3.3, Std=0.9, Var=0.81)</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>12. The instructor(s) was helpful in assisting with problems and difficulties in the lab/studio.</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>2</td>
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<tr>
<td>(Statistics, M=3.778, Std=0.916, Var=0.84)</td>
<td></td>
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</tr>
<tr>
<td>13. Space &amp; facilities were adequate for required activities.</td>
<td>1</td>
<td>1</td>
<td>6</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>(Statistics, M=3.9, Std=0.831, Var=0.69)</td>
<td></td>
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</tr>
</tbody>
</table>
14. What was the most effective part of this course?

- Being able to work on projects during studio time.
- The lectures where helpful, going over the step by step process of what we would be doing in class. However sometimes the lectures become over kill, and it started to eat into our studio work time.
- The weekly due dates were helpful to stay on task.
- The luxury of having 3 knowledgeable professionals plus Amber to turn to when there was a question or problem.
- The most effective part of this course was learning about how much work and detail goes into a set of construction documents for a landscape architecture project.
- Getting practical use of Auto CAD.
- One on one desk critiques with section instructors
- I think construction documents is an excellent studio topic. I believe this studio on top of the required CAD course have put graduates of this program in a good position for immediate usefulness in a new firm environment.
- Out of all my studios i liked this one the best.
- I feel like ive learned soo much, im very comfortable with autocad and i was scared to death of it at the beginning of the year.

15. What are your suggestions, if any, for changes that would improve this course?

- Having professors stay for most of the studio time to help with the projects and having a GA or TA that is proficient in AutoCAD would be very useful for the construction document portion of the studio. Also getting more feedback more often would be beneficial and coordination between the different studios for plotting times during the end of the semester.
- It would have been very benificial to have worked on more than one project, both myself and my classmates felt very burntout half way through the semester. Also if we were given the opportunity to work on more than one project this semester we could haveseen the different types of construction documents that may be necissary for different projects.
- More CAD classes to be offered at ESF, programs like these for landscape architecture students are very important these days in the professional world, and I would feel like there should be a required computer class every year of the 5 year program.
- The lectures seemed long and dragged out. Sometime it was a battle of the professors about what technique is better to use. The lectures although necessary broke the flow of the work time.
- Introduction to course with lecture series on what elements go into CD's (ex: P.O.B's, benchmarks, etc)
- A suggestion I have for this course is to allow us to work in groups. The professors kept reiterating the fact that what we were working on throughout the semester was what it will be like in the "real world". However, the also stated on numerous occasions that there would be a
group of employees working on the same project, doing different drawings for the entire project. I think our studio is a pretty tight-knit group of kids, and I think during the initial design process, we could have worked as a group, and then broken up to work on different pieces of the final documentation: one person could do all the planting plans, details, and cost estimates, while another did all the paving plans, details, and cost estimates. The last two weeks could have been a compilation & editing period. Working as a group would also diminish procrastination, as the rest of your group is relying on your timing and efficiency. Working like this would then give us time to progress our designs in the beginning, rather then giving us just a week or two to get a total design done. This also would allow us to perhaps put together presentations at the end of the course with illustrative digital graphics along with construction documents, resulting in a total package and leaving the semester with a sense of accomplishment and pride of our group work. Working in this type of style would also allow people to shine through their strong points. For example, I am not great at grading and drainage plans and calculations, but I love working on planting details and soil types, etc. One person could work on what they're the best and most passionate about, and I think this would provide for an extremely successful final package and overall semester.

- Faster feedback from the instructor on drawings handed in.
- More tutorial help with autocad, many struggled in the beginning not being very proficient with the program
- Hire professors that area available during EVERY studio class. It is tough to get guidance and complete assignments on time when the instructor is only in class 2 out of 3 days a week, sometimes only one day.
- Select a much easier site...please for the sake of the students. People should not be spending so much time dealing with difficult CAD operations due to irregular site features. The object is to become familiarized with the standard conventions of construction document and the complexity of the site required our efforts to become too wide spread rather than thorough. Also, I believe the site was too large and I lacked a sense of a completed project at the end. Looking at examples from the previous studioswork I believe their smaller site produced cohesive, well thought out documents.

16. Given all that you learned as a result of this course, what do you consider to be most important?

- What it is like to do construction documents in an office.
- Doing all the CAD and documents was a great refresher and i appreciate doing a project like this.=
- Being methodical. Drill that until the cows come home. This class can rattle you if you don't keep up. Once you give the effort and do some work everyday, like anything you grow and become better.
- Learning how to use AutoCAD and time management.
- Feel more confident working with Auto CAD
- learning how to operate cad effectively
- i think that time management is most important, not waiting to do it all at the same time, not only for production, but for my sanity. im happy that i picked up on that in the beginning because now i feel comfortable where i am with my project.
I worked on it a little bit every day and the stress that I've had in other studios really isn't there.

17. Do you have any additional comments or clarifications to make regarding your response(s) to any particular survey item?

I wanted to thank Don for being my section leader. You have been my favorite Don. I enjoyed our time together.

As for the adequate studio space. I suppose it's adequate but being a tall guy this was a tough year in the psychological surrounding category. It's too cramped up there with barely any day lighting. Also lack of outlets around the perimeter and even in the clusters made it hard to plug into the laptops. Chairs were horrifically uncomfortable.

In regards to question #6, I do not think the sketchbook assignment & grading was fair whatsoever. If the course was organized differently (refer to response #15), there would have definitely been time to work on our sketching skills and project notebook/journal/sketchbook assignments. However, there was absolutely no time with due dates for this course along with all of our other courses and their outside work. So the sketchbooks were left to the last minute and done completely half-heartedly, simply to get them in on time and try to get some sort of grade. I think it was a last minute thought to throw sketchbook assignments into the syllabus, and I suggest it be a little more thought out and little more related to our actual course content.

I had Doug Gerber as my studio section leader. I have to say I think he's a really great teacher. He has taught me so much and in the way I best understand. He takes the time to sit with you and talk about what you need help with, or what you need clarification with. I haven't had a teacher like him in while. Usually I ask questions and on a 1-10 range.....I NEED all the numbers in between. 1 through 10. A lot of teachers don't give me that. He gives me that without me asking. All the numbers in between, so it's clear and that way I'll remember it forever. He's my kind of teacher. I think he's done a great job!

18. Do you have any additional comments or suggestions that go beyond issues addressed on this survey?

I found it very frustrating when only one professor was regularly attending and staying the entire length of class. It is very difficult to learn a new skill with only one professor and the GA trying to help and answer all of the questions.

A final note. Although Doug is very insightful and seems to be headed to a successful career, a visiting professor for a class like this doesn't make sense to me and my classmates. I feel bad for Sec. 2 because he was there on average 1.5 a week. If this is a percentage 1.5/3 days a week is a Fail. Are there really no other professors in the program comfortable with construction documents and cad? If this semester was a trial period for visiting professors I would not recommend it in the future. He comes in after you and Don finish explaining how to do something, and says no no this is how we do it in the office. Overall it brought confusion.

Also, AutoCad like any design software comes with personal preferences and short-cuts. But if this is a course taken by students in which the majority of them having never used cad or creating construction documents before, why not settle on one way of doing things. Efficiency, Simplicity. People will learn the shortcuts in time. This was frustrating, for example, deciding to draw the way you told us in room 110, then coming back up to studio and having Don tell me not to do it that way.

I highly suggest REQUIRING AutoCAD courses as a prerequisite for this course. I had taken it, yet was not required to, and I feel terrible for the students who had to come into this course with no previous knowledge of the program. Offering a required CADcourse in the semester immediately before this class, and then maybe a 3 week intensive refresher seminar at the beginning of this semester would significantly improve time spent on the projects along with quality of work.
Overall Recommendations and Conclusions

As a whole, the spring semester course evaluations were 100% if not more successful than that of Fall 2010. Faculty were more receptive, asked more questions, were more involved and eager to improve their course’s ability to meet the stated outcome objectives. Assessment materials were easily acquired and available in a timely manner for all classes and assignments.

More notably is the increase in student performance, all students preformed at their normal level or higher. There was also a marked increase in the number of students who thought they understood and grasped the course learning outcomes. Generally, student comments were more positive as were their answers on both surveys, with a few exceptions. One of those exceptions not mention earlier is the working environment for LSA 423. The fourth floor studio space is adequate, but it doesn't really provide a positive atmosphere for long working hours. Students made notable comments; the top floor studio - at least where I was sitting - is a bad working environment -> no windows for fresh air or natural light & the fluorescent lighting while doing only computer work was annoying and as for the adequate studio space, I suppose it's adequate but being a tall guy this was a tough year in the psychological surrounding category. It's too cramped up there with barely any day lighting. Also lack of outlets around the perimeter and even in the clusters made it hard to plug into the laptops. If possible refraining from scheduling a studio in this space would be well advised.

At the end of the prior semester it was suggest that the Student Self Assessment Survey be administered a week before classes ended, not on the last day of classes. This indeed proved to be more positive, but nevertheless there was still a small problem with the survey be given on the same day as the May Fest Celebration. To increase the number of high-quality completed Student Self Assessment Surveys, a implementation date needs to be researched better and set at the beginning of the semester. Hopefully the assessment survey completion date could be added to the course syllabi.

Lastly, as state in the previous assessment (Fall 2010) the Overall Assessment Plan needs to be updated. Over the last three years many courses have changed names and/or course numbers and do not appear or incorrectly appear in the current plan. Examples include LSA 305, LSA 306, LSA 633 and LSA 458/459 do not appear anywhere in the current plan. Note the course history done for LSA 305 was performed to figure out what outcomes could be applied so as to perform the course assessment. Degree requirements and grading procedures may have also changed and are not reflected in the current document. Modifications to the Overall Assessment Plan ought to occur on an annual basis because the environment, the needs of society and the skills and credentials for the profession are constantly changing.
Appendix I

Syllabi
History, Theories & Philosophies of Landscape Architecture I

Contacts.
Tony Miller: 310 Marshall—office hours Mondays and Wednesdays 10:30am to 11:30am (sign-up sheet), or by appointment; leave messages at 470 6551 (office), or 470 6544 (department office), or email <ajmiller01@syr.edu>
Marin Braco: MLA ’12 – office hours TBD; leave messages at <mebraco@syr.edu>

Meeting Times & Rooms.
Lectures held M/W/F, 9:30-10:25 am in 145 Baker Hall.
Weekly review sessions held twice a week, times and locations TBD.
Graduate discussion sections meet Fridays, 10:35-11:30 am in 141 Baker Hall.

Course Description
This course offers a survey of landscape architecture and urban design in the context of the cultural history of the western world. Prior to taking this class, students should have passed at least one semester of college-level art or architectural history (and preferably two).

Learning Outcomes
While cultural history is principally humanistic, the history of the designed landscape also takes biophysical and socio-political processes into account. Underlying and supporting all three content areas, the historical method of research examines and interprets primary texts, images, objects and places in order to clarify not only our understanding of the past, but also the present that our past has created. If the present is the ‘child’ of the past, it follows that we are imprinted by our own history.

In this class, we examine the way society has “constructed” our contemporary ideas of nature, society and landscape from the vantage point of past cultures. Students will examine designed landscapes as material responses to a variety of human motives over the course of time—these motives include power struggles, social structures, values and belief systems, knowledge of science and technology, superstition, even jealousy, love, fear, and prejudice. People seem to change very little.

