Gray Hair Matters: Making the case for an MLA curriculum model designed to prepare seasoned practitioners to enter academia

by

JOHN COLE ANDERSON

(Under the Direction of David Spooner)

ABSTRACT

Design professionals with substantial practice experience have usually amassed a wealth of acquired knowledge and lessons learned over their career. And they have the gray hair to prove it. There could be a benefit to having those professionals impart that experience onto the next generation of designers as instructors in university level landscape architecture programs. For professionals with a Bachelor’s degree who may be interested in this idea, how does one prepare to make the transition from practice to teaching? Most positions for teaching landscape architecture begin with a requirement of an MLA as the minimum terminal degree. But what about having this degree actually prepares one to be an effective teacher? This thesis proposes a custom MLA curriculum designed to prepare practitioners to enter academia and teach landscape architecture. The thesis utilizes a triangulation of research methodologies to arrive at a defensible curriculum model for educating a unique type of student. One who already knows how to be a landscape architect and wants to help prepare the next generation of landscape designers.

INDEX WORDS: Design, design pedagogy, critical pedagogy, landscape architecture, reflective practice, experiential learning, problem based learning, non-career teachers, adjunct, professor of practice, teacher training, studio
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by

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BS, Landscape Architecture, West Virginia University, 1984

A Thesis Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment of the Requirements for the Degree

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Gray Hair Matters: Making the case for an MLA curriculum model designed for seasoned practitioners to enter academia

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DEDICATION

This thesis is dedicated to my family, who have offered nothing but encouragement since I first brought up this whole crazy idea. To my parents, Jim and Anna Lou Anderson who to this day offer an example of love and dedication to family, to Millie DeVane who represents the best mother in law a guy could ask for, to my children Elizabeth and Tyler who as young adults offer evidence that the future of our family is in good hands, and to my wife Laura, the love of my life and the rock of our family. I love you all.
ACKNOWLEDGEMENTS

When I first approached the leadership of the College of Environment and Design at the University of Georgia with this idea of entering graduate school later in life for the sole purpose of going into teaching, I was met with complete encouragement and support. Every administrator, professor and staff member I have come into contact with has provided a high level of professional guidance and tutelage, which tells me they are fully committed to their jobs as educators. A few professors played key roles in Team Anderson- in the beginning, Dean Dan Nadenicek told me that my idea of teaching later in life had validity, Georgia Harrison and Shelley Cannady allowed me to step into their classrooms and participate in the role of teaching assistant while graciously sharing their academic knowledge, Georgia pulled double duty as a trusted advisor, Gregg Coyle gave me the chance to teach LAND 1500 on my own, and lastly, David Spooner filled a number of roles- from thesis advisor to general academic consigliere. David- I value your many efforts on my behalf more than you can imagine.

I am grateful to you all. Your dedication to the craft of education is an inspiration to me as I move into this next phase of my career and life.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>v</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>vii</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>viii</td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
</tr>
<tr>
<td>1 Introduction</td>
<td>1</td>
</tr>
<tr>
<td>2 Research Design / Methodology</td>
<td>16</td>
</tr>
<tr>
<td>3 Literature Review</td>
<td>24</td>
</tr>
<tr>
<td>4 Reflective Practice and Questionnaire Results</td>
<td>39</td>
</tr>
<tr>
<td>5 Conclusions / A Model Curriculum</td>
<td>61</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>94</td>
</tr>
<tr>
<td>APPENDICES</td>
<td></td>
</tr>
<tr>
<td>A Reflections- The Authors Experience as a Student-Educator</td>
<td>95</td>
</tr>
<tr>
<td>B Consent Letter</td>
<td>125</td>
</tr>
<tr>
<td>C Instructor Questionnaire Content</td>
<td>126</td>
</tr>
<tr>
<td>D Approval of Protocol</td>
<td>129</td>
</tr>
<tr>
<td>E Questionnaire Results</td>
<td>130</td>
</tr>
<tr>
<td>F ASLA Professional Practice Network Survey</td>
<td>155</td>
</tr>
</tbody>
</table>
LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table 1</td>
<td>Findings Matrix</td>
<td>62</td>
</tr>
<tr>
<td>Table 2</td>
<td>Tiered Findings</td>
<td>63</td>
</tr>
<tr>
<td>Table 3</td>
<td>Tiers of Critical Pedagogy</td>
<td>64</td>
</tr>
<tr>
<td>Table 4</td>
<td>Program Schedule</td>
<td>68</td>
</tr>
</tbody>
</table>
LIST OF FIGURES

Page

Figure 1: A triangulation of research methodologies ........................................ 17

Figure 2: The Lewinian Experiential Learning Model........................................... 27
CHAPTER 1

INTRODUCTION

There is an old saying in the design field when going for a project interview: “Take along someone with gray hair. It makes us look more mature and wise”. There is truth to this statement. There is no substitute for experience in design, whether it is a new building, the mechanical, structural and electrical systems or the site and landscape. These team members may be the firm’s Principals or senior staff, but regardless of their title they have significant experience in their chosen design field. They often have lessons learned that bear repeating and passing down to the younger members of the firm. Based on the apprenticeship model that many design firms operate from, this form of experiential learning bridges the gap between theory and practice and provides exceptional return on investment (Jayaraman 2014).

Statement of the Problem

How many landscape architects (or any design based professional) with significant career experience have thought ‘I think I would make a good design instructor. With my career experience I think I have something to offer students’. The thought then dies as they start to list the reasons why it will never happen, starting with all of their life and career time commitments already in place and
then followed up by the fact that they do not have the required terminal degree. Alternatively, what if someone were willing to make the effort, to commit the time to return to education and earn the required terminal degree? In this case a Masters of Landscape Architecture (MLA) degree. This person’s educational journey is different from every other student in the program, not based on learning how to be a landscape architect, but learning how to be an instructor in a design based curriculum. This person may lack teaching experience, but has a lifetime of knowledge and lessons learned both regarding design in general and in the business of design. *And they have the gray hair to prove it.* The question becomes, as one survey respondent stated: ‘They may be a great practitioner, but can they make a great teacher?’ (Appendix E)

This is where the gap in the knowledge occurs. How could that MLA degree experience be tailored to help them achieve their goal? How could an individual MLA curriculum be custom designed to prepare them to teach in a design based program? How could this program identify and offer exposure to sound design-based pedagogical skills and training that are recognized as critical to student success?

**The Gray Hair Aspect**

The thesis will analyze these questions and provide answers that will culminate in the development of an MLA curriculum model custom crafted to address the educational needs of this unique student. The program, and this
thesis, are primarily geared toward the career practitioner, but it could also be considered universal for anyone who wants to specialize an MLA toward a teaching career. The practitioner’s career experience offers an additional level of value, primarily through the student and instructor interactions that will occur throughout their time in the program as well as the unique individual pedagogy the practitioner will have created upon graduation. However, the emphasis of the thesis is on the curriculum to be developed. Each program participant will bring their own career lessons learned and unique personality traits into play, thereby influencing their own particular MLA experience.

**Primary Research Question**

*How could an MLA curriculum be designed to prepare career practitioners to secure a position teaching university level landscape architecture courses?*

Sub questions:

- What is considered ‘critical pedagogy’ in landscape architectural education?

- Are new instructors given adequate training in pedagogical practices?

**Purpose of the Study**

To answer these questions, a research design methodology was created that could best be described as a qualitative study utilizing blended typologies including phenomenology, action research and ethnography. Through a three part research process, key components of design based education and
pedagogy were identified and analyzed within the unique focus of the thesis. The research methodology was based on the following components:

- An extensive literature review.
- Utilization of a research method known as *reflective practice* to document and understand the lessons learned from the author’s own experience within the current MLA curriculum.
- Information accumulated from a questionnaire that was sent to current instructors of landscape architecture at programs across the United States.

As an overview, and to expand on the reflective practice methodology aspect, the thesis creates a research project out of the author’s MLA experience, the singular focus of which has been to prepare to teach landscape architecture. The author *is* that practitioner wishing to move into education. To that end, the author’s MLA course sequence included several elective classes in which he acted in the role of a teaching assistant or instructor shadow. These independent study courses and the resulting interaction with professors and other students while operating both in an advisory role and as a fellow student were crucial to the beginning development of a unique teaching style (pedagogy). Utilizing the reflective practice methodology, along with the beginnings of the literature review, the 'lessons learned' were developed and documented throughout the
MLA experience, providing a base level of pedagogical understanding that has informed the other two research methodologies as they were developed.

**Research Design**

From the beginning, the question was asked: what are the best ways to develop data in order to answer this unique research question? According to Creswell (2014) qualitative research benefits from utilizing multiple sources of data. Upon examination of qualitative research methodologies, it was determined that a triangulation of methodologies would be appropriate and would add validity to the study. These typologies included (1) a literature review focusing on pedagogical and reflective practices, (2) implementation of the reflective practice theory through instructor and student interactions within the UGA MLA program and (3) surveying pedagogical opinions from current instructors of landscape architecture.

To begin, an initial literature review was implemented. This literature review grew in volume and depth throughout the process, but mostly came into focus during the UGA required course known as LAND 6900- Research Strategies. In this class, the idea for a potential thesis subject is explored and developed into an abstract as a final product. As expected, the literature review continued and expanded all the way through to the completed thesis, focusing on pedagogical issues and an understanding of reflective practice as a research tool.
Concurrently with the literature review, the **reflective practice** research methodology was chosen to document this gained knowledge. According to Schon (1983), when a researcher steps into a situation they are studying, they become a *reflective* researcher. This form of action research was brought to legitimacy by Schon (Jones et al., 1999) and was utilized in each class throughout the author’s MLA experience (see Appendix A). By entering into the *practicum* of education, the practitioner/student learns a practice (teaching) initiated in the traditions of a community of practitioners (educators) and the practice world they live in (the academy)(Schon 1987). The end result of this approach is a transition from being a practitioner/student into being a *practitioner/educator*.

The third methodology, based on the qualitative research type known as phenomenology took the form of a **questionnaire** administered to over two hundred current faculty at landscape architectural programs throughout the United States. What better way to research current opinions, methods and trends in design based education than by asking the experts? This questionnaire focused on what might be considered critical pedagogy for design based programs and whether participants received adequate instructor training prior to beginning their academic careers. It also sought opinions on the perceived value of a career practitioner participating in design based education. Zeisel (2006) stated that the key to the development of quality research data was how well they define the problems being studied. As such, a great deal of preparation went into
the wording and phrasing of these questions, focusing directly on answering the research question. Additional time was spent researching a broad cross section of faculty, with the hope of gaining an equally broad range of opinions.

Research Analysis

The thesis then compared the three research data sources for common threads of knowledge that would be considered universal and relevant (‘critical pedagogy’). According to Zeisel (2006), the qualitative comparison of multiple sources of data provides a richer, deeper level of knowledge than by utilizing only one method of inquiry. The resulting list of critical findings then make up new knowledge in the form of logical and defensible criteria for the proposed curriculum model, based on sound pedagogical theory as well as practical professional acumen.