Since historical errors and biases bear heavily upon the beliefs, values and practices of a society, knowledge of the past may either burden or inspire our hopes for the future. But which history, or whose history, should we study? Why has landscape architecture selected and reproduced certain social values and beliefs—but not others—through particular traditions, narratives and patterns of design? How has the role of the designer in shaping or preserving sacred or profane space, public or private realms, privileged or common places, changed over time? These, and other related questions, will guide our investigations. “The past,” as David Lowenthal has written, “is a different country.” Students are encouraged to engage “different-ness” with curiosity and alertness, to question received “facts,” and to look carefully beneath the mask of the designed landscape.

By the end of this course, all students should be able to:
1. Diagram a broad framework, or timeline, of intellectual paradigms, social forces, historical periods and geographic relationships against which the history of designed landscapes may be understood in perspective.
2. Identify major movements of landscape architecture and relate each to its cultural, environmental, technological, economic, and political context.
3. Describe the main organizing concepts, ideological agendas, and practical purposes of major monuments in the history of landscape design.
4. Recognize primary texts/authors in literature, philosophy, art, and science that inspired innovations in landscape design.
5. Understand both the continuity and periodicity of design discourse over time, especially the role that historical precedents, models and typologies have played in design.
6. Apply a method of historical interpretation called iconology, in order to understand—and possibly, to craft and insert—meaning embedded in designed landscapes.

7. Appreciate the quality and importance of critical inquiry and polemical practice in the evolution of landscape design traditions.

Course Overview.
This class is organized thematically using case studies of 'sites of invention', as well as chronologically. It begins by describing some overarching goals and methods for understanding the meaning of designed landscapes. Then it rapidly surveys a range of landscape types in the ancient world, as well as Mediaeval, Islamic and Asian landscapes. Major contributions of the Renaissance, Mannerist and Baroque periods are also examined using these frameworks. By midterm, the course takes up selected concepts of the Enlightenment, including aesthetic theories of the Beautiful, Sublime and the Picturesque, and the industrial “Modern era” (since the late 18th century) in greater detail. Specific problems of nineteenth-century modernism then receive closer attention towards the end of the semester. The semester will end with the establishment of a professional body in the USA (ASLA) (1899) and the Columbian Exposition of 1893. See the Schedule of Lecture Topics (attached) for details.

Content & Themes.
The sources of information used to develop this course are quite diverse. Certainly, since landscapes are a synthesis of culture, politics, economics, scientific ideas, religious beliefs, individual tastes, and ordinary conventional practices, any study of landscape architecture and its cultural and intellectual contexts must cut across many disciplines. Thus, historical ecology, cultural geography, archaeology and ethnography, art history, literary tradition, social history and environmental psychology all factor into the interpretation of historic landscapes and gardens. Specific projects considered in this course range in scale from tiny domestic gardens to vast public landscapes, and are discussed within the framework of four basic themes:

- **History of Ideas/Philosophy**: i.e. the basic evolution and development of thoughts about humanity’s place in the world, especially the so-called western world. Gardens and cities will be analyzed as complementary and synthetic expressions of the history of ideas and philosophies.
- **Landscape Design Types**: i.e. the classification of the forms and functions of landscape space such as gardens, villas, palaces, sacred places, public open spaces, parks, thoroughfares, ideal cities, etc. The two major design types emphasized in this course are the private villa garden, and public parks.
- **Material and Social Practices**: i.e. the original lived experience and tactility of the historic landscape. Designed landscapes have shaped people's lives and values, as well as played a role in the formation and reformation of social structures.
- **Design Theory**: i.e. the emergence of normative, critical and constitutive theories in context of their time, as well as the development of schools of thought, the canon, and primary literature influencing landscape design. Theories of allied fields of design and construction will also be considered.

Required & Supplementary Texts.

Copies are available at Follett’s Orange Bookstore in Marshall Square Mall. [Used copies may be available for a better price online] Graduate students are also required to purchase, at cost, a reader of supplementary essays for the weekly graduate discussion section. An economical writing manual called *A Short Guide to Writing About Art*, 7th ed., is also highly recommended for graduate students, and is available at Follett’s Orange Bookstore.

Course Policies, Assignments & Evaluation.
**Attendance Grade:** All students receive fifty (50) points—the equivalent of one exam—just for attending (approximately forty) scheduled classes. If you attend class and sign in faithfully, you can expect to receive an automatic “A” for a significant portion of the final grade. However, each unexcused absence will result in points lost: 1 point for the first miss, 2 points for the second, 3 points for the third, 4 points for the fourth, and so on. After 8 classes are missed, the attendance score drops to 0. Attendance is closely monitored via a sign-in record placed on a table or desk at the front of the classroom....
...So be sure that you sign in when you arrive for class every day!

Periodic checks will be made to ensure that each individual signs only him/herself in. Signing other students in will not be tolerated.

**Note Well:** At the end of the semester, the instructor will eliminate the lowest score from any source (attendance/exams/final essay) for any student, and the second lowest score will be doubled. **NOTE:** *Students must take/completen all required exams and essays on time or this offer is invalidated.* The bottom line is that a high attendance grade can/should boost your overall grade, and thus serve as a ‘safety net’ for one unusually low score or failed exam.

**Reading:** This class requires students to recognize, analyze, and synthesize new perspectives on landscape history and theory. This is not easy work. *Assigned chapters in the textbook should therefore be read in advance, making name recognition for note-taking, image-recognition, and comprehension of lectures much easier.* Assigned readings are described on the attached “Schedule of Lecture Topics.” Undergraduates should plan to assimilate approx. 40-50 pages of reading each week.

**Visual information:** This semester I will be providing DVD showings that either allude to some famous landscape, to a cultural ethos or paradigm shift, or are specifically about some famous landscape or its patron. These showings aren’t required, but they can provide a stronger sense of what these gardens and cultures have achieved, as well as providing you with a visual sense of precedent. I recommend this to all of you and most specifically to those who are visual learners. The shows can last as little as 20 minutes or as long as 2 hours. The place and time of these showings will be determined in class to most everyone’s satisfaction.

**Weekly Graduate Student Discussions.** In addition to completing all core required readings, graduate students are also responsible for reading and discussing one or two additional scholarly articles each week. During the semester, each graduate student will introduce one (1) of these weekly readings, and lead an illustrated discussion or critique for the group.

**Weekly Recitations/Reviews:** Since the instructor will not provide class notes or instruction outside of class, the principal opportunity for the clarification of points and concepts is the weekly review session. Students will be able to select from one of two review sessions offered each week by our very capable graduate assistant, Marin Braco.

**Assessment of Reading:** There may be an unscheduled in-class exercise, or “pop” quiz, to evaluate student comprehension of basic concepts and themes. These assessments will not be graded, and are intended to improve delivery.

**Exams:** For all students, there are three (3) “objective” exams (e.g. multiple choice, slide identification, definition of terms, diagramming, timelines, matching, formal analysis, etc.). Each exam is worth a maximum of fifty (50) points. These exams are indicated on the attached “Schedule of Lecture Topics…” be sure to clear your schedule in advance of each exam, you will not be excused, and no make-up exams are offered except in truly exceptional cases.

**Final Essay:** The final essay is worth a maximum of 50 points. It requires a comprehensive synthesis of course material, such as a comparison of one (or more) historical projects with a contemporary design, critical analysis, or debate of questions raised by a seminal article. Topics and detailed instructions will be distributed mid-April.

**Graduate Students—Alternate Essay:** Graduate students are required to write a concise, developed analytical/critical essay (8-10 pp or 4000 words, typed and double-spaced) that is closely related to one of the graduate section readings. A grad student may choose to do the undergraduate Final Exam/Essay in order to substitute this score for another low score. Grads may interpret the meaning, value or impact of one designed built contemporary landscape (since 1968, not covered in class) by applying the historical or critical methodology of any one (1) of the seminar readings. This alternate essay is also worth a maximum of fifty (50) points. Topic selection should be discussed well in advance with the instructor.
**Grades:** For all students, grades are based upon percentages of a maximum score as follows:

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**Schedule of Lecture Topics & Readings for Spring 2011.**

The following is an outline of lecture topics for the course and is subject to change as necessary. Required readings from the textbook *Landscape Design: A Cultural and Architectural History*, and *Sophie’s World*, are indicated in the heading for each week. Graduate students should also consult the schedule for the readings used in their weekly seminars.

**Week One:** 19th, 21st January (Foreword and Introduction pp. 16-25, Ch. 16 - pp. 502-513), SW – pp. 357-367.

- Also read: “The Word Itself” (provided)
  - Course introduction, goals and frameworks; ‘The Beholding Eye’
  - “The Word Itself,” scope of “landscape”; how, why, and must landscapes “mean”(?); introduction to iconology

**Week Two:** 24th, 26th, 28th January (Ch. 1 - pp. 26-57), SW – pp. 23-29.

- Content of landscape; theories of meaning; metaphor and language-based analogies; archetypes
- Landscape archetypes; Neolithic earthworks; Newgrange and Stonehenge
- Site of Intervention – The Magic Mountain

- Grads: read “Built Landscape Typology,” and “The ‘Look’ of a Sacred Site” for Friday, 28th Jan.

**Week Three:** 31st January, 2nd, 4th February (Ch. 2 - pp. 58-85), SW – pp. 30-48, 54, 55).

- Ritual monuments and complexes; Minoan, Egyptian, Meso-American centers
- Hierophany in the classical world; components and practices of Greek sacred landscapes; city and countryside
- Hellenistic & Roman urbanism; Roman urban landscape and garden typology; ideals and prototypes

- Grads: read “Porticus Pompeiana,” and “The Roman Villa and the Pastoral Ideal” for Friday, 4th Feb

**Week Four:** 7th, 9th, 11th February (Ch. 3 - pp. 86-96, Ch. 6 – pp. 212-226, 229-231), SW – pp. 58-128).

- Site of Intervention – City Planning
- Villa culture and imperial ideology; otium and negotium; pastoral tradition in the Roman campagna
- Villa typology; The ‘Golden House’ of Nero; Pliny and Hadrian’s villas

**Week Five:** 14th, 16th, 18th February (Ch. 3 – pp. 97-118), SW – pp. 162-184).

- The paradise garden tradition; the fall of Rome and destruction of Eden; Byzantine cities
Rise of Islam; Orientalism; cities and gardens; Moorish and Mughul garden culture.
Iconography of Mediaeval texts and gardens; material practices and structures of feeling. [guest lecture]
Grads: read “Neither Wilderness nor Home” and “The Yamuna Waterfront,” for Friday, 18th Feb.

MONDAY, 21ST FEBRUARY—EXAM #1 DURING CLASS.

Week Six: 21st, 23rd, 25th February (Ch. 3 – pp. 118-124, Ch. 4 – pp. 125-126), SW – pp.185-210;
Exam # 1
Geopolitics of Mediaeval culture; the Crusades; feudalism, urban form and society in northern Europe
The spirit of rinascimento; revival of villegiatura; literature and gardens; romance and allegory

Week Seven: 28th February, 2nd, 4th March (Ch. 4 – pp. 127-146, SW – pp.224-229)
Site of Intervention – Villegiatura
Movie clip: The Medici—Godfathers of the Reniassance; humanist philosophy; villa design; Florentine politics
Mannerist & Baroque villas and gardens; concept of “three natures”; narrative and allegory in villa gardens
Grads: read “Pressed Labor and Pratolino…” and “The ‘Lex Hortorum’…” for Friday, 4th March

Week Eight: 7th, 9th, 11th March (Ch. 4 – pp. 147-164).
Reformation culture; Boboli Gardens; Villa d’Este; Villa Lante; santa agricoltura—Palladian landscapes in the Veneto
Stagecraft and design: perspective in garden and city plan; plan of Sixtus V; Villa Giulia and Cortile de Belvedere
Italian Gardens in France; Paris

SPRING BREAK: SUN 13TH TO SUN 20TH MARCH – NO CLASSES

Week Nine: 21st, 23rd, 25th March,(Ch. 5 – pp. 165-179, Ch. 6 – pp.197-206), SW – pp. 230-239)
Movie clip: Ridicule; LeNôtre at Vaux and Versailles; Baroque garden theories
Site of Intervention – Dominion over Nature
Anglo Dutch Gardens

MONDAY, 28TH MARCH – EXAM #2 IN CLASS

Week Ten: 28th, 30th March, 1st April (Ch. 5 – pp. 179-193).
Monday is Exam # 2
Baroque into Rococo; cosmopolitanism and the ‘age of discovery’; from the ancien regime to the Enlightenment
Site of Intervention – the Stage Set
Grads: read “Beauty and Utility” and “The Flowering of the Landscape…” for Friday, 1st April.

Week Eleven: 4th, 6th, 8th April (Ch. 7 – pp. 232-244), SW – pp.257-277, 310-315).
Geopolitical transformations; English landscape reform; naturalism and empiricism
Heroic period of English landscape gardens; Blenheim Palace and Castle Howard
Experimental English landscape gardens; neo-Palladian country houses; Rousham, Stowe and Stourhead
Grads: read “Crossing Boundaries…” and “On Divers Themes…” for Friday, 8th April.

Week Twelve: 11th, 13th, 15th April (Ch. 7 – pp. 245-280, Ch. 10 – pp. 357-367), SW – pp. 320-328, 341-350).
Capability Brown; sublime and picturesque effect; romanticism and neo-classicism; picturesque urbanism of Bath
‘A Tale of Three Cities’: liberalization in modern France; Haussmannization and Parisian parks; Bois de Boulogne
‘Tale of Three Cities’ cont: Buttes Chaumont; bourgeois design vocabularies—kitsch sublime, gardenesque, and eclectic
Grads: read “Parks and Politics…” and “Concrete and the Engineered picturesque…” for Friday, 15th April.

Week Thirteen: 18th, 20th, April (Ch. 9 - pp. 311-350).
‘Tale of Three Cities’ cont: Pleasure grounds and botanical gardens; Regent’s Park, Prince’s Park, Birkenhead
‘Tale of Three Cities’ cont: Transcendentalism; rural cemetery movement; A.J. Downing, Olmsted and Central Park

Week Fourteen: 25th, 27th, 29th April (all Ch. 7, pp. 267-273, Ch. 8 – pp. 281-310).
Jefferson; the National Parks and the *Consummation of Empire*; Chicago World’s Fair; City Beautiful movement, Establishment of the Profession of Landscape Architecture, Japonisme; garden traditions of China and Japan; ideals and symbolism of nature
Grads: read: “Frederick Law Olmsted and…” and “Making the Past Present…” for Friday, 29th April.

Week Fifteen: 20th May — Last Class
*Review for Exam #3*

| **Wednesday, 4th May**—**Essays due at 12 noon** |
| | |
| **Final Exam Friday, 6th May 12:45 – 1:45 P.M.** |
Instructors and Office Hours
Tim Toland – Assistant Professor, course coordinator
313 Marshall Hall, (p): 470-6969, email: trtoland@esf.edu
Office Hours: Posted and by appointment

Don Ferlow – Visiting Instructor
email: Donald.Ferlow@ghd.com
Office Hours: By appointment

Doug Gerber – Visiting Instructor
(p): 558-3307, email: dgerber@gmail.com
Office Hours: By appointment

Amber Rohe – Graduate Assistant
e mail: arohe@syr.edu
Office Hours: By appointment

Class Meeting Arrangements and Organization
1:50 pm – 4:50 pm M/W/F - 410 Marshall Hall - 5 Credit Hours
Periodic lectures will be provided in Marshall 110.

Course Outline
This studio is different than those you've had in the past. In prior courses, landscape design has been addressed from a point of view which has favored the study of process, context, and theory as they shape design responses. Technical matters have tended to be tangentially addressed or de-emphasized. This approach was not intended to deny the role or importance that technical issues like materials, performance, installation, or fabrication play in the design and construction of environments. Rather, these studio experiences were meant to introduce you to types and scales of design and to introduce you to the design process. This studio will build upon this as we will shift the focus from the contextual, conceptual and theoretical to the technical aspects of landscape architecture.

In particular we will be working with construction documents, specialized design drawings used to translate conceptual ideas into physical reality. These drawings are more detailed and precise in nature, and their preparation incurs significant legal and professional liabilities. That being said, they are also opportunities for inspiring and complex design that build upon previous conceptual design phases of a project to make spaces memorable.

With this in mind, LSA 423 intends to illustrate how site-scaled designs are advanced from conceptual design and refined through the process of design development, wherein specific forms, materials, and structural systems are conceived/selected in detail, then accurately presented for construction through the process of contract documentation. The course is intended to achieve an introductory understanding of these issues; true expertise or mastery in detail design and contract drawing is something that you will develop over the entire trajectory of your careers. The course intends primarily to expand your awareness of the design process as it proceeds beyond preliminary, client-oriented proposals to more precise, construction contractor-oriented design documents.

Course Goals and Objectives
- Students should be able to consider, assess and adapt their designs based on a variety of political, legal and regulatory contexts (DLA Learning Outcome #3)
- Students should be able to observe, record, and visualize the form and character of three-dimensional spaces (DLA Learning Outcome #6)
- Students should be able to select, apply and communicate an appropriate and defensible design process to address and solve a wide range of design and detailing problems (DLA Learning Outcome #7)
- Students should be able to incorporate significant technical considerations necessary for the implementation of their design, including site grading, drainage and stormwater management, erosion control, soils design, pedestrian and vehicular circulation, parking design, universal design/ADA
requirements, sustainable systems and ecologically suitable/sustainable plantings (DLA Learning Outcome #8)

- Students should be able to consider, assess and select appropriate materials and structural systems to implement design ideas (DLA Learning Outcome #9)
- Students should be able to effectively communicate design ideas to clients and contractors using appropriate methods and techniques for construction documents (DLA Learning Outcome #10)
- Students should be aware of and adhere to the ethical standards of the profession of landscape architecture (DLA Learning Outcome #11)
- Students should value the interests of the communities in which they practice, the clients they serve, and society as a whole (DLA Learning Outcome #12)

Course Work and Grading

This course is intended to reflect a traditional office structure, with your faculty acting as project managers, and each of you acting as junior staff performing directed tasks. The process of design development and the production of construction documents should not be confused as rote drafting. It is during this time that a high level of detailed design takes place, and in many cases this can be a period of highly creative and stimulating activity. During this time, several ideas for particular elements are studied until the best, final solution is determined. From here, they are articulated as drawings and specifications and issued as a final set of construction documents. In practice this process can range from a few weeks to several months of production time, depending on project complexity.

Accordingly, this semester you will be given a series of tasks based that takes your conceptual plan developed in the fall and explores components of it in detail. It is going to be your responsibility to perform product research, test ideas, propose modifications to the conceptual plan, and determine the hardscape materials, structures, plantings and other elements necessary to successfully build the site. Throughout the semester there will be a number of submittals intended to keep you on schedule.

In addition to the studio work, a series of sketchbook/detailing exercises will be given. With these you will document sites and structures in ways that photographs cannot. Detailed studies comprised of cross sections, paraline drawings, elevations and other graphic techniques will be used to document dimensions, materials, joint type, fasteners, etc. The intention is to have you document structures or elements you find compelling so that you might be able to incorporate them into your future projects.

Your work this semester will be assessed on the following criteria:

Successful solution of the design program requirements

For each task in the project statement there are a series of required elements. In addition, during each project, you will be presented information, either through your own research and analysis or through faculty lectures that will highlight additional opportunities and constraints for your project.

The successful project will be one that fully addresses all of these elements in a cohesive, innovative and interesting design solution. Unsuccessful projects will lack required elements, will ignore site constraints (i.e. wetlands), will violate accepted design standards (i.e. ADAAG), or will create situations that endanger public health, safety and welfare.

Your faculty, as your project managers, will give guidance to you to help you be successful. It is up to you to listen and follow through with appropriate design decisions.

Professional packaging and formatting of submissions

All course work is to be neatly prepared in accordance with customary practices of the profession. You are to prepare all work as if it were to be presented to a client, and as such shall include typical presentation conventions such as page sizes, title blocks, scales, north orientation, labeling and annotation, etc. Your faculty will stress the use of clear linework, appropriate lineweights, and neat lettering as a means of clearly crafting your drawings and articulating your design intent. You should structure your approach as if every drawing you produce has the potential to be used for your final boards, shown to a
client, or end up in your portfolio. Thumbnail sketches, quick plans and sectional studies are to be produced as ways of studying alternatives, and in addition to highly polished final graphics, can have a place in your final submissions. All graphics should clearly communicate your design intent.

Significant penalties will be incurred for work that is submitted with mismatched sizes or plan orientations, trace with torn or ripped edges, or any sheet without a title block that at a minimum includes the student’s name, the project name, date, and sheet title.

**Timely submission of all project requirements**

Project tasks are generally scheduled to be submitted at specific times on specified studio dates. The requirements of each submission shall be given to you and shall meet the requirements outlined above. Class policy will be to accept course work only on or before the assigned due date. **NO LATE SUBMITTALS WILL BE ACCEPTED.** The only exception to this will be due to acute illness, family emergency or other situations that were negotiated with your instructor(s) **PRIOR** to the submission date. We do understand that life happens, however students are expected to behave as professionals. When properly excused, students are required to complete assignments within one week of returning to classes. Additionally, backups at the printers or copy centers will not be tolerated as an excuse for not handing things in on time. You have multiple resources in the city to get your projects reproduced (CAVLab, Baker Lab, DISC, Syracuse Blueprint, Kinko’s). Do not wait until the last minute, and always have an alternative. Finally, it is infinitely better to submit an incomplete project than nothing at all.

**Note on Digital submissions.** When allowed by the project requirements, work completed using digital production techniques may be submitted on paper or on the DLA FTP Site at the due date. Files are not to be submitted onto the Share Drive. All digital files **MUST** be submitted in Adobe Acrobat PDF format, not in native AutoCAD, Illustrator or other file formats!

**Overall project management and professionalism**

You are seniors in this program. You have developed and are continuing to build your skills in preparation for a future career. You will be expected to act at a level commensurate with your status. Your faculty will make every effort to be on time and available to you during studio hours, and it is expected you will do the same. In-studio attendance is **required** for all class activities. Working at home or in the computer labs will not be tolerated. We cannot help you if you are not here. Disruptive behavior will also not be tolerated. This applies to working on other coursework during studio hours. Studio time is to be devoted to studio design projects only, not your off-campus proposals, technical writing assignments or other assignments.

We have structured the semester to take advantage of each studio session in an effort to help ensure your success. By taking advantage of this structure, we expect you to be able to meet the requirements of this course and be able to utilize time outside of studio for other courses. Excessive all-nighters, missed interim submissions, and poor quality work are all indicators of inefficient use of studio time and poor project management.

Failure to comply with the above will result in the reduction of a student's project or course grades. If you must miss a class for whatever reason, please make arrangements with your instructor **prior** to your absence. A simple phone call or e-mail makes a big difference.