Significance of the Study

To date, the author has found little evidence of prior research relating to seasoned design professionals returning to education with the goal of entering academia. Similarly, no evidence has been found to date of design based programs that provide a teacher training program geared to this population.

Additional significance of the study can be found in its potential value:

*The potential value of the curriculum: At a time when design based educational programs are competing for students, if properly promoted, the
curriculum offers access to a potential student market segment in the form of practitioners who may be interested in making this career transition.

The potential value and influence of the participants- These practitioner/students can bring value to the program simply through their participation. A large component of the proposed curriculum is based on interaction with other landscape architecture students both in an assistant instructor role and as fellow students. Through this role, the participant can influence others by example: in produced class work, presentations, studio project review and project criticism. In effect, the practitioner/student could serve as a visiting professional on a daily basis.

The Relevance of the MLA Degree

The MLA degree is typically intended to prepare one to become a landscape architect and from there could take an individual in infinite career directions (including academia in the form of teaching and research or on to earning a PhD). Even for those MLA/PhD students intent on academic careers, little about the typical MLA course content at most universities is geared toward educational pedagogy. Which brings into question the relevance of the MLA as the terminal degree requirement for academic positions (as pointed out by one of the questionnaire respondents, Appendix E). It also brings up the question of what exactly is considered critical pedagogy in a design based program. What pedagogical skills would a design professional/aspiring teacher need to master?
At a basic level, pedagogy includes technical level skills, including promoting critical thinking, effective classroom management, student assessment, student evaluation and lesson plan development- as a start (Svinicki, McKeachie 2014). It also requires certain interpersonal traits- as emphasized in the instructor questionnaire responses (Appendix E) - which includes empathy, inquisitiveness and patience among others.

So why not focus on the educational preparation aspect and work towards a Master’s degree in education? In the author’s opinion, two reasons are evident. One, the fact that landscape architecture is a design based profession, and as such, landscape architecture education involves the unique socio-academic setting of the studio (Crowther 2013). It includes the art of providing constructive design based criticism and nurturing growth in student design skills. None of which would likely be covered in a general teaching curriculum. The second reason is the fact that the MLA is usually listed as the required terminal degree for open teaching positions in landscape architecture. Chapter Five will also offer a potential alternative of a hybrid Master of Science/ PhD track for future consideration.

**Current Academic Career Tracks**

Based on observations by the author of current faculty at UGA and elsewhere, academic and teaching careers usually follow one of three tracks or models:
One: A Master’s degree in a design field either post undergraduate degree or following some career experience. The amount of this experience will most likely vary widely both in terms of time duration and scope of project exposure. This person would then enter teaching with minimal professional experience or background in the science of teaching (pedagogy) and would ‘figure it out as we go’. Note: This person may or may not also have a Bachelor’s degree in landscape architecture (BLA).

Two: A career academic track from the beginning, completing Masters and PhD degrees with the express desire to enter academia. This person may or may not have career experiences outside of the academic track. They may also not necessarily have a degree in landscape architecture, but come from an allied field that is relevant to landscapes or land planning in a larger realm. The career experience is usually limited and again, they learn the pedagogical skills ‘on the fly’.

Three: The third track is someone who has completed both Masters and PhD programs in landscape architecture and has focused their education more directly into a landscape architecture based pedagogy. This person has ‘been taught to teach landscape architecture’. This person again most likely has limited professional experience outside the classroom, but is well versed and focused on the development and teaching of design based research and knowledge.
These statements are certainly generalizations and every educator has their own unique story of their ‘academic journey’. However, most people taking these tracks have two things in common: A focus on an academic career from earlier in their lives and most likely limited career practice experience in the given design field (at least at the point where they began their teaching career).

To be clear, this thesis does not wish to diminish the contributions that these models have always offered to university level structure and student education. In a conversation, one current professor stated that universities are in the ‘new knowledge’ business and should emphasize advanced research first (Powers 2016). However, as an alternative this thesis makes the case for a potential fourth pedagogical career track- a person with significant professional experience (twenty plus years) entering academia later in life, bringing a unique skill set that may not be provided by current faculty. It should be noted that this career track does currently exist in higher education, operating under the title of Professor of Practice. This title may certainly be appropriate when hiring graduates of the practitioner/educator program.

Assumptions, Limitations and Delimitations

Relevancy

A major question to be asked is: ‘Is this relevant?’ Among current university landscape architecture department administration and faculty, is there a perceived value for having faculty with significant career experience on staff? Is
there a place for these older (put nicely, ‘mature’) individuals in education? The thesis makes the assumption that the premise of educating seasoned practitioners in this program is considered of value to academia, at least partially affirmed by the instructor survey results (Appendix E).

**Tenure based versus non-tenure academic positions**

Within the academic career tracks discussed above, it is understood that there are many different titles and roles that one could undertake as a faculty member in a university level design program, from instructor to lecturer to professor of practice, to tenure track professor. The thesis makes an assumption that the proposed curriculum model is universal in nature, offering students the option to focus on a tenure based career, or alternatively toward a lecturer track. The classes proposed within the program will offer flexibility in content corresponding to the desired career path of the student. Additional instruction in teaching methodologies will be proposed for lecture based tracks and more research based subject matter provided for tenure track students. It should be noted also that at some universities recognition of excellence in professional career experience is counted toward scholarship when pursuing a tenure track position.

**Research Data Limitations**

*Landscape architecture compared to other design professions*
The idea of practitioners returning to education could be considered universal across any number of design professions; architecture, civil engineering, interiors, etc. While the thesis has been limited to landscape architecture education, the study could be expanded to include any relevant investigation done by researchers in other design based professions.

**Reflective practice**

In the reflective practice methodology, each individual is reflecting on his or her own experiences (and then reflecting on these reflections, producing a continuous feedback loop of knowledge) (Schon, 1984). Therefore each person is going to yield unique and personal results. In some cases the results may be similar, and overriding themes may emerge that can be measured and documented.

**Instructor questionnaire**

There are several potential limitations associated with the instructor questionnaire. According to Zeisel (2006), “Questionnaire respondents participate in a research project as informants about themselves”. This is especially true in this case where personal opinions about pedagogy and instructor training were sought. Therefore, these personal opinions from a limited number of respondents should be considered a limitation and at the same time offer additional opportunities for further research. It is also assumed that the
questionnaire participants would answer the questions honestly and to the best of their abilities.

The timing of the issuance of the questionnaire would have challenges in any season. Given the thesis completion schedule as developed, the questionnaire was administered during the summer months, which led to a somewhat limited response. Whether the response would have been greater during the fall or spring semesters is unknown.

Another issue noted with the questionnaire was who was actually responding. The data results show that the respondents had an average of twenty years of teaching experience, which leads the author to believe that the questionnaire may have been of greater interest to more veteran instructors. This could sway the response data toward those who might find more value in a seasoned practitioner and their participation in design education. Potential respondents with limited teaching or practice experience may have felt that their participation would not be relevant or worth their time.

The United States versus the world

The questionnaire was administered only to instructors at universities within the United States. It was suggested by some questionnaire participants that in other parts of the world, design pedagogy and training are offered in ways
unique and advanced to American university culture. This is a potential research continuation beyond this thesis.

_Instructor shadow/ teaching assistant program_

Within the time constraints associated with the thesis development, the shadow/ teaching assistant program was limited to four classes. Pedagogical skills typically develop over time (Schon 1987). Therefore the more opportunities given to act in a teaching position role should result in increased comprehension and pedagogical skill growth. The reflective observations and conclusions of each program participant will likely fluctuate based on their cognitive evaluation of the individual students in each class and also between classes with varying levels of initial design perception and talent.

_Going forward_

An organization of thesis chapters and data to follow is listed here:

Chapter Two will introduce and discuss the research design and methodologies implemented to answer the research question.

In Chapter Three, a literature review focused on critical pedagogy will be introduced and discussed.

Chapter Four will tabulate the results of the three research methodologies.

Chapter Five will draw conclusions and introduce the model MLA curriculum that is the focus and end product of the thesis.
Chapter Two
Research Design/ Methodology

The research question: How could an MLA curriculum be custom designed to prepare a career practitioner to teach university level landscape architecture courses?

As mentioned in Chapter One, a triangulation of methodologies were implemented in order to answer this research question (Figure One). These typologies included (1) a literature review focusing on pedagogical and reflective practices, (2) implementation of the reflective practice theory through instructor and student interactions within the UGA MLA program and (3) surveying pedagogical opinions from current instructors of landscape architecture. Each of these three methodologies were chosen specifically because they each take a unique approach to providing data to answer the question. Collectively, they record what other researchers think, what the author thinks, and what current faculty in landscape architecture thinks.
Methodologies

**Literature Review**

The literature review focused on a number of topics, each tailored specifically to help answer the research question. *First*, an understanding of the basics of teaching methodologies (pedagogy) and more specifically design based teaching. *Second*, an examination on the utilization of non-traditional instructors within the educational workplace. *Third*, a thorough understanding of Reflective Practice as an effective and appropriate way to link teaching methodologies with student learning and bridging the resultant knowledge back to the premise of the thesis. *Fourth*, an understanding of inquiry as a means of answering a question. Specifically, the development and execution of questionnaires and methods for effectively generating and deciphering pertinent data.
Reflective Practice-

A discussion of the concept of reflective practice takes place in Chapter Four- the literature review. In this chapter, we will focus on the implementation of the reflective practice methodology through the author’s MLA experience.

The reflective practice component of the research took place over four semesters of academic time, the entirety of the author’s participation in the MLA program. Each semester had a unique combination of classes taken and research information generated. Some classes were required courses and some were electives. Within the required classes, the author acted only in the role of a student, with no teaching or supervisory role. But even in these situations, as the other students became aware of his professional background, an informal influence became apparent when the other students saw the level of work produced, the presentation styles both graphically and verbally and the discipline shown to juggle classroom assignments and meet deadlines.

The electives were made up entirely of teaching assistant and shadow type opportunities. The author participated in studio settings, offering desk and presentation critiques, leading one project from start to finish, providing lecture and pin up discussions on presentation and construction document graphics and leading discussions on fostering creativity, design development and understanding the idea of positive criticism. The author also taught a lecture course entirely on his own, dealing with semester long lecture preparation,
assignments and testing, student interaction, a field trip and general classroom management.

In each of these situations, a journal was kept in which the author reflected daily on these interactions and the lessons learned- as a student, as a quasi-instructor and from discussions with the principal instructor. As often as possible, one on one conversations were initiated with those instructors to discuss teaching methodologies and student responses. Also, discussed were the students themselves, their individual personalities and how those personalities come out (or are withdrawn) in their work product.

In brief summary, the results of these interactions both formal and informal and the positive response from the students in every situation greatly informed the author's beginning individual pedagogy.