**Final Grades**

The faculty will assess each project based on the interpretation of your submission(s) compared to the project program requirements and the above criteria. Grades will be assessed based on how students work through the problems. Growth from previous assignments, self-direction in response to criticism, commitment to imaginative exploration and problem solving, dedication to refinement and completion, and excellence in communication in terms of graphic, written and verbal resolution will be considered. Your solutions will be evaluated on the strength of your idea(s), degree of challenge, level of complexity and completeness. Your ideas should show evidence of applying a broad range of resources to inform the quality of your solution. Exceptional work is built upon a synthesis of previous knowledge, as well as a
broad spectrum of sources, not merely the project statement. Final grades will utilize the following benchmarks:

**Notable to Excellent Work: A**
A student who not only works hard and consistently, but also excels by:
- Addressing and expanding upon the issues presented in the assignments.
- Discovering/proposing issues which are reciprocal, similar and coincidental to the assignment, [this means your ideas are fully and exhaustively researched and developed, that you have made attempts to bring observations and ideas not touched on directly in class to the projects we undertake.]
- Active and prolific production throughout the project, including in studio and between class days.
- Demonstrating the ability to achieve and excel independently.
- Ability to render-visible key concepts and issues.
- Demonstrating superior craft, with clear and accurate drawings that are also visually compelling and well coordinated as a set.
- Actively participating/proposing in a critical dialogue in lecture, group and individual discussions.
- Enthusiastic about the assignments and discussions.
- Making the most of each and every lecture and studio session.

**Acceptable Work: B**
A student who works hard and consistently with some success by:
- Addressing and expanding upon the issues presented in the assignments.
- Demonstrating not only understanding but also achievement in directing the investigations and development of assignments.
- Generally effective production throughout the project, including in studio and between class days.
- Demonstrating strong competence in craft, with clear and accurate drawings.
- Actively participating in group discussions.
- Demonstrating enthusiasm about the assignments and discussions.
- Attending and working during each studio session.

**Marginal Work: C**
A borderline student who inconsistently demonstrates the minimal competence to advance in the program by:
- Exhibiting difficulty in demonstrating recognition and understanding of the issues and concepts presented in the assignments.
- Poor process, showing little effort or advancement during working sessions and/or between classes.
- Marginal craftsmanship, with errors caused by poor graphic and drafting technique resulting in ambiguous, inaccurate and/or poorly articulated drawings
- Missing or leaving lectures and studio sessions early without notice.
- Repeatedly coming to class late.

**Unacceptable Work: D or F**
A student who demonstrates no ability to advance in the program by:
- Failing to recognize and understand the issues and concepts presented in the assignments.
- Lack of effort and/or wasting time during studio work periods
- Poor craft, with sloppy drafting, missing or incomplete and/or mismatched drawings
- Missing or leaving lectures and studio sessions early without notice.
- Repeatedly coming to class late.
- Being a distraction rather than an asset to the working environment of the studio.
**Relationship Between LSA423 and the Off-Campus Semester**

A prerequisite to going off campus in your 5th year is the attainment of a C or better final grade in LSA423. While you can petition a deficient grade, it cannot be guaranteed that this will be automatically approved, even if you’ve already purchased tickets, rented apartments or made other advanced travel plans.

This policy is modeled upon the studio sequence, where you need to prove a minimal level of competency at one level in order to provide a reasonable indication of success at higher levels. In this studio, while you will be given direction and guidance throughout the semester, you will also be required to be self-motivated and able to progress your project on your own. This ability to regulate your own time and production is required while off-campus and we hope you will begin to improve upon these skills this semester.

Near mid-semester we will give you a preliminary grade based on the quality of your work and effort to date. While your final grade may vary from this preliminary grade, it should be used as an indicator of your likely success this semester and the likelihood you will be allowed to go off-campus. Students are encouraged to be pro-active about their progress and seek out meetings with their section leaders to identify areas of concern and discuss ways of addressing them.

**Textbooks**

There are no textbooks required specifically for this class, however those required in your previous courses will be inordinately helpful to you this semester. The books listed below are suggestions and should be used as technical references throughout the semester and into your careers.

- *Sustainable Landscape Construction* – J. William Thompson, et.al. ISBN: 1559636477
- *Site Engineering for Landscape Architects* – Strom, Nathan and Woland ISBN: 978-0-470-1381414

**Supplies**

This studio will emphasize professional practices typical in landscape architecture, and you will be expected to be versatile in your production techniques. To that end, the tasks this semester will utilize various techniques in the production of hand and computer based graphics. The early tasks will frequently utilize the same techniques (and therefore supplies) used in LSA 422. The final product of this semester is a set of construction documents. These must be precisely drafted using either hand-based, instrument assisted, technical drafting techniques or CAD software (i.e. AutoCAD). ADOBE ILLUSTRATOR IS NOT A DRAFTING TOOL. PERIOD. Depending on your mode of production, the following supplies are suggested for the production of construction documents:

1. Drafting supplies typical of studio courses
   a. Parallel Bar (i.e. Mayline or equivalent) or T-Square
   b. Rolling Ruler (Alvin 14” Parallel Glider, model #296 is the best)
   c. Architectural and Engineering Scales
   d. 36” Mylar Roll
   e. Drafting Pens (various nib widths, for final drafts, technical pens or Microns) or Mylar pencils
   f. Erasers (electric strongly recommended)
   g. Staedtler Non-Photo Blue Pencils (for guidelines)
   h. 45° and 30/60° triangles
   i. Calculator (basic functions: add, subtract, multiply, divide)
2. **Digital Production Tools**
   a. **Personal Computer/notebook**: You must have your own laptop and be prepared to work in studio each day. This policy is outlined in the college catalog, page 119, “Students are required to purchase a laptop computer with appropriate software by the beginning of the spring semester of the sophomore year.” Leaving studio to work in Baker will not be permitted. NO EXCEPTIONS. CD production is a period of constant refinement and you cannot get the feedback you need to produce a quality product if you are not in studio. You must get into the habit of bringing your machine with you to studio. We will also provide a plotter in studio for printing check sets, so this too will allow you to work productively at your desks.

   b. **AutoCAD**: Student versions of AutoCAD can be purchased from online sources such as Creation Engine for ~$150. You can also download free working versions from AutoDesk Student Community ([http://students.autodesk.com/?nd=download_center](http://students.autodesk.com/?nd=download_center)). If you have older versions of AutoCAD that is fine to. The essential tools have been available for years, and you don’t necessarily need the latest/greatest version. If you are using a MAC, you will need to have a Windows Parallel installed as well. Alternative versions of CAD can be considered but are used at your own risk. Your faculty are versed only in AutoCAD, therefore if choosing an alternative program you will unfortunately on your own.

   c. **External Harddrive**: for backups

   d. **Calculator** (basic functions: add, subtract, multiply, divide)
Appendix II

DLA Outcomes Assessment Plan
BLA Outcomes Assessment Plan

Bachelor of Landscape Architecture Program
Department of Landscape Architecture
SUNY College of Environmental Science and Forestry

Background and Introduction
The Bachelor of Landscape Architecture (BLA) Program at SUNY-ESF is a first professional degree; it is unique within the SUNY system, and recognized by the NY State Department of Education. As a professional program, the BLA is accredited by the American Society of Landscape Architects and the associated Landscape Architecture Accreditation Board (LAAB, similar to ABET accreditation for professional engineering programs). The specialized nature of a professional program like the BLA makes the assessment of learning outcomes relatively straightforward, yet still critical to maintaining a high quality educational program. Assessment of learning outcomes in some form has always been a central component in the professional accreditation process for the department. In recent years, the documentation and reporting requirements have evolved to become more explicit and transparent, but the underlying need to provide accountability to the profession we serve has provided a consistent theme in the LAAB review process undertaken by the department every 5 years. In addition to the formally documented process of assessment required by accreditation, the Department of Landscape Architecture has long fostered a less formal but no less important process of assessment to periodically review and revise our courses, curriculum, and teaching methods. Central to this process is the use of end of semester critiques and portfolio reviews for all studio courses. Teachers from across the department are invited to participate (as well as practitioners from the local professional community), in a collaborative review of the work of students, providing summary critique and feedback on projects to students, as well as insights for future course and curriculum revisions or adjustments to teaching emphasis and general pedagogy.

As we approach the end of the current accreditation cycle for both LAAB and Middle States Commission on Higher Education, formal documentation of assessment activities is obviously a priority for ESF. This document is intended to help illustrate the importance of outcomes assessment as a tool within the Department of Landscape Architecture, and in particular to clearly and methodically document efforts to define and measure learning outcomes within the Bachelor of Landscape Architecture program.

Rationale
As a method of ensuring compliance with various external standards, the process of outcomes assessment is often seen as little more than distraction from the real business of teaching and learning. Assessment is valuable, however, when an academic program or faculty can realize tangible and useful results, without becoming an additional administrative burden to an already overtaxed teaching faculty. Any method developed should be conceived within the existing structure of the educational program, embedded within existing coursework if possible without adding new tasks or layers of additional bureaucratic recordkeeping. Additionally, the outcomes to be measured, whether quantitatively or qualitatively, need to be considered in a manner which will provide valuable feedback to teaching faculty and thus provide insight into improving teaching and learning.

The plan outlined below is intended to formalize and institutionalize on a more regular and ongoing basis an activity that currently has only seen structured documentation every 5 years with the preparation of the LAAB Self-Study Report for accreditation. A significant part of the preparation of the self study is the statement and clarification of programmatic mission and desired learning outcomes, and a corresponding demonstration of the program’s ability to meet the standards of the profession through the delivery of coursework and other educational experiences explicitly tied to these objectives. The primary means of demonstrating our proficiency is through the use of broadly defined
portfolios of student work. For past accreditation reports and site visits, student work has been collected across an array of courses, each contributing individually and/or collectively to capture a “snapshot” of materials from each course assessing all of 13 learning objectives prior to graduation (see Mission Statement below for listing of learning outcomes/objectives). Outside professionals representing three major constituent groups (an academic administrator, a practicing LA professional, and a professional LA educator) act as the independent evaluators of the program. The mission and objectives used to define and articulate the learning outcomes for this process are outlined in the following section.

Mission and Objectives of the BLA Program
The mission of the Bachelor of Landscape Architecture Program is “to provide an educational setting and curriculum which cultivates in our students the knowledge, skills and values of the profession of landscape architecture, with the unique signature of ESF’s Department of Landscape Architecture.” This specific mission is derived from that of the College, which encompasses education, research and public service. The mission is focused on the sensitive design of our environment, considering a wide array of human uses and cultural expressions, an understanding of fundamental ecological systems, structure and functions, and the range of landscape settings from urban to wilderness. The curriculum of the Bachelor of Landscape Architecture Program is structured to foster an understanding of the ethics, standards and body of knowledge embraced by the profession of landscape architecture. The program provides students the opportunity to develop a broad background of substantive knowledge and theory, a working understanding of the creative nature of the design process and problem solving, and proficiency with the practical skills and craft required in the profession. Site design and site planning is used as the primary vehicle for developing and applying knowledge and theory, exploring the design process, and developing the range of skills required by the profession of landscape architecture. The objectives of the Bachelor of Landscape Architecture Program, specific to achieving the mission, have three main areas of concern: knowledge, skills, and values.

1. Knowledge
Students are encouraged to value scholarship and learning as continuous processes which are integral with professional and personal growth. Knowledge to be acquired is focused in four major substantive areas, including:

- Social and Cultural: liberal and fine arts, and social and behavioral sciences
- Biophysical: physical, biological, and earth sciences
- Context and Place: design history and theory; built form, organization, and pattern
- Landscape Architectural Technology: design communication & visualization, site engineering & structural design, design materials, sustainable systems, and construction processes

This knowledge is intended to provide students with a broad and firm foundation on which to build future specialization.