Instructor Questionnaire-

A substantial component of the research associated with this thesis is based on surveying opinions from current instructors of landscape architecture, focused on what constitutes ‘critical pedagogy’ in landscape architecture education (Appendix E).

The questionnaire asked the following thirteen questions:

1. How long have you been teaching at the university level?
2. What is your current terminal degree?

3. Do you also have an undergraduate degree in landscape architecture?

4. In addition to your teaching/research/outreach responsibilities, do you also have a background in professional practice, and if so how long?

5. Specific to you and/or your current academic colleagues, does your program have at least one faculty member you can identify who would qualify as having a significant level (twenty years plus) of professional experience?

6. Do you feel that someone with significant professional experience would bring value to the faculty of your program? If the answer is yes, in what way? If the answer is no, why not in your opinion?

7. What challenges do you feel that this person would be facing in trying to secure a tenure track position? What weaknesses would you foresee when reviewing an application from this person?

8. What pedagogical skills or traits do you feel are critical in landscape architecture instruction?
9. If there is someone who might be considered a ‘master instructor’ of landscape architecture, what skills or traits do you think they might possess or utilize that afford them that title?

10. Thinking back, do you feel you were given adequate training in pedagogical practices prior to starting teaching?

11. If you were developing an MLA level curriculum designed for a practitioner to move into an academic position, what critical knowledge would you suggest be included in that curriculum?

12. Does your program offer a one year ‘executive’ MLA for seasoned practitioners? If so, does it offer a potential academic focus?

13. Can you think of any questions I should be asking on this subject that I am not?

Prior to the release of the questionnaire, in the spring of 2016, the author attended the annual conference of the Council of Educators of Landscape Architecture (CELA) in Salt Lake City, Utah. The purpose of this attendance was twofold. First, was to get a feel for the proceedings of the conference and second, to meet as many members of the landscape architecture education community as possible. Within the conference setting, the author engaged
educators on the topic of the thesis and enlisted potential responders to the survey that would follow. Through these instructor interactions, beginning relationships were formed and further focus of the questionnaire content and the intended results was developed.

In August, 2016, the questionnaire was released on-line via Survey Monkey to an initial list of 200 professors and instructors at programs across the United States. The list of potential participants was developed after an extensive search of university landscape architecture program web sites, as well as faculty met at the CELA conference. While not enlisting every faculty member at every program, a cross section of instructors was developed through review of individual faculty curriculum vitae (CV). The goal in the development of this participant list was to gain opinions and thoughts from instructors with a broad range of academic backgrounds, from PhD holders to career adjunct lecturers and from tenured faculty to part time instructors. The reason for this was to hopefully not skew the resulting opinions in any one direction. The results of the questionnaire will be covered in Chapter Four, but as a start, the response was encouraging and the opinions offered were considered of great value toward answering the research question and informing the proposed program curriculum.
Ethics

As the questionnaire was deemed conducive to conducting Human Subject Research, approval was sought and granted by the University of Georgia Institutional Review Board in the summer of 2016.

Expected Results

It was intended that the results from the three research data sources (literature review, reflection on teaching assistant/shadow opportunities and instructor questionnaire) would provide individual lists of what might be considered ‘critical pedagogy’. These ‘findings’ would then be compared and analyzed with the goal of determining relevancy toward inclusion into the proposed curriculum.

Summary

This Chapter discussed the research design and methodology that will be implemented to complete the thesis. A combination of three research data sources inform the basis of the knowledge required to formulate a logical and defensible curriculum. In Chapter Three, the literature review is examined, seeking a beginning understanding of critical pedagogy specific to design.
Chapter Three

Literature Review

Within this thesis, the literature review went beyond an understanding of related previous research to become a method of inquiry and one leg of the triangulation of methodologies intended to answer the research question. It influenced the other two methods by providing a groundwork for understanding general pedagogical skills, the theory of reflective practice and the use of inquiry to generate research data.

It should be noted that in the realm of research based professions, landscape architecture with its studio based focus does not lend itself easily to research and publication. Designers are interested in changing things to better suit themselves and society in general. This premise violates one of the underlying principles of research- the controlled experiment in which the researcher refrains from imposing bias (Schon, 1984). Put another way, ‘knowledge in landscape architecture has not traditionally been transmitted through academic publishing in peer-reviewed journals. Instead, seminal built projects, drawings, and installations have transformed the discipline and have been catalysts to broader societal change, demonstrating a potency that sometimes reaches far beyond academia.’ (Fatsar et al 2016). To support these statements, the author has
found little evidence of prior research supporting the direct research question and its focus on career practitioners and design based education. However, data has been found on underlying related topics and are presented here, broken down into the following individual topics:

- General and design based pedagogical practices and training
- Reflective practice as a pedagogical tool
- The utilization of career professionals as educators
- Design education and the studio environment

**Pedagogical practices and training**

It is difficult to determine what constitutes adequate or even standard pedagogical training for design based educational programs (as pointed out in the instructor questionnaire responses). However, there is much literature available on general educational pedagogical practices. Generally accepted instructor skills include proper preparation, lesson plan development, student assessment, testing and evaluation, student motivation, use of technology and teaching critical thinking skills among others (Svinicki, McKeachie 2014). Svinicki and McKeachie act as editors and authors of *McKeachie’s Teaching Tips*, a primer for new college teachers and a wealth of information and advice for understanding student behaviors and providing effective instructor performance in the classroom. The book is broken down into specific aspects of the teaching experience, from initial preparation, understanding basic skills for facilitating
student learning, understanding students and their individuality and unique motivations and strategies for the idea of active learning methodologies.

Of particular relevance to the thesis is a chapter on Experiential Learning and Problem Based Learning. McKeachie states that ‘if you want students to be able to transfer what they learn to the real world, it helps if the learning takes place under conditions that approximate the real world’ (Svinicki, McKeachie 2014 page 204). In the case of this thesis, the idea of experiential learning resonates on two different levels relating to two of the research methodologies. First, the ‘real world’ of education, in which the author participated as a teaching assistant/ instructor shadow. And second, the 'real world' of the career experience that is brought to bear and influenced the research results. The book concludes with a chapter on lifelong learning for teachers- how to generate new ideas and methods, and using feedback as a way to continually improve as an educator. This idea ties back to the reflective practice techniques that follow.

The experiential learning techniques McKeachie references had beginnings in the work of John Dewey, Kurt Lewin and Jean Piaget (Kolb 1984). Kolb asserted that when put together, the differing philosophies of Dewey, Lewin and Piaget formed a unique perspective on learning and development (1984). Kolb described experiential learning as ‘The process whereby knowledge is created through the transformation of experience’ (Kolb 1999, page 2). Through the Lewinian Experiential Learning Model (Figure 2), Kolb states that ‘knowledge
results from the combination of grasping experience and transforming experience' (Kolb 1984, page 41). Through a four stage learning cycle, a series of four 'learning styles' known as: Accommodating, Diverging, Assimilating and Converging emerge. Each learning style has personality traits attached that allow one to map learning and decision making behavior (Kolb 1984).

![The Lewinian Experiential Learning Model (from Kolb, 1984)](image_url)

**Figure 2. The Lewinian Experiential Learning model (from Kolb, 1984)**

The learning model, learning styles and personality traits could be interpreted through a participant in the practitioner/educator program. The author would argue that the diverse practice of landscape architecture includes individuals who could fit within each of these four groups, tailoring their career choices to fit their personality and interests. The same could be said about the
practice of teaching and education, with professors and instructors who have
made career decisions that lean to their strengths (as a generalization- research
based PhD’s to one end and teaching based instructors at the other end). The
practitioner/ educator program candidate could use this model to help determine
which career track (tenure versus lecturer) they feel is most appropriate.

**Pedagogical Tools- Reflective Practice**

Donald Schon and Chris Argyris were pioneers in the development of
reflective practice techniques. The basis of Schon’s theory can be summed up
as: a practitioner develops a repertoire of expectations, examples, images,
understandings and techniques. This repertoire includes the whole of his
experience. He learns what to look for and how to respond to what he finds. His
*knowing in practice* tends to be increasingly tacit and spontaneous. The more
experience one has, the more opportunity for expanded reflections, which leads
to even greater exponential solutions (Schon 1983).

According to Schon the design process itself is inherently reflective in the
capacity to reflect on action so as to engage in a process of continuous learning
and improvement. As we move through our lives and careers, we each develop a
repertoire of experiences, emotions, actions and responses that together form a
higher level of understanding. This understanding is increasingly heightened
every time we reflect on whatever thought we are having at that moment
(reflection in action), as well as reflection later on (reflection on action).
In the paper ‘Re-thinking Professional Development through Schon’s Reflective Practice and Situated Learning Lens’ (2013), Victor Pitsoe and Mago Maila argue that the difference between Schon’s and Dewey’s methodologies lie in Dewey’s assertion that teachers should reflect on their teaching in order to enhance each student’s learning experience. Schon’s theory was based on the implementation of reflective practice as a way to debunk the notion of teachers as technicians who simply transfer other’s knowledge to students. According to Pitsoe and Maila, through reflective practice, Schon argues for ‘the rejection of technical rationality for reflectivity’. This theory ties back to an assertion Schon made when he stated that design schools housed within major universities were ill fitted to adhere to the research based technical rational epistemology of the university (Schon 1987).

The Utilization of Career Professionals as Educators

Seasoned practitioners can provide a vital link between academia and practice by imparting professional knowledge and experiences. The integration of design professionals and other non-career teachers in design programs is on the rise within design education. However, it cannot be assumed that experienced practitioners equate to being effective teachers (Smith, Smith 2012). Smith and Smith discuss that as a way to save money and free up senior faculty for research activities, universities employ graduate students as teaching assistants (TA) to participate in teaching undergraduate classes. According to the study, these TA’s may lack teaching skills other than what they may have picked up
from their own professors, and unless they are coming from a previous practice background they may be limited in design maturation and design cognition skills. As a way to compensate for these limitations, Smith and Smith suggest a six-step pedagogical development program based on 1.) Adequate compensation for services rendered which leads to increased motivation to provide more through instruction, 2.) Mentoring of new faculty and instructors by established faculty members, 3.) Development of orientation sessions prior to release into the classroom, 4.) Continued training in the form of seminars or workshops, 5.) Development of a handbook of quick reference ideas for beginner teachers as a way to better prepare for the classroom and 6.) Ongoing evaluation of these training practices. The authors do not specify a specific design field as a focus in the study, but it should be noted that at the time of the study, both taught within the architecture and landscape architecture programs at the University of Arkansas. With proper editing for appropriate content, this program may be universally applicable to all educational formats, including design based curriculums.