2. Skills
The skills essential to the professional education of students of landscape architecture are those which will allow them to be responsible for design projects at a variety of scales from inception to implementation. Fundamental to this is competence in decision-making, derived from effective use of holistic design and planning processes; soundly based on theory, and leading to effective choices of methods, technologies, and materials. At all stages, the importance of the development of an array of graphic, oral, and written communication skills is emphasized.

3. Values
The values which will guide each student's future work and education are implicit in the content and progression of the program, and are presented by examples, problems, and discussion. A primary objective is the development of an historical perspective concerning the designed environment and the philosophical, practical and theoretical issues related to landscape architecture. Students learn to value the landscape as both a physical and environmental asset, as well as a visual and cultural expression of time and place. A final major concern is the goal of ethical service to society through design and planning in the landscape, particularly with respect to the sustainable stewardship of landscapes and the environment.
Specific outcome oriented objectives for the expression of particular knowledge, skills, or values include the following:

1. BLA graduates should be able to consider, assess, and incorporate a broad range of social, cultural, and behavioral factors into design and planning of the land.

2. BLA graduates should be able to consider, assess, and incorporate a broad range of natural factors and processes, including climate, ecology, geology, soils, hydrology, and physiography into design and planning of the land.

3. BLA graduates should be able to consider, assess, and adapt to a variety of political, legal, and regulatory contexts for design.

4. BLA graduates should be able to consider and draw upon the precedents and typologies developed over the course of the history of art and design.

5. BLA graduates should be able to consider and assess the design context of a particular site, place, or region, and identify important design forms, patterns, and organizing structures.

6. BLA graduates should be able to observe, record, and visualize the form and character of 3-dimensional spaces.

7. BLA graduates should be able to select, apply, and communicate an appropriate and defensible design process to address and solve a wide range of design and planning problems.

8. BLA graduates should be able to incorporate significant technical considerations necessary for the implementation of site designs, including site grading, drainage and stormwater management, erosion control, soils design, design of pedestrian and vehicular circulation systems, parking design, incorporation of ADA/universal design requirements, incorporation of sustainable systems, and design of ecologically suitable/sustainable plantings.

9. BLA graduates should be able to consider, assess, and select appropriate materials and structural systems to implement design ideas.

10. BLA graduates should be able to effectively communicate design ideas using appropriate methods and techniques (to clients, the public, and contractors), from concept development through construction documentation.

11. BLA graduates should be both aware of, and comfortable adhering to the ethical standards of the profession of landscape architecture.

12. BLA graduates, upon entering into professional work, should value the interests of the communities in which they practice, and society as a whole, as well as their individual clients.

13. BLA graduates should feel a professional obligation to act as stewards of the land itself (considering all its ecological and biophysical complexity) in the course of their professional work.

Methods of Assessment Like the outcomes assessment components included in the LAAB accreditation process, the following methods will rely substantially on the utilization of portfolios or other selected examples of student work to assess student learning outcomes. Two distinct methods will be utilized in this process, each incorporating a strategy of embedding an assessment tool within an appropriate required course (or courses) in the curriculum.

Method One:

Over the past 5 years, all BLA students have been required to prepare a portfolio of student work during their final semester in the program as a component of LSA 455 – Professional Practice (a required course for BLA students). This year, we intend to formalize the use of this requirement as an embedded outcomes assessment tool for use in both our Middle States and LAAB accreditations. The project brief for the portfolio assignment is attached as Appendix D.
Data Collection and Assessment Analysis: Each student will submit a digital copy of their portfolio for permanent documentation on file with the Department of Landscape Architecture; these files will be maintained on an active basis for a minimum of 5 years, and in archival form indefinitely. On an annual basis, the DLA Undergraduate Curriculum Committee will convene to review a random sampling of portfolios and perform an internal learning outcomes assessment, reviewing the selected portfolios utilizing criteria addressing each of the learning outcomes noted above. Each learning outcome will be assessed using a 4 level evaluation rubric (Appendix B) establishing thresholds for the following levels:

Level One: Exceeding Standards
Level Two: Meeting Standards
Level Three: Approaching Standards
Level Four: Not Meeting Standards

The rubric will define the criteria and illustrative indicators necessary to assess levels of competency or student achievement for each learning outcome. To enable a more manageable assessment process, all 13 of the outcome objectives will not be addressed each year; a selected subset of 3-5 objectives will be reviewed each year, with the complete range of objectives covered in its entirety over not more than a three year span. Every 5 years, all 13 objectives will be assessed by external evaluators as a part of the LAAB accreditation process.

Method Two:

Since 1972, the BLA Program has included a major, semester long synthetic experience occurring during the 1st semester of the 5th year: the Off-Campus Program (LSA 460). The Off-Campus Program (OCP) provides a unique learning opportunity for each BLA student as they apply the skills, knowledge, and values acquired during 4 years of traditional lecture and studio based instruction in a unique, independent, and self-described design thesis project. Students travel to various locations within the United States and abroad, and each conducts an independent research project focusing on a specific topic uniquely suited to the place they have chosen. In addition to a major “design thesis” project, each student is required to keep a journal/sketchbook to record their reflections on design, place, and culture; a study notebook or daily log to record field observations and to document their decision making process throughout the undertaking of their thesis project; and weekly correspondence with their advising professor summarizing their progress with each course component (a course outline is attached as Appendix C). The nature of the OCP, as a holistic and synthetic “capstone” experience suggests that the physical products resulting from each student’s work will express many, if not all of the learning outcomes described above.

Data Collection & Assessment Analysis:
Each student submits final documentation of their OCP work for review by their faculty advisor. The design thesis project and other components are each graded (using a traditional A-F nominal grading system) as a part of the student’s performance evaluation for LSA 460. While grades themselves imply a form of outcomes assessment, the BLA Committee will conduct further assessment analysis using the associated grades by applying a 4 level assessment rubric similar to that used for method one and thus placing them into context with the same outcome standards established previously.

In the future, it is intended that the BLA committee will develop further methods of outcomes assessment that examine the curriculum on a course by course basis, particularly the studio sequence, in an attempt to identify specific weaknesses in teaching or leaning and then more precisely target or develop corrective measures.
<table>
<thead>
<tr>
<th>Learning Objective</th>
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<tbody>
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<td>LSA 220, LSA 312, LSA 326, LSA 327, LSA 422, LSA 460, LSA 470</td>
<td>Capstone Project (Off-Campus Program), Cumulative Professional Portfolio</td>
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<td>2. BLA graduates should be able to consider, assess, and incorporate a broad range of natural factors and processes, including climate, ecology, geology, soils, hydrology, and physiography into design and planning of the land.</td>
<td>EFB 101, EFB 320, GOL 105, LSA 220, LSA 311, LSA 226, LSA 227, LSA 326, LSA 327, LSA 422, LSA 433, LSA 460, LSA 470</td>
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<td>3. BLA graduates should be able to consider, assess, and adapt to a variety of political, legal, and regulatory contexts for design.</td>
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<td>Capstone Project (Off-Campus Program), Cumulative Professional Portfolio</td>
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<td>4. BLA graduates should be able to consider and draw upon the precedents and typologies developed over the course of the history of art and design.</td>
<td>LSA 220, LSA 205, LSA 206, LSA 226, LSA 227, LSA 312, LSA 326, LSA 327, LSA 405, LSA 422, LSA 460, LSA 470</td>
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<td>6. BLA graduates should be able to observe, record, and visualize the form and character of 3-dimensional spaces.</td>
<td>LSA 182, LSA 226, LSA 227, LSA 300, LSA 326, LSA 327, LSA 422, LSA 423, LSA 433, LSA 460, LSA 470</td>
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<td>LSA 227, LSA 326, LSA 327, LSA 333, LSA 342, LSA 343, LSA 422, LSA 433, LSA 423, LSA 460, LSA 470</td>
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<td>10. BLA graduates should be able to effectively communicate design ideas using</td>
<td>CLL 190, CLL 205, CLL 290, LSA 410, LSA 182, LSA 226, LSA 227, LSA 300, LSA 326, LSA 327, LSA 410, LSA 422, LSA 423, LSA 433, LSA 460, LSA 470</td>
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<td>12. BLA graduates, upon entering into professional work, should value the interests</td>
<td>EST 200, LSA 220, LSA 226, LSA 227, LSA 326, LSA 327, LSA 422, LSA 423, LSA 451, LSA 455, LSA 460, LSA 470</td>
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<td>land itself (considering all its ecological and biophysical complexity) in the</td>
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<td>course of their professional work.</td>
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Appendix B: Sample Assessment Rubric for Learning Outcome #1: Social, Behavioral, and Cultural Factors in Design

SUNY-ESF Department of Landscape Architecture Learning Outcomes Assessment
Undergraduate Knowledge, Skill, or Value area Outcome #1: Social, Behavioral, and Cultural Factors in Design

Learning Outcome(s):
BLA graduates should be able to consider, assess, and incorporate a broad range of social, cultural, and behavioral factors into design and planning of the land.

Assessment Method(s):
Student learning will be assessed using a cumulative portfolio of student work consisting of design and planning projects developed over the course of the program, and compiled as a requirement of LSA 455 – Professional Practice. An internal self-assessment by a collection of DLA faculty will be conducted annually using the objective specific rubric defined under “assessment criteria.” An independent external assessment performed by teams from ASLA-LAAB will be conducted in 5 year cycles.

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<th>Learning Objectives:</th>
<th>Course(s):</th>
<th>Assessment Criteria Rubric, including Illustrative Indicators:</th>
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</table>
| 1. Demonstrate understanding and knowledge of human social and cultural behaviors through the development of site scale landscape architectural designs | LSA 212, LSA 326, LSA 327, LSA 422, LSA 423, LSA 460, LSA 470 | 1. **Exceeding Standards:** Projects convey clear understanding of the various social, behavioral, and cultural characteristics of a particular place, population, or community, including facility with complex multicultural or international settings. Projects reflect a strong command of concepts of human scale, defensible space, ergonomics, and the range of associated legal codes and standards (such as ADA). Projects illustrate exceptional facility with methods of user analysis and space programming, including evaluative techniques such as post occupancy evaluation and participatory methods for analysis and design.  
2. **Meeting Standards:** Projects convey clear understanding of the various social, behavioral, and cultural characteristics of a particular place, population, or community. Projects reflect a working knowledge of concepts of human scale, defensible space, ergonomics, and the range of associated legal codes and standards (such as ADA). Projects illustrate facility with methods of user analysis and space programming.  
3. **Approaching Standards:** Projects convey recognition of the various social, behavioral, and cultural characteristics of a particular place, population, or community. Projects reflect some knowledge of concepts of human scale, defensible space, ergonomics, and the range of associated legal codes and standards (such as ADA). Projects illustrate familiarity with methods of user analysis and space programming.  
4. **Not Meeting Standards:** Projects convey only basic rudiments of various social, behavioral, and cultural characteristics of a particular place, population, or community. Projects minimally incorporate concepts of human scale, defensible space, ergonomics, and the range of associated legal codes and standards (such as ADA). Projects do not illustrate a use of various methods of user analysis and space programming. |
| 2. Demonstrate understanding and knowledge of applicable human social and cultural behaviors through the development of community and/or regional scale plans and public policies | LSA 212, LSA 326, LSA 422, LSA 451, LSA 460, LSA 470 | 1. **Exceeding Standards:** Projects convey clear understanding of the various social, behavioral, and cultural characteristics of a particular place, population, or community, including facility with complex multicultural or international settings. Projects reflect a strong command of concepts of imagability, placemaking, and the range of associated legal codes and standards (such as traditional or form based zoning). Projects illustrate exceptional facility with methods of demographic and associated geospatial analysis, and/or participatory methods for analysis and planning.  
2. **Meeting Standards:** Projects convey clear understanding of the various social, behavioral, and cultural characteristics of a particular place, population, or community. Projects reflect a working knowledge of concepts of imagability, placemaking, and the range of associated legal codes and standards (such as traditional or form based zoning). Projects illustrate facility with methods of
demographic and associated geospatial analysis.

3. Approaching Standards: Projects convey recognition of the various social, behavioral, and cultural characteristics of a particular place, population, or community. Projects reflect some knowledge of concepts of imagability, placemaking, and the range of associated legal codes and standards (such as traditional or form based zoning). Projects illustrate familiarity with methods of demographic and associated geospatial analysis.

4. Not Meeting Standards: Projects convey only basic rudiments of various social, behavioral, and cultural characteristics of a particular place, population, or community. Projects minimally incorporate concepts of imagability, placemaking, and the range of associated legal codes and standards (such as traditional or form based zoning). Projects do not illustrate a use of various methods of demographic and associated geospatial analysis.

Appendix C: Off-Campus Program Description Off-Campus Program

The Off-Campus Program has been a requirement of the undergraduate program since 1970. It is based upon the premise that a more insightful and mature graduate can be developed through exposure to and observation and study of physical and cultural environments other than one's own immediate and familiar environment. Expanded understanding, objectivity, and compassion toward human capabilities with regard to the potentials and limitations of the physical and socio-cultural environments and design form are central to the program.

The Off-Campus Program provides the opportunity for direct contact with different cultures, life styles, value systems, and physical environments which sharpen the individual student's awareness of the environment and culture in which the student will practice. The experience of each student allows the individual to engage environmental challenges with a heightened sense of perspective and a depth of historical awareness. Thus, there is a greater realization of the unique need for designed environments to be a product of the people, place, time, and value system concerned. The general purpose of the Off-Campus Program is to optimize and enhance the learning of professional knowledge and skills. The actual environment and community is the location of the learning experience and, thus, is a complement to the formal environments of the classroom. The potentials of the specific location are engaged by the student through an individual study which is pertinent to professional, educational and personal goals. Thus, the program more fully accommodates the individual's ideas, intentions, capabilities, and interests. Additionally, the personal capacities of self-confidence and motivation, inventiveness, and resourcefulness of the student are enhanced.

The program is a four-semester sequence which begins with LSA 424 - Preparation for Off-Campus in the fall of the 4th year, during which study locations are identified, student groups formed, and faculty advisors assigned. In the spring of the 4th year, LSA 425- Orientation for Off-Campus Experiential Studio, each student, under the direction of their faculty advisor (usually 4-7 students per advisor), develops a study proposal that thoroughly documents, in written and graphic form, all aspects of the proposed study, including academic intention, study methodology and procedures, documentation, location research, physical arrangements, and scheduling. The program culminates in the 5th year, with LSA 460 - Off-Campus Design Thesis Studio, and LSA 461 – Off-Campus final Presentation Seminar.

There are three basic study types available to the students during the off-campus semester:

1. **Self-Described Study.** In the self-described study, the student identifies a study subject and location, and designs the complete study research method. This type of study has the following characteristics: 1) independence of activity; 2) wide choice of study subject; 3) wide choice of study locations; and 4) research/study experience.

2. **Directed Work Study.** In the directed work study, the student selects from a group of prearranged possibilities that have been described in terms of both location and general "work" responsibilities. This type of study has the following characteristics: 1) program and responsibilities planned; 2) greater possibilities for professional contacts; and 3) a "working" experience. The directed work study allows the student to work under supervised
conditions in providing analysis and design services to communities, large or small, that otherwise might not be able to obtain such services.

3. **Faculty-Described Study.** In the faculty-described study, the student has the option to join a team working with a faculty advisor on a research project of particular interest to the faculty member. This type of study has the following characteristics: a) topical area generally defined, but flexible, according to student interests, b) research methodology described by faculty advisor, c) balance of theory and practical concerns, and d) possible publication of results.

The required three-semester sequence of the Off-Campus Program is unique and distinctive among undergraduate programs throughout the United States. It offers to the students a wealth of opportunities not normally available to students in landscape architecture.
December 2008

MLA Outcomes Assessment Plan

Master of Landscape Architecture Program
Department of Landscape Architecture
SUNY College of Environmental Science and Forestry

The Master of Landscape Architecture (MLA) Program at SUNY-ESF is a first professional degree and is open to students who have a bachelor’s degree in any discipline. It is unique within the SUNY system, and recognized by the NY State Department of Education. As a professional program, the MLA is accredited by the American Society of Landscape Architects and the associated Landscape Architecture Accreditation Board (similar to ABET accreditation for professional engineering programs). The specialized nature of a professional program like the MLA makes the assessment of learning outcomes relatively straightforward, yet still critical to maintaining a high quality educational program. Assessment of learning outcomes in some form has always been a central component in the professional accreditation process for the department. In recent years, the documentation and reporting requirements have evolved to become more explicit and transparent, but the underlying need to provide accountability to the profession we serve has provided a consistent theme in the LAAB review process undertaken by the department every 5 years.

Rationale

As a method of ensuring compliance with various external standards, the process of outcomes assessment rarely seems more than a mildly disagreeable distraction from the real business of teaching and learning. Such an assessment, as a task in and of itself, is only valuable to an academic program or faculty if it can provide tangible and useful results. Several considerations must be incorporated into the assessment process to assure that whatever results provide value, without becoming an additional administrative burden on an already overtaxed teaching faculty. First, any method developed should be conceived within the existing structure of the educational program, embedded within existing coursework if possible without adding new tasks or layers of additional bureaucratic recordkeeping. Second, the outcomes to be measured, whether quantitatively or qualitatively, need to be considered in a manner which will provide valuable feedback to teaching faculty and thus provide insight into improving teaching and learning.

The plan outlined below is intended to formalize and institutionalize on a more regular and ongoing basis an activity that currently has only seen structured documentation every 5 years with the preparation of the LAAB Self-Study Report for accreditation. A significant part of the preparation of the self study is the statement and clarification of programmatic mission and desired learning outcomes, and a corresponding demonstration of the program’s ability to meet the standards of the profession through the delivery of coursework and other educational experiences explicitly tied to these objectives. The primary means of demonstrating our proficiency is through the use of broadly defined portfolios of student work. For past accreditation reports and site visits, student work has been collected across an array of courses, each contributing individually and/or collectively to capture a “snapshot” of materials from each course assessing all of 15 learning outcomes prior to graduation. Outside professionals representing three major constituent groups (an academic administrator, a practicing LA professional, and a professional LA educator) act as the independent evaluators of the program. The mission and objectives used to define and articulate the learning outcomes for this process are outlined in the following section.

Mission and Objectives of the MLA Program

The mission of the Master of Landscape Architecture Program is “to provide an educational setting and curriculum which cultivates in our students the knowledge, skills and values of the profession of landscape architecture, with the unique signature of ESF’s Department of Landscape Architecture.” This specific mission is derived from that of the College, which encompasses education, research and public service. The mission is focused on the sensitive
design and planning of our environment, considering a wide array of human uses and cultural expressions, an understanding of fundamental ecological systems, structure and functions, and the range of landscape settings from urban to wilderness. The curriculum of the Master of Landscape Architecture Program is structured to foster an understanding of the ethics, standards and body of knowledge embraced by the profession of landscape architecture. The program provides students the opportunity to develop a broad background of substantive knowledge and theory, a working understanding of the creative nature of the design process and problem solving, proficiency with the practical skills and craft required in the profession and an understanding of research methods as they relate to professional design and planning applications. Site design, site planning, community design and planning and landscape and urban ecology are used as the primary vehicles for developing and applying knowledge and theory, exploring the design process, and developing the range of skills required by the profession of landscape architecture.

The objectives of the Master of Landscape Architecture Program, specific to achieving the mission, have three main areas of concern: knowledge, skills, and values.

1. Knowledge
Students are encouraged to value scholarship and learning as continuous processes which are integral with professional and personal growth. Most important is the core body of knowledge associated with the profession of landscape architecture. This includes: design; graphic communication and visualization; plants and ecology; site engineering and construction documentation; design history; design theory; behavioral factors; urbanism; research methods; project proposal development and professional practice. In addition, the Master of Landscape Architecture Program offers students an opportunity to use elective courses and the Capstone process (research methods, the Capstone proposal and the Capstone Studio) to engage Areas of Study that are within the profession but beyond the core subjects that the Department must teach to meet accreditation standards. The Areas of study are Community Design & Planning, Cultural Landscape Preservation and Studies and Landscape & Urban Ecology.

2. Skills
The skills essential to the professional education of students of landscape architecture are those which will allow them to be responsible for design projects at a variety of scales from inception to implementation. Fundamental to this is competence in decision-making through the effective use of holistic design and planning processes (based on theory, research, analysis and creativity) that lead to the enhancement, protection or transformation of community and place in ways that are environmentally, socially, economically and aesthetically sound. At all stages, the importance of the development of an array of graphic, oral, and written communication skills is emphasized.

3. Values
The values which will guide each student's future work and education are implicit in the content and progression of the program, and are presented by examples, problems, and discussion. A primary objective is the development of an historical perspective concerning the designed environment, the philosophical, practical and theoretical issues related to landscape architecture, the compelling trends and imperatives of our time, and the on-going research that advances the state of the art. Students learn to value the landscape as both a physical and environmental asset, as well as a visual and cultural expression of time, community and place. A final major concern is the goal of ethical service to society through design and planning in the landscape, particularly with respect to the sustainable stewardship of landscapes, communities and the environment.

Specific outcome oriented objectives for the expression of particular knowledge, skills, or values include the following:

1. MLA graduates should be able to consider, assess, and incorporate a broad range of social, cultural, and behavioral factors into design and planning of the land.
2. MLA graduates should be able to consider, assess, and incorporate a broad range of natural factors and processes, including climate, ecology, geology, soils, hydrology and physiography into design and planning of the land.
3. MLA graduates should be able to consider, assess, and adapt to a variety of political, legal, and regulatory contexts for design.
4. MLA graduates should be able to consider and draw upon the precedents and typologies developed over the course of the history of art and design.
5. MLA graduates should be able to consider and assess the design context of a particular site, place, or region, and identify important design forms, patterns, and organizing structures.

6. MLA graduates should be able to observe, record, and visualize the form and character of 3-dimensional spaces.

7. MLA graduates should be able to define the nature of a design or planning challenge and to develop coherent proposals for addressing them.

8. MLA graduates should be able to discover, assess and use relevant research from related and unrelated fields to inform strategies and tactics in design and planning and be able to conduct research to help advance the state of the art of landscape architecture.

9. MLA graduates should be able to select, apply, and communicate an appropriate and defensible design process to address and solve a wide range of design and planning problems.

10. MLA graduates should be able to incorporate significant technical considerations necessary for the implementation of site designs, including site grading, drainage and stormwater management, erosion control, soils design, design of pedestrian and vehicular circulation systems, parking design, incorporation of ADA/universal design requirements, incorporation of sustainable systems, and design of ecologically suitable/sustainable plantings.

11. MLA graduates should be able to consider, assess, and select appropriate materials and structural systems to implement design ideas.

12. MLA graduates should be able to effectively communicate design ideas using appropriate methods and techniques (to clients, the public, and contractors), from concept development through construction documentation.

13. MLA graduates should be both aware of, and comfortable adhering to the ethical standards of the profession of landscape architecture.

14. MLA graduates, upon entering into professional work, should value the interests of the communities in which they practice, and society as a whole, as well as their individual clients.