The idea of the use of adjuncts to teach classes has been used for years, more so with the increase of online course offerings. With this increase, the issue of adjunct teacher preparedness and teaching excellence has been explored (Guerra, 2012). Note: The term Adjunct has unique definitions in different programs. In the case of Guerra’s study, adjunct refers to industry professionals hired to teach specific classes related to their expertise in Florida technical
colleges. At the University of Georgia, adjunct professors are university employees who work in other departments but have permission to teach in other university programs. The Guerra research examined the correlation between students’ assessment of adjunct faculty’s preparedness in teaching readiness and teaching excellence compared with the adjunct’s years of teaching, their years of industry experience, and their exposure to teaching related professional development courses. The results of this research shows that there is limited correlation between the general education of an instructor and being an effective teacher. Results also show that years of teaching experience do not relate to teaching excellence, that only through continued professional development and training do most teachers develop or maintain a level of excellence as seen through the eyes of their students. Similar to the Smith and Smith research, the case is made for continued professional development in teaching and pedagogy. While the limitation in this research is that it is not design focused, the relevance to this thesis research is in the fact that any professional coming into a teaching opportunity should understand that pedagogical development is a lifelong undertaking to be continuously reflected on, adapted and adjusted for improvement.

Using as an example the field of career and technical education (CTE), also known as vocational education, CTE instructors are in a unique position where they must provide simultaneous academic and occupational instruction while integrating theoretical and hands-on knowledge and preparing students for
the workplace (Kerna, 2012). Kerna states that ‘these instructors have the industry experience and in-depth content knowledge that is critical in the vocational classroom, but they are missing an important piece of instruction: basic knowledge of pedagogical theory. It is clear that CTE schools must provide initial and ongoing training opportunities for instructors; however, it is difficult for these schools to identify what type of training is most appropriate’ (Page 1, citing Cannon, et al. 2011). Many states have adopted the Career Clusters model, which provides the core skills that are considered necessary in CTE for the future success of students in the workforce. These skills have been identified as:

1. Knowledge and skills in related academics,
2. Communications,
3. Problem solving and critical thinking,
4. Information technology applications,
5. Safety, health, and environmental.
6. Leadership and teamwork,
7. Ethics and legal responsibilities,
8. Employability and career development,
9. Technical skills.

Kerna’s study could also be describing the design professional /university-level design instructor who is focusing on the education of students more than research. Relative to this thesis, these listed skills could all be considered applicable to the profession of landscape architecture as well. Regardless of the
level of instruction (university versus vocational), a general instructional theme emerges based on the need for pedagogical training.

**Design Education and the Studio Environment**

Design education has historically centered on the studio format, which puts it at odds with the idea of technical rationality, the dominant epistemology of the modern research university (Schon 1983). Studio based programs that exist within Research University classes are a unique socio-academic environment (Crowther 2013) and therefore have unique challenges relating to student / teacher relationships and course content.

Crowther provides a definition of the design studio as the signature pedagogy of design education and offers opportunities for its technological enhancement. Crowther states that the studio can accommodate three types of learning: learning about design, (the development of knowledge); learning to design (the development and application of skills- linked back to Schon’s reflective based studies discussed elsewhere here) and learning to become an architect (or any other type of designer). This process yields what Crowther refers to as a ‘transformative pedagogy’ in which ‘learning’ is defined as ‘changing a person’. This learning methodology references earlier work by Thomas Dutton. Dutton (1987) argued that the studio environment produces more than just studio knowledge, but also social relationships, competition among the students and complex hierarchies between the student and instructor and then among the
students based on perceived design talent, what he refers to as a ‘hidden curriculum’. Dutton implemented a studio process through which these traditional relationships were broken down. Group projects were assigned that forced students to interact as a team while maintaining individual responsibilities to which an instructor could assess each student individually. Crowther makes the point that through this process, students grow as individuals and thus change as a person.

Conclusions

There is a great deal of literature available on general pedagogical practices and methodologies. In any teaching/learning situation, an understanding of classroom structure and course content delivery is critical to effective student learning.

Literature on design based education introduces the challenges associated with teaching within the unique socio-academic environment of the studio. An understanding of instruction within this environment together with an understanding of general pedagogical practices is critical to the development of an individual design based teaching pedagogy.

The theory of experiential learning seems custom tailored for design based education and particularly suited to the practitioner/educator program. The opportunity to affect learning on two levels, both for the aspiring educator
and for the other students (and faculty) they come into contact with adds validity to the program.

Reflection has always been a means of continuously improving performance in any given task. Educators seeking improvement in student performance reflect on their teaching presentation and make adjustments in content and delivery. Understanding the basics of reflective practice allows educators to rationally and continuously improve the content of their individual pedagogy.

At the intersection of academics and practice, educational programs utilize career professionals to augment the instruction offered by traditional faculty. These non-traditional instructors offer a unique and valuable take on the subject at hand when compared to traditional faculty. At the same time, they also bring limitations and challenges in the form of a lack of pedagogical training and methodologies for teaching the theoretical background of the subject matter.

Findings- Literature Review

With all three methods of inquiry, research results were analyzed and developed into a series of findings or results. These findings took the form of key terms or instructor actions that shaped what may be considered critical pedagogy within each of the three methodologies.
What emerged from these findings was data that would reinforce the concept first identified in Chapter One (Svinicki, McKeachie 2014). That design education exists at the intersection of effective **technical data delivery** and mastery of the **interpersonal skills** necessary to increase student comprehension and cognitive development. With that in mind, the research results of all three methodologies will be discussed in those two terms, broken down into general pedagogical and more specific design based pedagogical headings. Findings from the literature review follow here:

### General pedagogy

<table>
<thead>
<tr>
<th>Technical data delivery</th>
<th>Interpersonal skills</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course preparation</strong></td>
<td><strong>Motivation</strong></td>
</tr>
<tr>
<td><strong>Syllabus/ assignment outline development</strong></td>
<td><strong>Understanding cultural diversity</strong></td>
</tr>
<tr>
<td><strong>Understanding testing and evaluation</strong></td>
<td><strong>Empathy and sensitivity</strong></td>
</tr>
<tr>
<td><strong>Criteria for text and reading assignments</strong></td>
<td><strong>Respect in both directions</strong></td>
</tr>
<tr>
<td><strong>Facilitating discussion</strong></td>
<td><strong>Building academic confidence</strong></td>
</tr>
<tr>
<td><strong>Effective lecturing</strong></td>
<td><strong>Respecting confidentiality</strong></td>
</tr>
<tr>
<td><strong>Writing to enhance learning</strong></td>
<td><strong>Creating an environment for learning</strong></td>
</tr>
<tr>
<td><strong>Incorporating experiential learning</strong></td>
<td><strong>Having a sense of humor</strong></td>
</tr>
<tr>
<td><strong>Developing critical thinking skills</strong></td>
<td><strong>Effective communication skills</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Mentoring of students</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Being mentored by other instructors</strong></td>
</tr>
</tbody>
</table>
Conclusions

The literature review for general pedagogy could continue into infinity, and in a wide range of themes and methodologies, far beyond the scope of this thesis. Arguably, the same could be said about design based pedagogy, while on a smaller scale, as new studies are continually produced. That being said, the literature reviewed for this thesis was specifically focused on helping answer the research question.

The pedagogical elements identified (findings) are not exclusive to either general or design based pedagogies, and yet underscore one of the many challenges associated with design based education in which general pedagogical
techniques are adapted and modified to fit within the studio environment and attempt to address the daunting task of teaching the concept of ‘design’.

**Summary**

In this chapter, literature was presented that form a point of beginning to understanding what makes up critical pedagogy in education in general and design education in particular. In the next chapter, results from the other two methods of inquiry; reflective practice and the instructor questionnaire will be reviewed.
Chapter Four
Reflective Practice and Questionnaire Results

In Chapter Four, the research data relating to the reflective practice and questionnaire methodologies are analyzed with the goal being to determine elements from each, similarities as well as differences, which can be used to inform and guide the proposed curriculum.

Literature review

Within this thesis, the literature review went beyond an understanding of relative previous research to become a method of inquiry and one leg of the triangulation of methodologies intended to answer the research question. It influenced the other two methods by providing a groundwork for understanding general pedagogical skills, the theory of reflective practice and the use of inquiry to generate research data. The literature findings influenced the author’s reflective practice findings both as an instructor assistant and in the development of course content as a student. As literature was reviewed, the findings were reflectively incorporated into each subsequent interaction or task, providing a continuous path of growth and pedagogical understanding.
Reflective Practice- the author’s experiences

Of all of the research methodologies utilized, the most effective and personal would likely always involve the one method in which the researcher personally was involved and invested. And through the teaching assistant/shadow program, practitioner/educator program participants would definitely be involved and fully invested. Donald Schon stated that whenever a researcher steps into the situation they are researching, they then become a reflective researcher (1984). Utilizing Schon’s theories that teaching and educational training are usually learned and refined through trial and error and reflection over an entire career, the idea of utilizing a reflective practice methodology to inform pedagogical growth seems most appropriate.

As mentioned under the literature review, the reflective practice and questionnaire research results were analyzed and developed into a series of findings. These findings were evaluated as technical data delivery and interpersonal skills. Within these two categories, the data was yet again broken down into general pedagogical and design based pedagogical elements.

Teachable moments

As mentioned, the literature influenced the reflective practice by providing a point of beginning for pedagogical understanding. The following represents a few examples in which the literature informed the author’s performance in
specific instances. (Reference Appendix A for further elaboration of reflections on performance).

The introduction chapter to McKeachie’s Teaching Tips (Svinicki, McKeachie 2014) perfectly sums up the author’s experience teaching LAND 1500 at the beginning of the semester. Being in charge of the class as the primary instructor caused a great deal of trepidation. And yet, as McKeachie stated, these fears were alleviated as the students responded positively to my knowledge on the subject and general organization and preparation. I felt that the students responded to authority and discipline when both are given with a light hand. Another appropriate example from the introduction occurred early on, the fact that teachers can be wrong on occasion. A student respectfully challenged something I said. Instead of becoming defensive, I asked that someone look it up on their laptop. As I was wrong, I stated such and thanked the student for bring it up. Next class, he was sitting closer to the front and became more engaged in the class for the duration.

McKeachie’s Teaching Tips includes a chapter on experiential learning that was applicable on multiple occasions. The author is of the opinion that landscape architecture education is perfectly suited as a form of experiential learning. ‘If you want students to be able to transfer what they learn to the real world, it helps if the learning takes place under conditions that approximate the real world’ (Svinicki, McKeachie 2014 Page 204). In LAND 6020, the principal
instructor allowed me to prepare and lead a class project. In this assignment, I acted as a university planner who had hired each of the students to redesign a courtyard on campus. In each interaction, I continued to play this role, interjecting information on campus planning, consensus building and project funding. The students responded well to this role playing as it provided an extra level of reality to a class assignment.