15. MLA graduates should feel a professional obligation to act as stewards of the land itself (considering all its ecological and biophysical complexity) in the course of their professional work.

**METHODS OF ASSESSMENT**

Like the outcomes assessment components included in the LAAB accreditation process, the following methods will rely substantially on the evaluation of projects and examinations associated with each class and studio and the utilization of portfolios, Capstone Studio Projects and other selected examples of student work to assess student learning outcomes. Four distinct methods will be utilized in this process, each incorporating a strategy of embedding an assessment tool within an appropriate required course (or courses) in the curriculum.

**Method One: Evaluation of Grade Point Averages in the Curriculum**
MLA students must have a 3.00 grade point average (GPA) to be awarded a degree. Students wishing to receive a teaching assistantship or a graduate assistantship must have a GPA of 3.20. Beginning this year, after each semester the Graduate Curriculum Committee will review and discuss all students who fail to achieve a 3.00 to determine which learning outcomes are not being met, why they are not being met and what corrective actions (programmatic, pedagogical or behavioral) are necessary on the part of faculty or students.

**Method Two : Review of Cumulative Professional Portfolios**
Over the past 5 years, all MLA students have been required to prepare a portfolio of student work during their final semester in the program as a component of LSA 655 – Professional Practice. This year, we intend to formalize the use of this requirement as an embedded outcomes assessment tool for use in both our Middle States and LAAB accreditations. Each student will submit a digital copy of their portfolio for permanent documentation on file with the Department of Landscape Architecture; these files will be maintained on an active basis for a minimum of 5 years, and in archival form indefinitely. On an annual basis, the Department of Landscape Architecture Graduate Curriculum Committee will convene to review a
random sampling of portfolios and perform internal learning outcomes assessment, reviewing the selected portfolios utilizing criteria addressing each of the learning outcomes noted above. Each learning outcome will be assessed using a 4 level evaluation rubric.

- Level One: Exceeding Standards
- Level Two: Meeting Standards
- Level Three: Approaching Standards
- Level Four: Not Meeting Standards

The rubric will define the criteria and illustrative indicators necessary to assess levels of competency or student achievement for each learning outcome. To enable a more manageable assessment process, all 15 of the outcome objectives will not be addressed each year; a selected subset of 3-5 objectives will be reviewed each year, with the complete range of objectives covered in its entirety over not more than a three year span. Every 5 years, all 15 objectives will be assessed by external evaluators as a part of the LAAB accreditation process.

**Method Three: Design Studio Presentations** Because the design studio is the primary vehicle for learning and applying the knowledge, skills and values of landscape architecture, much of the on-going process of outcomes assessment is possible through the oral and graphic presentation of student work. The presentation before a design jury, the studio class and invited guests allows the student to clearly communicate the manner and the extent to which they have applied what they have learned in their courses and it allows faculty to clearly see where improvements need to be made in the curriculum. This makes outcomes assessment an on-going and integral aspect of the MLA Program.

**Method Four: Evaluation of the Capstone Studio Project** Since 1995, the MLA Program has used the Capstone sequence as a unique opportunity for students to apply the knowledge, skills and values acquired during the three years of study. The Capstone sequence includes LSA 640 Research Methods, LSA 799 Capstone Proposal and LSA 800 Capstone Studio. The sequence allows the student to: learn research methods relevant to the arts of design and planning; identify a design or planning challenge; prepare a proposal as to how that challenge might be addressed; defend that proposal; use knowledge, skills and values acquired in the program to prepare design and/or planning recommendations to meet the identified challenge; defend those recommendations, and; prepare a document that includes each of the above steps and suggests opportunities for further explorations by future students.

In the Capstone sequence each MLA student is guided by a major professor and at least one (and sometimes more) additional faculty member or professional who constitute the students committee. The makeup of the committee is based on the Area of Study chosen by the student. The committee works with the student to select a thematic studio, one related to the chosen Area of Study, in the fourth semester of the program and relevant electives. In addition the committee helps the student to identify a Capstone topic, project location and (often) a project client. Students take LSA 640 Research Methods in the Fourth semester of the program. In that class they learn how to identify researchable topics, what research topics might be relevant to landscape architecture, various ways to conduct research, how to distinguish between good and poor research and how to use research to address design and planning challenges. They take LSA 799 Capstone Proposal in the fifth semester. The student develops the proposal with the aid of their committee and must defend it twice through illustrated oral presentations to faculty and other graduate students. The weekly meetings with the committee and the two presentations allow the student to marshal the professional knowledge and skills necessary to identify a design or planning challenge and to create a viable proposal for meeting that challenge. In the sixth and final semester students take LSA 800 Capstone Studio Project. This is an individual design or planning project carried out by the student with guidance from his or her committee. This is where the student most comprehensively marshals the knowledge, skills and values acquired in the program. Each student presents the Capstone Studio project three times in the final semester. The first two presentations are to show the work in progress and to receive instructive critique. The final presentation, called the Capstone Seminar, is to present the project’s final recommendations.

The GPA review, the portfolio reviews, the design studio presentations and the reviews of the Capstone Studio projects will continue to be major assessment tools for the Master of Landscape Architecture Program.
THE MASTER OF LANDSCAPE ARCHITECTURE ASSESSMENT PLAN

OVERVIEW

LEARNING OBJECTIVE ONE: MLA graduates should be able to consider, assess, and incorporate a broad range of social, cultural, and behavioral factors into design and planning of the land.

WHERE ADDRESSED IN THE PROGRAM: LSA 650 Behavioral Factors of Community Design; LSA 652 Community Development Process; LSA 605 History of Landscape Architecture; LSA 600 Introductory Design Studio; LSA 601 Site Design Studio; LSA 620 Advanced Site Design; LSA 670 Thematic Design Studios; LSA 800 Capstone Studio; LSA 632 Planting Design.

HOW ASSESSED – GOALS & METHODS: Design studio presentations and critiques; evaluations of cumulative professional portfolios and Capstone Studio projects.

DATA COLLECTION PLAN: Data to be collected throughout the program, through presentations and critiques in the design studios, through portfolio reviews in LSA 655 Professional Practice and through reviews of the LSA 800 Capstone Studio at the end of the sixth and final semester.

ASSESSMENT RESULTS: Assessment will result in qualitative evaluations of student learning outcomes to identify strengths and shortcomings.

RESPONSE TO ASSESSMENT RESULTS: Faculty will implement appropriate programmatic and pedagogical adjustments.

LEARNING OBJECTIVE TWO: MLA graduates should be able to consider, assess, and incorporate a broad range of natural factors and processes, including climate, ecology, geology, soils, hydrology, and physiography into design and planning of the land.

WHERE ADDRESSED IN THE PROGRAM: LSA 611 Natural Factors in Design & Planning; LSA 632 Planting Design; LSA 600 Introductory Design Studio; LSA 601 Site Design Studio; LSA 620 Advanced Site Design Studio; LSA 670 Thematic Studios; LSA 800 Capstone Studio.

HOW ASSESSED – GOALS & METHODS: Final examination; design studio presentations and critiques; evaluations of cumulative professional portfolios and Capstone Studio projects.

DATA COLLECTION PLAN: Data to be collected throughout the program through final examinations and presentations and critiques in the design studios; at the end of the program through cumulative professional portfolio reviews and evaluations of Capstone Studio projects.

ASSESSMENT RESULTS: Assessment will result in qualitative evaluations of student learning outcomes to identify strengths and shortcomings.

RESPONSE TO ASSESSMENT RESULTS: Faculty will implement appropriate programmatic and pedagogical adjustments.

LEARNING OBJECTIVE THREE: MLA graduates should be able to consider, assess, and adapt to a variety of political, legal and regulatory contexts for design and planning.

WHERE ADDRESSED IN THE PROGRAM: LSA 652 Community Development Process; LSA 650 Behavioral Factors in Community Design; LSA 601 Site Design Studio; LSA 620 Advanced Site Design; LSA 670 Thematic Design Studios; LSA 800 Capstone Studio; LSA 615 Site Construction; LSA 645 Construction Documentation; LSA 655 Professional Practice.

HOW ASSESSED – GOALS & METHODS: Final examinations; design studio presentations and critiques; evaluations of cumulative professional portfolios and Capstone Studio projects.
DATA COLLECTION PLAN: Data to be collected throughout the program through final examinations and through presentations and critiques in the design studios; at the end of the program through review of cumulative professional portfolio reviews and evaluations of Capstone Studio projects.

ASSESSMENT RESULTS: Assessment will result in qualitative evaluations of student learning outcomes to identify strengths and shortcomings.

RESPONSE TO ASSESSMENT RESULTS: Faculty will implement appropriate programmatic and pedagogical adjustments.

LEARNING OBJECTIVE FOUR: MLA graduates should be able to consider and draw upon the precedents and typologies developed over the course of the history of art and design.

WHERE ADDRESSED IN THE PROGRAM: LSA 600 Introductory Design Studio; LSA 601 Site Design; LSA 620 Advanced Site Design; LSA 670 Thematic Design Studios; LSA 800 Capstone Studio; LSA 552 Graphic Communication; LSA 605 History of Landscape Architecture; LSA 632 Planting Design; LSA 652 Community Development Process.

HOW ASSESSED – GOALS & METHODS: Final examinations; design studio presentations and critiques; evaluations of cumulative professional portfolios and Capstone Studio projects.

DATA COLLECTION PLAN: Data to be collected throughout the program through final examinations and through presentations and critiques in the design studios; at the end of the program through review of cumulative professional portfolios and evaluations of Capstone Studio projects.

ASSESSMENT RESULTS: Assessment will result in qualitative evaluations of student learning outcomes to identify strengths and shortcomings.

RESPONSE TO ASSESSMENT RESULTS: Faculty will implement appropriate programmatic and pedagogical adjustments.

LEARNING OBJECTIVE FIVE: MLA graduates should be able to consider and assess the design context of a particular site, place or region and identify important design forms, patterns and organizing structures.

WHERE ADDRESSED IN THE PROGRAM: LSA 600 Introductory Design Studio; LSA 601 Site Design Studio; LSA 620 Advanced Site Design Studio; LSA 670 Thematic Design Studios; LSA 800 Capstone Studio; LSA 611 Natural Factors in Design & Planning; LSA 632 Planting Design; LSA 650 Behavioral Factors in Community Design; LSA 605 History of Landscape Architecture; LSA 652 Community Development Process.

HOW ASSESSED – GOALS & METHODS: Final examinations; design studio presentations and critiques; evaluation of cumulative professional portfolios and Capstone Studio projects.

DATA COLLECTION PLAN: Data to be collected throughout the program through final examinations and through presentations and critiques in the design studios; at the end of the program through reviews of cumulative professional portfolios and through evaluations of Capstone Studio projects.

ASSESSMENT RESULTS: Assessment will result in qualitative evaluations of student learning outcomes to identify strengths and shortcomings.

RESPONSE TO ASSESSMENT RESULTS: Faculty will implement appropriate programmatic and pedagogical adjustments.

LEARNING OBJECTIVE SIX: MLA graduates should be able to observe, record, and visualize the form and character of three-dimensional spaces.
WHERE ADDRESSED IN THE PROGRAM: LSA 552 Graphic Communication; LSA 500 Digital Graphics; LSA 632 Planting Design; LSA 600 Introductory Design Studio; LSA 601 Site Design Studio; LSA 620 Advanced Site Design Studio; LSA 670 Thematic Design Studios; LSA 800 Capstone Studio; LSA 605 History of Landscape Architecture; LSA 615 Site Construction; LSA 645 Construction Documentation.

HOW ASSESSED – GOALS & METHODS: Final examinations; design studio presentations and critiques; evaluations of cumulative professional portfolios and Capstone Studio projects.