Regarding Experiential Learning and its relationship to landscape architecture, the research undertaken by David Kolb (1984) based on the Lewinian Experiential Learning model pioneered by Kurt Lewin (see graphic, Page 27) explaining four basic learning styles provided a point of beginning for understanding the different personalities inherent in every class of students. Although my knowledge of Kolb and his work occurred after the fact, upon reflection, the four basic learning styles were evident in the individual students in each of the studio classes in which I acted as a shadow. In an attempt to reach every student, as well as further expand on the idea of experiential learning as an appropriate learning tool for design based education, it would be appropriate to adapt my teaching methods to reach each of these diverse learning styles.

As mentioned previously, the theory of reflective practice played a large role in the development of this thesis. As an example of reflective practice utilized within a teachable moment, Donald Schon stated that each student is unique and that their work should be appreciated and judged individually as an instructor
reflects in action on the quality of that work (1983). In the author’s opinion, this is particularly appropriate when reviewing student design. In the courses LAND 6010 and 6020, interaction with the same group of students over time allowed for an increased appreciation of their individual personalities and talents. Reflecting on their unique traits and seeing their individual growth in design skills informed my opinions when judging their work. Although in my role I was not allowed to assign grades, I offered my opinions of such to the principal instructor. Respecting classroom protocol, she was not allowed to reciprocate.

Continuing with the students in LAND 6010 and LAND 6020, spending time with them in the studio brought an increasingly growing awareness of the studio dynamics put forth by Crowther (2013). Specifically the three types of learning that occur in a studio setting: learning about design, learning to design and learning how to function in whatever profession you are learning. Within this context, the author attempted to be continually aware of these concepts and to provide appropriate teaching opportunities within these three frameworks.

Lastly, the author felt a strong tie to the literature examples involving the use of non-traditional career professionals and teaching assistants in education (Kerna 2012) (Smith, Smith 2012). Particularly the notion of career practitioners having infinite industry knowledge, but lacking basic pedagogical training or skills. This became evident in the initial instructor shadow interactions- LAND 4070 and LAND 6010. In both courses, the author was concerned about giving
inappropriate advice- continuously deferring to the principal instructor. It was through reflection upon the literature that these concerns were eventually alleviated. Several of the pedagogical ‘core skills’ identified by Kerna, including knowledge in both problem solving and critical thinking, and the integration of health safety and welfare issues into student dialog were helpful. In addition, several of the concepts proposed by Smith and Smith were implemented: communication with and mentoring by the principal instructor and utilization of the author’s design maturation and cognition skills in desk critique situations. The use of these concepts allowed the author to feel more at ease and confident in student interactions in these early interactions.

**Reflective findings**

The author’s reflections on the MLA experience (Appendix A) illustrate the connections between education as an art and also as a science that includes techniques of effectively delivering knowledge to others as well as the emotional connection of entering into student’s lives and them into yours as an instructor. The following findings bear out this wide range of pedagogical content and emotional attachment.

**A. Technical data delivery**

*General pedagogy-*

Course content –development of syllabus, project outlines, grading rubric, student assessment guidelines.
General course management.
Reflection on teaching performance- continuous improvement- keeping a journal
Developing an individual pedagogical style based in part on the pedagogy of others.
General pedagogical training.
Developing critical thinking.
Communication skills- written, graphic, verbal.
Preparedness

Design based pedagogy
Nurturing design development through a process.
Development of critique styles and skills.
Getting students beyond ‘design paralysis’.
Being a hands on instructor, yet not solve the problem for them’
Reaching consensus on a design program.
Continuing education for design instructors
Reaching every student in a diverse group.
Indirect teaching- teaching/ learning by example
Collaboration- not designing in a vacuum
Providing an answer to the daunting question of ‘What is design?’
Awareness of physical space and varying sense of scale.
Production and deadlines.
Constructability in design.

Thinking in three dimensions.

Form follows function

B. Interpersonal skills

Upon reflection and based on interactions with students in both the classroom and studio, the author has reached a personal conclusion that the essence of education begins when the instructor goes beyond the static transference of data and knowledge to become genuinely invested in student learning. In the case of landscape architecture, seeing their individual ‘points of beginning’ as designers and then working to develop them into confident and skilled design professionals.

Gaining trust, tapping potential.

Communication at the student’s level- identifying that level.

Communication issues with the international student.

Providing a measured, steady offering and absorption of information

Getting a student to see beyond a bad idea- the next step

Integration of career experience from the stand point of students having confidence that you know what you are talking about and have something of value to teach them.

Nurturing design development through encouragement and empathy.

Providing a level of classroom discipline.
Inquisitiveness as an instructor
Sensitivity, patience, empathy
Inspiring, motivating, engaging
Having a sense of humor
Cultivating aspirations

Instructor Questionnaire

The Instructor Questionnaire yielded a great deal of vital results, some of which reinforced the author’s initial premises and some of which was unexpected. A complete tabulation of survey results is included in Appendix E. As with the reflective practice results, the answers were split between technical data delivery and the need for interpersonal skills. Where appropriate, respondent quotes are provided for emphasis.

Response highlights follow here:

1. How long have you been teaching at the university level?

Responses varied from four years to four responses of over forty years. Overall, the teaching experience averaged over 20 years per respondent. Note that there were several respondents with forty years of experience teaching, which skewed the results toward this higher number.
2. **What is your current terminal degree?**

Overwhelmingly, at 23 the respondents terminal degree was a MLA, 6 were PhD’s (we did not ask whether the PhD was in landscape architecture) and 5 had an allied master’s degree.

3. **Do you also have an undergraduate degree in landscape architecture?**

The results were mixed: 19 respondents also had BLA degree, 15 did not.
4. In addition to your teaching/research/outreach responsibilities, do you also have a background in professional practice, and if so how long? The results ran from zero to 33 years, with an average of 15 years per respondent.

5. Specific to you and/or your current academic colleagues, does your program have at least one faculty member you can identify who would qualify as having a significant level (twenty years plus) of professional experience?
This was a poorly worded question (see hindsight, below). The term *professional experience* was intended to mean practice outside of teaching, however, a few took offense that their academic career was not considered *professional*. 27 respondents stated that they had at least one person on staff that met this criteria. That is not to say that 27 programs had this person on staff, as some programs had multiple faculty meeting this criteria.

6. *Do you feel that someone with significant professional experience would bring value to the faculty of your program? If the answer is yes, in what way? If the answer is no, why not in your opinion?*

   Overwhelmingly, the response to this question was yes (29 affirmative responses). Three responded ‘maybe’, with good cause and two answered no for interesting reasons.

   The reasons given for the affirmative were mostly in line with the initial assumptions of this thesis; knowledge of the business of design,
experience in the technical aspects of practice (construction documents, engineering, etc.) communication of life experiences, up to date practices, ability to translate theory to practice, experience equates to knowledge.

The negative responses included notions that practitioners are out of date on current philosophies of design theory and generally lacking inquisitiveness and willingness to develop new knowledge.

‘Professional experience helps students prepare for success in the professional environment.’

‘Significant professional experience only balances out significant academic experience and student relate very strongly to someone with significant experience.’

The ‘maybe’ responses were particularly enlightening, and included items that should be addressed in the proposed curriculum to overcome perceived negatives in terms of research ability

‘It depends on the person; being an experienced designer or manager does not necessarily equate/translate to being a great teacher and researcher...’

The two ‘no’ responses were telling of potential academic perceptions that participants in this program would focus on representing past thinking and lacking the inquisitiveness and desire to develop ‘new
knowledge’. Addressing these negative perceptions will lend validity and potentially strengthen the proposed curriculum.

‘Practitioners often bring outmoded ways. We need new people with new ideas mostly’.

7. What challenges do you feel that this person would be facing in trying to secure a tenure track position? What weaknesses would you foresee when reviewing an application from this person?

Responses to this question were, as expected, focused on research and publication. The candidate for a tenure based position should show a clear and defensible research agenda. Interestingly, what is hardly mentioned is the need for a PhD, although may go unspoken when discussing research based pedagogy.

‘Research expectations are increasingly higher for tenure track faculty resulting from a shared academic environment with hard sciences and specialty fields.’
‘Many academic institutions are focused on hiring faculty with Ph.Ds. and significant research potential (or history). Many give no value to professional degrees, professional licensure, or practical experience.’

8. What pedagogical skills or traits do you feel are critical in landscape architecture instruction?

The responses to this question begin to define the complexity of being an educator. Repeating yet again the concept first identified in Chapter One (Svinicki, McKeachie 2014) responses were split between technical/design based data transmission and development of interpersonal skills. Several responses stated the need to be able to communicate design theory, how to evaluate student design solutions and offer instructive criticism. On the interpersonal skill side there are several key words that were used in many of the responses. Empathy, communication, inspire, sensitivity, motivation, inquisitiveness, facilitation. All of these traits, in addition to the instructor’s own level of understanding of design and creativity specific to landscape architecture (and
architecture, civil engineering, environmental issues, etc.) are what shape the point of contact between an instructor and student.

‘Meet the student where they are and open up their aspirations; most students have no clue what their own potential is—nor do they really understand what is possible to do in the field of landscape architecture.’

‘Hands-on design teaching ability at studio desks; ability to manage a wide range of teaching modes (lecture, discussion, studio project management. Also, ability to adapt teaching methods to serve a wide range of learners. Empathy very important.’

‘Empathy and inquisitiveness. The most important trait is a sincere interest in seeing others succeed. Good practitioners may have it, great teachers MUST have it.’

9. If there is someone who might be considered a ‘master instructor’ of landscape architecture, what skills or traits do you think they might possess or utilize that afford them that title?

Responses to the question of what qualities might qualify one as a master instructor of landscape architecture were most interesting. Similar to the responses to the previous question, interpersonal terms like ‘inquisitive,
good listener, patient, open, were prominent, along with a need for
technical proficiency relating to the practice of landscape architecture.
Two of the main lessons from responses to this question is that a master
instructor has a commitment to educating students first, and at the same
time there is little mention of research skills or publishing acumen.

‘I really think no one person could or have all of the traits. A group of
faculty with various traits and ways to motivate and interact with
students is critical.’

‘Experience in the classroom resulting from year after year of trial and
error and refinement.’

10. Thinking back, do you feel you were given adequate training in
pedagogical practices prior to starting teaching?
Most respondents stated (some rather emphatically) that they received
little to no pedagogical training prior to beginning teaching. Nearly every
one stated that the only training they received was on the job training
while acting as a teaching assistant, or that they attempted to emulate the
teaching style of a beloved professor. Otherwise, the model is ‘you learn it
as you go’.
‘No. And I wonder where a lot of my colleagues get this, or whether they just have a gift in it.’

‘No way; none in fact. I learned how to teach by team teaching and, later, taking courses from great teachers (and paying attention that time to how they did what they did).’

‘In my MLA program, no; in my Ph.D. program, yes’

11. If you were developing an MLA level curriculum designed for a practitioner to move into an academic position, what critical knowledge would you suggest be included in that curriculum?

The responses to this question were varied, ranging from an emphasis on research and writing skills, to shadow roles in classes to learning from veteran instructors and professors.
The emphasis on research skills and the early on development of a focused research topic seems most relevant for the proposed curriculum, regardless of whether the student plans to pursue a tenure track position or a Lecturer position. Even the instructor in a Lecturer based position should be involved in research, even if it is simply finding ways to stay relevant, or better yet ahead of the teaching curve.

‘Ideally the student would get experience teaching. Also, shadowing seasoned faculty would be helpful.’

‘Most important: get the MLA student to develop a productive and viable research/scholarly agenda--presumably founded on practice experience. Also would strongly suggest doing some teaching of undergrads while pursuing MLA.’

‘Given the demands on research, scholarship, measurement of impacts, etc. within the academy, the MLA seems more and more irrelevant to an academic career.’

12. Does your program offer a one year ‘executive’ MLA for seasoned practitioners? If so, does it offer a potential academic focus?

Overwhelmingly, the response to this question was No. And of the few affirmative responses, none (one ‘maybe’ response) have a formal
curricular track like the one proposed in this thesis. Which in the author’s opinion reinforces the ‘gap in the knowledge’ of preparing practitioners to compete for academic positions.

’No, but we should...’

‘Yes and yes - if the student is proactive in pursuing independent research courses.’

13. Can you think of any questions I should be asking on this subject that I am not?

Responses to this question were varied and represent potential additional research directions beyond this thesis.

’Why are there so few practitioners in LA education, when we are clearly an applied discipline?’
‘You might ask about which parts of a BLA curriculum really “cry out” for practitioners as instructors--and I would say its advanced design studios, technology courses, and professional practice courses.’

The question left unasked:
From the author: What will the next generation of landscape architecture instructor look like from an educational and training standpoint?

Conclusions
It could be considered to be a life’s work to master the idea of pedagogy in any educational program, be it a degree in Education or a uniquely focused MLA as proposed here. The large amount of data generated toward defining what constitutes ‘critical pedagogy’ speaks to the complexity of the subject. Within the confines of this academic program, the dissimulation of this voluminous data could be daunting, especially within a one year curriculum. To that end, it is proposed that program participants grasp the pedagogical concepts presented here at a basic level, implement the concepts in the classroom and make adjustments for improvement (as it always has been). This program, with its pedagogical training emphasis offers the aspiring educator multiple opportunities to see the results of their instructional efforts and make immediate adjustments.
Summary

In this Chapter, we discussed the results of the remaining two research sources and began to discuss their relevancy to the thesis and the curriculum that is the end product of the thesis. Each of the three sources: literature review, reflective practice and instructor survey all provide unique (and many times overlapping) information that will inform the criteria that will form the suggested curriculum. In the next chapter, we will formulate the data into one format and discuss correlations.
Chapter Five
Conclusions/ A Model Curriculum

In Chapter Five, we will analyze the research data developed to date and discuss correlations between each that will be used to inform and guide the proposed curriculum.

Examining the data results

Data (findings) from the three methodologies were tabulated into a spreadsheet included here as Table 1. To maintain consistency of reporting results, findings were broken down into the two major categories of Technical Data and Interpersonal Skills previously established: An evaluation of the data was performed to discover findings that were repeated from one methodology to the next. Repeat findings were considered to be of greater value in a ‘tiered’ system of what is considered critical pedagogical elements within the proposed curriculum. A quantitative methodology was utilized to rationally organize the results. Findings that turned up in at least two methodologies were considered of Tier One importance, while those only showing up once qualified as Tier Two.

The common threads of knowledge relating to technical data were mostly in the need for time tested skills including both general and design based pedagogical training and development. The interpersonal skills were for the most
Table 1
Findings Matrix

<table>
<thead>
<tr>
<th>Technical Data</th>
<th>Literature Review</th>
<th>Author Reflections</th>
<th>Instructor Questionnaire</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General pedagogy</td>
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<tr>
<td></td>
<td>Course content development</td>
<td>Course content development</td>
<td>Course content development</td>
</tr>
<tr>
<td></td>
<td>General course management</td>
<td>General course management</td>
<td>General course management</td>
</tr>
<tr>
<td></td>
<td>Reflection on performance- keeping a journal</td>
<td>Reflection on performance- keeping a journal</td>
<td>Reflection on performance- keeping a journal</td>
</tr>
<tr>
<td></td>
<td>Developing critical thinking</td>
<td>Developing critical thinking</td>
<td>Developing critical thinking</td>
</tr>
<tr>
<td></td>
<td>Communication skills- written, graphic, verbal</td>
<td>Communication skills- written, graphic, verbal</td>
<td>Communication skills- written, graphic, verbal</td>
</tr>
<tr>
<td></td>
<td>Preparedness</td>
<td>Preparedness</td>
<td>Preparedness</td>
</tr>
<tr>
<td></td>
<td>Continuing education for instructors</td>
<td>Development of critique styles and skills</td>
<td>Development of critique styles and skills</td>
</tr>
<tr>
<td></td>
<td>Development of writing skills</td>
<td>Nurturing design development through a process</td>
<td>Nurturing design development through a process</td>
</tr>
<tr>
<td></td>
<td>Incorporating experimental learning</td>
<td>Continuing education for instructors</td>
<td>Implementation of career design experience</td>
</tr>
<tr>
<td></td>
<td>Continuing education for instructors</td>
<td>Collaboration</td>
<td>Development of writing skills</td>
</tr>
<tr>
<td></td>
<td>Health, safety and welfare in design</td>
<td>Health, safety and welfare in design</td>
<td>Teaching business skills</td>
</tr>
<tr>
<td></td>
<td>Teaching design process/ developing design cognition</td>
<td>Implementation of career design experience</td>
<td>Collaboration</td>
</tr>
<tr>
<td></td>
<td>Understanding the studio environment</td>
<td>Reaching every student in a diverse group</td>
<td>Health, safety and welfare in design</td>
</tr>
<tr>
<td></td>
<td>Effective use of text and reading assignments</td>
<td>Teaching business skills</td>
<td>Thinking in three dimensions</td>
</tr>
<tr>
<td></td>
<td>Facilitating discussion</td>
<td>Implementation of theoretical practices and techniques</td>
<td>Continuing education for instructors</td>
</tr>
<tr>
<td></td>
<td>Effective lectures</td>
<td>Indirect teaching- teaching/ learning by example</td>
<td>Reaching every student in a diverse group</td>
</tr>
<tr>
<td></td>
<td>Mentoring of new academic hires</td>
<td>Production and deadlines</td>
<td>Teaching design process/ developing design cognition</td>
</tr>
<tr>
<td></td>
<td>Developing leadership and teamwork skills</td>
<td>Getting students beyond 'design paralysis'</td>
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<td>Updating on current theoretical practices</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hands on instructor, yet not solve the problem for them</td>
<td>Combination of theory and technique</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interpersonal skills</th>
<th>Gaining trust, tapping potential</th>
<th>Gaining trust, tapping potential</th>
<th>Gaining trust, tapping potential</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Inspiring, motivating, engaging</td>
<td>Inspiring, motivating, engaging</td>
<td>Inspiring, motivating, engaging</td>
</tr>
<tr>
<td></td>
<td>Effective communication skills</td>
<td>Communication at the student's level- identifying that level</td>
<td>Communication at the student's level- identifying that level</td>
</tr>
<tr>
<td></td>
<td>Empathy, sensitivity and patience</td>
<td>Empathy, sensitivity and patience</td>
<td>Empathy, sensitivity and patience</td>
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<tr>
<td></td>
<td>Providing a level of classroom discipline</td>
<td>Providing a level of classroom discipline</td>
<td>Providing a level of classroom discipline</td>
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<tr>
<td></td>
<td>Cultivating aspirations</td>
<td>Cultivating aspirations</td>
<td>Cultivating aspirations</td>
</tr>
<tr>
<td></td>
<td>Nurturing design through encouragement and empathy</td>
<td>Nurturing design through encouragement and empathy</td>
<td>Nurturing design through encouragement and empathy</td>
</tr>
<tr>
<td></td>
<td>Mentoring of students</td>
<td>Mentoring of students</td>
<td>Mentoring of students</td>
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<td></td>
<td>Effective communication skills</td>
<td>Effective communication skills</td>
<td>Effective communication skills</td>
</tr>
<tr>
<td></td>
<td>Respect given/ respect earned</td>
<td>Respect given/ respect earned</td>
<td>Respect given/ respect earned</td>
</tr>
<tr>
<td></td>
<td>Explaining the concept of 'design'</td>
<td>Explaining the concept of 'design'</td>
<td>Explaining the concept of 'design'</td>
</tr>
<tr>
<td></td>
<td>Understanding cultural diversity</td>
<td>Understanding cultural diversity</td>
<td>Understanding cultural diversity</td>
</tr>
<tr>
<td></td>
<td>Being mentored by other instructors</td>
<td>Being mentored by other instructors</td>
<td>Being mentored by other instructors</td>
</tr>
<tr>
<td></td>
<td>Communication issues with the international student</td>
<td>Communication issues with the international student</td>
<td>Communication issues with the international student</td>
</tr>
</tbody>
</table>

These included empathy, sensitivity, discipline, mentoring and motivation to name a few, as well as the need for effective written, verbal, and graphic communication skills.
A tiered approach

To graphically identify the tiers of critical curriculum content, colors were used to identify the most critical elements (Tier One in blue) from secondary elements (Tier Two in green).

Table 2
Tiered Findings

<table>
<thead>
<tr>
<th>Literature Review</th>
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<th>Instructor Questionnaire</th>
</tr>
</thead>
<tbody>
<tr>
<td>General pedagogy</td>
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<tr>
<td>Course content development</td>
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</tr>
<tr>
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</tr>
<tr>
<td>Reflection on performance-keeping a journal</td>
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</tr>
<tr>
<td>Developing critical thinking</td>
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<td>Communication skills-written, graphic, verbal</td>
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</tbody>
</table>
| A tiered approach

To graphically identify the tiers of critical curriculum content, colors were used to identify the most critical elements (Tier One in blue) from secondary elements (Tier Two in green).
**Tiers of Critical Pedagogy**

Upon examination of the findings, the following pedagogical elements were considered critical to landscape architectural design education. In keeping with the format previously established, these elements are listed by either Technical Data or Interpersonal Skills.