DATA COLLECTION PLAN: Data to be collected throughout the program through final examinations and through presentations and critiques in the design studios; at the end of the program through evaluations of cumulative professional portfolios and evaluations of Capstone Studio projects.

ASSESSMENT RESULTS: Assessment will result in qualitative evaluations of student learning outcomes to identify strengths and shortcomings.

RESPONSE TO ASSESSMENT RESULTS: Faculty will implement appropriate programmatic and pedagogical adjustments.

LEARNING OBJECTIVE SEVEN: MLA graduates should be able to define the nature of design and planning challenges and to develop coherent proposals for addressing them.

WHERE ADDRESSED IN THE PROGRAM: LSA 600 Introductory Design Studio; LSA 601 Site Design Studio; LSA 620 Advanced Site Design Studio; LSA 670 Thematic Design Studios; LSA 640 Research Methods; LSA 800 Capstone Studio; LSA 652 Community Development Process; LSA 650 Behavioral Factors in Community Design; LSA 799 Capstone Proposal; LSA 615 Site Construction; LSA 645 Construction Documentation Studio; LSA 632 Planting Design.

HOW ASSESSED – GOALS & METHODS: Final examinations; design studio presentations and critiques; evaluations of Capstone proposals, cumulative professional portfolios and Capstone Studio projects.

DATA COLLECTION PLAN: Data to be collected throughout the program through final examinations and through presentations and critiques in the design studios; at the end of the program through evaluations of cumulative professional portfolios and evaluations of Capstone Studio projects.

ASSESSMENT RESULTS: Assessment will result in qualitative evaluations of student learning outcomes to identify strengths and shortcomings.

RESPONSE TO ASSESSMENT RESULTS: Faculty will implement appropriate programmatic and pedagogical adjustments.

LEARNING OBJECTIVE EIGHT: MLA graduates should be able to discover, assess and use relevant research from both related and unrelated fields to inform design and planning strategies and tactics and be able to conduct research to advance the state of the art of landscape architecture.

WHERE ADDRESSED IN THE PROGRAM: LSA 650 Behavioral Factors in Community Design; LSA 605 History of Landscape Architecture; LSA 652 Community Development Process; LSA 600 Introductory Design Studio; LSA 601 Site Design Studio; LSA 620 Advanced Site Design Studio; LSA 670 Thematic Design Studios; LSA 800 Capstone Studio; LSA 640 Research Methods; LSA 799 Capstone Proposal.

HOW ASSESSED – GOALS & METHODS: Final examinations; design studio presentations and critiques; evaluations of Capstone proposals, cumulative professional portfolios and Capstone Studio projects.

DATA COLLECTION PLAN: Data to be collected throughout the program through term papers, final examinations, oral presentations and through presentations and critiques in the design studios; at the end of the
program through evaluations of Capstone proposals, Capstone Studio projects and cumulative professional portfolios.

**ASSESSMENT RESULTS:** Assessment will result in qualitative evaluations of student learning outcomes to identify strengths and shortcomings.

**RESPONSE TO ASSESSMENT RESULTS:** Faculty will implement appropriate programmatic and pedagogical adjustments.

**LEARNING OBJECTIVE NINE:** MLA graduates should be able to select, apply and communicate an appropriate and defensible design process to address and solve a wide range of design and planning problems.

WHERE ADDRESSED IN THE PROGRAM: LSA 600 Introductory Design Studio; LSA 601 Site Design Studio; LSA 620 Advanced Site Design Studio; LSA 670 Thematic Design Studios; LSA 799 Capstone proposal; LSA 800 Capstone Studio; LSA 632 Planting Design; LSA 615 Site Construction; LSA 645 Construction Documentation Studio; LSA 650 Behavioral Factors in Community Design; LSA 652 Community Development Process; LSA 640 Research Methods.

**HOW ASSESSED – GOALS & METHODS:** design studio presentations and critiques; evaluations of course projects; evaluations of Capstone proposals and Capstone projects.

**DATA COLLECTION PLAN:** Data to be collected throughout the program through evaluations of course projects, studio presentations and critiques; at the end of the program through evaluations of Capstone proposals and Capstone Studio projects.

**ASSESSMENT RESULTS:** Assessment will result in qualitative evaluations of student learning outcomes to identify strengths and shortcomings.

**RESPONSE TO ASSESSMENT:** Faculty will implement appropriate programmatic and pedagogical adjustments.

**LEARNING OBJECTIVE TEN:** MLA graduates should be able to incorporate significant technical considerations necessary for the implementation of site designs, including site grading, drainage and storm water management, erosion control, soils design, design of pedestrian and vehicular circulation systems, parking design, incorporation of ADA/universal design requirements, incorporation of sustainable systems, and design of ecologically suitable/sustainable plantings.

WHERE ADDRESSED IN THE PROGRAM: LSA 632 Planting Design; LSA 611 Natural Factors in Design & Planning; LSA 615 Site Construction; LSA 645 Construction Documentation; LSA 600 Introductory Design Studio; LSA 601 Site Design Studio; LSA 620 Advanced Site Design Studio; LSA 670 Thematic Design Studio; LSA 800 Capstone Studio; LSA 650 Behavioral Factors in Community Design; LSA 652 Community Development Process.

**HOW ASSESSED – GOALS & METHODS:** Final examinations; studio presentations and critiques; evaluations of course projects and Capstone projects.

**DATA COLLECTION PLAN:** Data to be collected throughout the program through final examinations, evaluations of course projects, studio presentations and critiques; at the end of the program through evaluations of Capstone projects.

**ASSESSMENT RESULTS:** Assessment will result in qualitative evaluations of student learning outcomes to identify strengths and shortcomings.

**RESPONSE TO ASSESSMENT:** Faculty will implement appropriate programmatic and pedagogical adjustments.

**LEARNING OBJECTIVE ELEVEN:** MLA graduates should be able to consider, assess, and select appropriate materials and structural systems to implement design ideas.
WHERE ADDRESSED IN THE PROGRAM: LSA 611 Planting Design; LSA 615 Site Construction; LSA 645 Construction Documentation Studio; LSA 600 Introductory Studio; LSA 601 Site Design Studio; LSA 621 Advanced Site Design Studio; LSA 670 Thematic Design Studios; LSA 800 Capstone Studio.

HOW ASSESSED – GOAL & METHODS: Final examinations; studio presentations and critiques; evaluations of course projects and Capstone projects.

DATA COLLECTION PLAN: Data to be collected throughout the program through final examinations, evaluation of course projects and presentations and critiques in design studios; at the end of the program through evaluations of Capstone studio projects.

ASSESSMENT RESULTS: Assessment will result in qualitative evaluations of student learning outcomes to identify strengths and shortcomings.

RESPONSE TO ASSESSMENT: Faculty will implement appropriate programmatic and pedagogical adjustments.

LEARNING OBJECTIVE TWELVE: MLA Graduates should be able to effectively communicate design ideas using appropriate methods and techniques (to clients, the public, and contractors), from concept development through construction documentation.

WHERE ADDRESSED IN THE PROGRAM: LSA 552 Graphic Communication; LSA 500 Digital Graphics; LSA 645 Construction Documentation Studio; LSA 600 Introductory Design Studio; LSA 601 Site Design Studio; LSA 620 Advanced Site Design Studio; LSA 670 Thematic Design Studios; LSA 800 Capstone Studio.

HOW ASSESSED – GOALS & METHODS: Course-related projects; presentations and critiques in the design studios; evaluations of cumulative professional portfolios and of Capstone Studio projects.

DATA COLLECTION PLAN: Data to be collected throughout the program through course-related exercises and projects; at the end of the program through evaluations of cumulative professional portfolios and Capstone Studio projects.

ASSESSMENT RESULTS: Assessment will result in qualitative evaluations of student learning outcomes to identify strengths and shortcomings.

RESPONSE TO ASSESSMENT: Faculty will implement appropriate programmatic and pedagogical adjustments.

LEARNING OBJECTIVE THIRTEEN: MLA graduates should be both aware of, and comfortable with, adhering to the ethical standards of the profession of landscape architecture.

WHERE ADDRESSED IN THE PROGRAM: LSA 697 Topics and Issues of Landscape Architecture; LSA 600 Introductory Design Studio; LSA 601 Site Design Studio; LSA 620 Advanced Site Design Studio; LSA 670 Thematic Design Studios; LSA 800 Capstone Studio; LSA 655 Professional Practice; LSA 650 Behavioral Factors in Community Design; LSA 652 Community Development Process.

HOW ASSESSED – GOALS & METHODS: Course-related projects; presentations and critiques in the design studios; evaluations of cumulative professional portfolios and of the Capstone Studio project.

DATA COLLECTION PLAN: Data to be collected throughout the program through course-related projects and final examinations; at the end of the program through evaluations of cumulative professional portfolios and Capstone Studio projects.

ASSESSMENT RESULTS: Assessment will result in qualitative evaluations of student learning outcomes to identify strengths and shortcomings.

RESPONSE TO ASSESSMENT: Faculty will implement appropriate programmatic and pedagogical adjustments.
LEARNING OBJECTIVE FOURTEEN: MLA graduates, upon entering into professional work, should value the interests of the communities in which the practice, and society as a whole, as well as their individual clients.

WHERE ADDRESSED IN THE PROGRAM: LSA 697 Topics and Issues in Landscape Architecture; LSA 601 Introductory Design Studio; LSA 601 Sites Design Studio; LSA 620 Advanced Sited Design Studio; LSA 670 Thematic Design Studios; LSA 800 Capstone Studio, LSA 655 Professional Practice; LSA 650 Behavioral Factors in Community Design, LSA 652 Community Development Process.

HOW ASSESSED – GOALS & METHODS: Course-related projects and examinations; presentations and critiques in the design studios; evaluations of cumulative professional portfolios and of Capstone Studio projects.

DATA COLLECTION PLAN: Data to be collected throughout the program through course-related projects and examinations; at the end of the program through evaluations of cumulative professional portfolios and Capstone Studio projects.

ASSESSMENT RESULTS: Assessment will result in qualitative evaluations of student learning outcomes to identify strengths and shortcomings.

RESPONSE TO ASSESSMENT: Faculty will implement appropriate programmatic and pedagogical adjustments.

LEARNING OBJECTIVE FIFTEEN: MLA graduates should feel a professional obligation to act as stewards of the land itself (considering all of its ecological and biophysical complexity) in the course of their work.

WHERE ADDRESSED IN THE PROGRAM: LSA 697 Topics and Issues in Landscape Architecture; LSA 611 Natural Factors in Design & Planning; LSA 600 Introductory Design Studio; LSA 601 Site Design Studio; LSA 620 Advanced Site Design Studio; LSA 670 Thematic Design Studios; LSA 800 Capstone Studio; LSA 632 Planting Design; LSA 615 Site Construction; LSA 645 Construction Documentation; LSA 655 Professional Practice; LSA 650 Behavioral Factors in Community Design; LSA 652 Community Development Process.

HOW ASSESSED – GOALS & METHODS: Course-related projects and examinations; presentations and critiques in design studios; evaluations of cumulative professional portfolios and of Capstone Studio projects.

DATA COLLECTION PLAN: Data to be collected throughout the program through course-related projects and examinations and projects; at the end of the program through evaluations of cumulative professional portfolios and of Capstone Studio projects.

ASSESSMENT RESULTS: assessment will result in qualitative evaluations of student learning outcomes to identify strengths and shortcomings.

RESPONSE TO ASSESSMENT: Faculty will implement appropriate programmatic and pedagogical adjustments.