<table>
<thead>
<tr>
<th>Tier One</th>
<th>Tier Two</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technical Data</strong></td>
<td><strong>Understanding the studio environment</strong></td>
</tr>
<tr>
<td>General pedagogy</td>
<td>Effective use of text and reading assignments</td>
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<td>Development of a research agenda</td>
</tr>
<tr>
<td>Reaching every student in a diverse group</td>
<td>Updating on current theoretical practices</td>
</tr>
<tr>
<td>Implementation of career design experience</td>
<td>Combination of theory and technique</td>
</tr>
<tr>
<td>Teaching business skills</td>
<td>Professional licensure</td>
</tr>
<tr>
<td>Implementation of theoretical practices and techniques</td>
<td>Development of community outreach and scholarship</td>
</tr>
</tbody>
</table>

| **Interpersonal Skills** | **Building academic confidence** |
| Gaining trust, tapping potential | Respecting confidentiality |
| Inspiring, motivating, engaging | Creating an environment for learning |
| Effective communication skills | Communication issues with the international student |
| Empathy, sensitivity and patience | Maintaining inquisitiveness as an instructor |
| Providing a level of classroom discipline | |
| Mentoring of students | |
| Being mentored by other instructors | |
| Effective communication skills | |
| Respect given/ respect earned | |
| Explaining the concept of ‘design’ | |
| Understanding cultural diversity | |
| Cultivating aspirations | |
| Nurturing design through encouragement and empathy | |
The ongoing practice of these pedagogical skills, along with continuous cognitive reflection on each over time should allow the practitioner/educator to become more well-rounded and knowledgeable in both the practitioner and educator sides of their careers, enriching their potential for both.

A Model Curriculum

As stated from the beginning, the prospective student in this program has a unique academic focus and educational needs. While the degree is a Master’s in Landscape Architecture, the student is not learning to be a landscape architect, but an instructor in a design based program. As such, the proposed curriculum will be unique in some ways to the current class sequence required within the MLA program. The challenge will be to have this unique series of classes and learning outcomes accepted by the university administration as adequate to complete the MLA degree requirement. As a point of beginning, the curriculum that follows is modeled to be implemented at the College of Environment and Design at the University of Georgia. Adaptation to other university design programs would require adjustments to fit the institution’s individual program requirements.

The current MLA curriculum includes a number of required classes geared toward educating prospective landscape architects. Where appropriate, these classes will be recommended to be included the proposed practitioner/educator curriculum, with additional learning outcome expectations that support the
objectives of the program. Other current courses will be suggested to be removed with justification, replaced with classes that further promote the refined outcome of the program.

The curriculum includes a unique combination of individual research and study, pedagogically based ‘on the job training’ in the form of student and instructor interactions in classroom and studio settings, and personal interactions with current faculty and administration. Each course includes a list of the critical pedagogical elements identified earlier, either Tier One or Tier Two. The curriculum addresses one hundred percent of those critical elements by the completion of the program. Throughout the program, a continuous journal of reflective writing is required. The journal is an integral component, intended to enrich the educational experience, both cognitively and personally.

Anticipating that this program will most likely fit within an accelerated one year MLA program, the class sequence proposed in this chapter begins with a broad understanding of design based education in the form of an initial literature review of general and design based pedagogy and ends with a refined focus on a personal pedagogy, a well-crafted academic curriculum vitae and a thesis that can be based on a potential research agenda to be further explored post-graduation.
Assumptions/ Variables

This proposed sequence of classes makes a few assumptions. First and foremost that the prospective student has extensive experience in the practice of landscape architecture, both in the execution of design and in the business of providing design services. It assumes that the student has already functioned in the role of a mentor to younger designers and is comfortable leading a design project from conception to construction. It also assumes that participants are able to bring their career and life experiences to the table, reflect on these experiences and utilize the experiences as a vital component of the degree process.

One variable in this program is the amount of time that each participant has to offer toward completion/ graduation. As such, the following is a suggested sequence of courses that can be adjusted to fit the student’s individual program objectives and can be taken at a pace of the students choosing.

Course goals/ learning outcomes

Each course will have specific learning outcomes based on the critical pedagogical elements identified earlier in this chapter. These elements are identified in the individual course outlines that follow.
Course sequence

The following course options are proposed to make up the proposed curriculum. As previously mentioned in the thesis, the course content may be customized to reflect the career goals of the individual participant, either Tenure based or Lecture based. Courses are listed here divided into a two semester format, assuming a full time course load commitment.

Table 4

Program Schedule

<table>
<thead>
<tr>
<th>Fall Semester</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design Based Teaching and Education</td>
<td>3</td>
</tr>
<tr>
<td>Shadow/ Co-teaching Studio One</td>
<td>3</td>
</tr>
<tr>
<td>Research Strategies</td>
<td>3</td>
</tr>
<tr>
<td>LA Studio- Focus on Theory</td>
<td>5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Spring Semester</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shadow/ Co-teaching Studio Two</td>
<td>3</td>
</tr>
<tr>
<td>Research Strategies- Focus on thesis</td>
<td>1</td>
</tr>
<tr>
<td>Shadow/ Co-teaching Lecture One</td>
<td>3</td>
</tr>
<tr>
<td>Thesis</td>
<td>9</td>
</tr>
</tbody>
</table>

Course Descriptions

The format for these course descriptions charting knowledge, skills and values to be gained as well as the topical outline was copied from the UGA Course catalog.
Design Based Teaching and Education

Course Description:

Introduces the art and science of teaching in a design based curriculum. From this course, the student will develop the beginning of what will eventually become their own individual pedagogy. The class will be taught by a current faculty member considered to be a ‘master instructor’ in landscape architecture. This instructor will also act as a facilitator, with other UGA faculty providing lectures throughout the semester, sharing their own unique views and models of teaching and pedagogy. Where considered applicable, other faculty from across the university may be included, in order to examine the subject of instruction from other perspectives. The course also introduces the epistemological theory of Reflective Practice, which will be utilized in all program courses to follow. While the course is most applicable to the aspiring practitioner/educator, it is also geared toward any MLA student interested in teaching, either as a teaching assistant while in graduate school or afterward as a career.

Within this course, the student will begin the development of a personal curriculum vitae (CV). Over the course of the program, the student will be expected to continually edit their CV, with the goal of having a comprehensive listing of their accumulated skills and knowledge at graduation.
Course Objectives

**Knowledge:** Upon completion of this course, students with a passing evaluation will have demonstrated the following:

An understanding of basic pedagogical requirements in higher education, specifically in a design based program. These include both technical instruction and interpersonal skills.

From the instructor and additional lecturers, develop an understanding and appreciation of each instructor’s individual pedagogy.

An understanding of methodologies associated with Reflective Practice.

Develop a list of required readings, beginning with this class and continuing in subsequent courses.

**CV development**

An understanding of research, scholarship and community outreach in tenure track careers.

**Skills:** The student will be able to:

Prepare a course syllabus and an individual project program outline.

Develop a rubric for student project evaluation.

Have a basic understanding of individual student evaluation and differing levels of progressive growth.

Utilizing the Reflective Practice methodology, reflect on and write about their experiences both in and outside the classroom.
Values: The student by the end of the course will value the following:

The challenge of imparting knowledge to others in a meaningful and responsible way.

The importance of developing a personal balance between the science of instruction and the art of interpersonal interaction with students.

The realities of the academic world and the challenges instructors face both inside and outside the classroom.

Critical pedagogy applied:

<table>
<thead>
<tr>
<th>Technical Data</th>
<th>Tier One</th>
<th>Tier Two</th>
</tr>
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<tr>
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<td>Reflection on performance- keeping a journal</td>
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<td>Development of a research agenda</td>
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<td>Communication skills- written, graphic, verbal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preparedness</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Continuing education for instructors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Development of writing skills</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interpersonal Skills</td>
<td>Effective communication skills</td>
<td>Building academic confidence</td>
</tr>
<tr>
<td>Being mentored by other instructors</td>
<td></td>
<td>Respecting confidentiality</td>
</tr>
<tr>
<td>Understanding cultural diversity</td>
<td></td>
<td>Creating an environment for learning</td>
</tr>
</tbody>
</table>

Topical Outline

Methods:

1. Literature: in this course, the student will be expected to begin a literature review that will continue until completion of the program and beyond.

2. Instructor presentations will introduce topics covered within the text, plus other sources as appropriate.

3. Class sessions will occasionally include guest faculty who will add their own reflections on what they consider to be ‘critical pedagogy’ in design
based education. These sessions are intended to be intimate and interactive, with student engagement expected.

4. Utilizing the Reflective Practice methodology, each student will keep a journal of their reflections on the class sessions and readings. These journals will be reviewed by the instructor on a regular basis.

5. Initial presentation of curriculum vitae.

6. Final exam will consist of a presentation by the student on what they have learned in reflection and how the course has prepared them for subsequent courses and student interaction.

**Shadow/ co-teaching- Studio One**

Course Description:

This begins a two course sequence in studio instruction based on an instructor shadow/ co-teaching format. The course is intended to provide studio interaction with undergraduate students. The level (first year/ second year, etc.) of the studio will be determined in consultation with the academic advisor and with the course principal instructor. The student will observe the teaching methodology of the principal instructor and provide supplemental instruction deemed appropriate by the instructor.

Course Objectives

*Knowledge:* Upon completion of this course, students with a passing evaluation will have demonstrated the following:
An understanding of the syllabus and provide input into syllabus development.

Understand and support the course learning objectives as proposed by the instructor.

Understand basic levels of student learning and comprehension in a studio setting appropriate to the level of the course.

**Skills:** Upon completion, the student will be able to do the following:

- Prepare a project abstract
- Provide meaningful critiques of student work
- Prepare and execute numerous class lectures and support the primary instruction of the principal instructor.
- Lead one class project from initiation to completion.

**Values:** The student by the end of the course will value the following:

- The efforts of the principal instructor in daily preparation of course materials
- The role of constructive criticism in design education. The challenge of imparting knowledge to others in a meaningful and appropriate way.
- The unique sociological and learning setting of the studio
Critical pedagogy applied:

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Topical Outline

**Methods:**

Literature: comprehend the course required readings provided by the principal instructor. Also, continuously reference other literature sources previously read for relevant topics and outcomes.

Updated presentation of curriculum vitae.

Final exam will consist of a paper and presentation by the student on what they have learned in reflection and how the course has prepared them for subsequent courses and student interaction.

Research strategies

Course description:
This is a current course in the MLA curriculum. According to the UGA course catalog, this course “Introduces research strategies for landscape architecture students and thesis as vehicle for documenting research in landscape planning, design, and management. Course will include an overview of the state of research in the field and introduce tools of research used in landscape planning and management. Introduces methods of inquiry appropriate to discipline.” Within the Practitioner/ Educator program, this course is intended to form the beginning of a logical and defensible post-graduation research agenda. This is the first of two courses relating to research strategies and thesis development. A companion course more focused on individual thesis topics and development will follow later in the sequence.

Course Objectives

Knowledge: Upon completion of this course, students with a passing evaluation will have demonstrated the following:

An understanding of differing research methodologies.

An understanding of application of one or more of these methodologies toward supporting a research agenda.

Skills: Upon completion, the student will be able to do the following:

Organize and implement a literature review of pertinent previous research on a subject.

Develop and defend a research agenda.
Values: The student by the end of the course will value the following:

The effort involved to initiate and develop a research strategy and thesis proposal.

Critical pedagogy applied:

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Topical Outline

Methods:

From the UGA course catalog:

Prepared presentations will introduce nine research strategies or “strategies of inquiry” commonly used in the field of landscape architecture as specified in Deming and Swaffield’s textbook, Research Strategies: Inquiry, Strategy and Design. John Wiley and Sons, 2011, and other relevant topics.

Mid-term exam will test for each student’s understanding of the nine research strategies and when they can be used.

Out-of-class assignments that facilitate student's ability to critically evaluate published research.

Class discussions focused on current published research projects.

Student presentations, including the presentation of each student’s initial research agenda.

Updated presentation of curriculum vitae.
Final exam will consist of an initial research agenda. An additional deliverable for the practitioner/educator will be a presentation on what they have learned in reflection and how the course has prepared them for subsequent development of research based knowledge.

**Landscape Architecture Studio- Focus on Theory**

Course description:

This is a current required course in the MLA program. The student may select from several available studio classes, depending on a particular interest. In this class, the instructor/educator will participate primarily in the role of a student, producing required class project work alongside the other ‘traditional’ MLA students. The reason for including this class in the curriculum is to allow the participant to see first-hand the effort required to complete class assignments and projects, and therefore when operating as an instructor in the future will understand time and product expectations. The course also allows access to a veteran faculty member, from which they can observe studio based instruction techniques, theoretical backgrounds, class management, critique styles, syllabus and project outline development. The participant should also be able to observe how their participation influences other students, including design sophistication, graphics, presentation techniques and time management. This indirect teaching opportunity can then be reflected on as a learning outcome.
The course is also intended to act as a refresher and update for design theory. This was one of the suggestions from the instructor questionnaire (Appendix E), the updating of theoretical knowledge and comprehension in modern landscape architecture instruction for someone who may have been removed from theoretical investigation during their years of practice.

Course Objectives

Knowledge: Upon completion of this course, students with a passing evaluation will have demonstrated the following:

- An understanding of syllabus development for a theory based studio course.
- An understanding of instructor teaching methodologies in both theory and class project development.
- An understanding of the instructor’s design critique styles and project/student evaluation skills.
- A first-hand account of the effort required to produce graduate level studio course content.
- Reflection on other student’s reactions to the practitioner/educator’s course projects and presentation.

Skills: Upon completion, the student will be able to do the following:

- Individual growth in design skills from integration of course content.
- Individual growth in presentations in an academic setting.
Values: The student by the end of the course will value the following:

The effort involved by the instructor to prepare and deliver course content.

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Topical Outline

Methods:

Acting in the role of a student, complete all course requirements as provided by the class instructor.

Continuously update the reflective practice journal of lessons learned both from the instructor and fellow students.

Updated presentation of curriculum vitae.

In addition to the course deliverables identified by the instructor, final exam will consist of a presentation by the student on what they have learned in reflection and how the course has prepared them for subsequent courses and student interaction.
Shadow/ co-teaching- Studio Two

Course Description:

This is the second in a two course sequence in studio instruction based on an instructor shadow/ co-teaching format. The course is intended to provide studio interaction with graduate students. The level (first year/ second year, etc.) of the studio will be determined in consultation with the academic advisor and with the principal course instructor. The student will observe the teaching methodology of the principal instructor and provide supplemental instruction as deemed appropriate by the instructor.

Course Objectives

Knowledge: Upon completion of this course, students with a passing evaluation will have demonstrated the following:

- An advanced understanding of the course content and increased involvement in course preparation and delivery.
- Understand and support the course learning objectives as proposed by the instructor.
- Advanced understand levels of student learning and comprehension appropriate to the level of the course.

Skills: Upon completion, the student will be able to do the following:

- Prepare a project abstract
- Provide advanced critiques of student work
Prepare and execute numerous class lectures implementing lessons learned from courses completed to date.

Lead one class project from initiation to completion.

Values: The student by the end of the course will value the following:

- The efforts of the principal instructor in daily preparation of course materials
- The role of constructive criticism in design education. The challenge of imparting knowledge to others in a meaningful and appropriate way.

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Topical Outline

*Methods:*

- Literature: comprehend the course required readings provided by the principal instructor. Also, continuously reference other literature sources previously read for relevant topics and outcomes.
- Continuously update the reflective practice journal.
- Updated presentation of curriculum vitae.
- Final exam will consist of a presentation by the student on what they have learned in reflection and how the course has prepared them for subsequent courses and student interaction.

**Research Strategies - Focus on thesis**

Course Description:

This is the second in a two course sequence in research strategies. The course is intended to provide a focused approach to the student's individual thesis development, building on the general research methodologies established in the initial Research Strategies course.

Course Objectives

*Knowledge:* Upon completion of this course, students with a passing evaluation will have demonstrated the following:

- A focused research methodology suited to their thesis.
- Application of this methodology toward supporting the research agenda.
Skills: Upon completion, the student will be able to do the following:

Develop and complete a preliminary research thesis proposal.

Values: The student by the end of the course will value the following:

The effort involved to initiate and develop a research strategy and thesis proposal.

Critical pedagogy applied:

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Topical Outline

Methods:

Instructional and course materials to be determined by the course instructor.

Continual update of the reflective practice journal.

Updated presentation of curriculum vitae.

Final exam will consist of a presentation by the student on what they have learned in reflection and how the course has prepared them for subsequent courses and student interaction.

Course Instruction- Lecture

Course Description:
In this class, the participant is expected to teach a course on their own, technically in the role of a teaching assistant but also as the primary instructor. The participant will be responsible for development of all course content, including syllabus, lectures, class assignments, testing and student evaluations. The model course envisioned is LAND 1500, which is an introduction to landscape architecture in a lecture based format. Other courses may be considered based on availability/ expertise. Utilizing all the academic and pedagogical knowledge gathered to date, the course will present the participant with the challenges of being a primary instructor; preparation for each class, providing students with engaging content and dealing with the inevitable emotional attachment that teachers have with their students.

Course Objectives

Knowledge: Upon completion of this course, students with a passing evaluation will have demonstrated the following:

- Preparation of the course syllabus, with input from the instructor of record.
- Provide course content that supports the course learning objectives.
- Seeing first hand levels of student learning and comprehension appropriate to the level of the course.

Skills: Upon completion, the student will be able to do the following:

- Prepare class project abstracts
- Provide evaluation and grading of student work
Prepare and execute all class lectures.

Lead all class projects from initiation to completion.

Values: The student by the end of the course will value the following:

- The efforts of the principal instructor in daily preparation of course materials
- The role of constructive criticism in design education. The challenge of imparting knowledge to others in a meaningful and appropriate way.

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Topical Outline

Methods:
Continuously update the reflective practice journal.

Updated presentation of curriculum vitae.

Final exam will consist of a presentation by the student on what they have learned in reflection and how the course has prepared them for subsequent courses and student interaction.

**Thesis**

The terminal requirement of every Master’s degree in the College of Environment and Design is a thesis or practicum as appropriate. This presents an excellent opportunity to address one of the main challenges a participant in this model program would face. As pointed out in the instructor questionnaire, a clear and convincing research agenda is critical to securing an academic position. Even those interested in a Lecturer track career will benefit from having a research agenda in place, even if it is not a requirement of the position description. Within the practitioner/educator program, the student will determine a subject or topic they have a passion for and then work throughout their time in the program to refine this interest into a thesis topic that can then be further explored and refined post-graduation.

**Critical pedagogy applied:**

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Further thoughts

The Gray Hair aspect- integration of career experience

As mentioned in Chapter One, the emphasis of the thesis has been on the curriculum to be developed. The curriculum may be considered universal for anyone wanting to structure an MLA experience toward an academic career. However, the practitioner experience (gray hair) aspect should be mentioned here at the conclusion of the thesis. The integration of one’s career experience (utilizing reflection, Schon would argue) will play a role in their educational outcome regardless of its origins. The author would argue that the integration of significant career experience is of value. This was reinforced by opinions offered in the instructor questionnaire (Appendix E).

Another validation is offered in Appendix F. A recently introduced ASLA Professional Practice Network survey included the following ‘key critiques of landscape architecture education’ (what was missing):

How to run a design business
Managing projects from start to finish
Understanding of office environment
Managing interdisciplinary teams
Development of construction document packages
Interaction with professional landscape architects as students
Studios structured like actual client/ consultant interactions
Understanding the job market
More exposure to grading and drainage design to complete a design

More exposure to science based subjects: engineering, hydrology, site remediation

Public participation in the design process

Writing as a design tool

Time management in the design process

More field trips- exposure to constructed design

Freehand drawing/ sketching/ hand graphics

The industry standard concepts presented in this list make a substantial argument for the value of practical experience in design based education. By no means is there an implication that these subjects are currently not being covered in any one landscape architecture program. The argument is simply made that having an industry expert on staff (complementing any existing faculty also fitting this description) providing continual exposure to these concepts through an experientially based course content could be considered an advantage for marketing the program and student post-graduation job placement.

Future research

Is the MLA the appropriate terminal degree for this program?

The argument could be made that earning a first or second professional Master’s degree in Landscape Architecture is not the appropriate path to prepare one as an instructor in landscape architecture. An alternative might be a Master
of Science degree, with its focus on advanced scholarship. Given the advantages of a doctoral level degree as preparation for tenure based university faculty positions, perhaps a logical educational sequence would be a hybrid program which starts as a Master of Science in Landscape Architecture (MSLA) with the option to continue into a PhD. The advantage to this program would be the completion of a master's degree based in research and scholarship, which may be adequate for the career practitioner wanting to focus on teaching. The continuation into a PhD option would be appropriate for those who plan to pursue a tenure track career. LAAB review and approval would be required prior to program implementation.

Who teaches the curriculum?

As mentioned, the candidate for this program represents a unique type of student. As such, the faculty chosen to provide instruction within this program should be fully engaged in this unique academic mission. It is envisioned that senior faculty members would be most appropriate to administer the program, perhaps operating along the lines of mentoring a junior faculty member. It may be that over time, graduates of the practitioner/educator program who successfully gain employment at that university could also provide instruction.

Potential program candidates

One of the major limitations of this study is the limited target audience of potential students interested in and who qualify for the program. Further
development will depend on an institution being willing to market and administer
the program. Additionally, each institution would need an established professor
or group of professors willing to advise this specialized group of students.

Educational background

The initial premise of focusing the program on those who currently have a
BLA degree only eliminates those who have earned an MLA as a first
professional degree, but focused on training to be a landscape architect. How
could the program be organized to benefit those who already have an MLA
degree? In the spirit of customized curriculum, perhaps the degree has another
title than MLA.

Available continuing education opportunities in teacher training

Scholarship of Teaching and Learning- SoTL- Many universities have
initiated in house programs that offer further and more refined training for their
faculty via participation in learning communities and workshops. At UGA, the
SoTL program is housed within the Center for Teaching and Learning. From the
CTL website: “The Center for Teaching and Learning (CTL) at The University of
Georgia provides campus-wide leadership by promoting, fostering, and
supporting an engaged community around the Scholarship of Teaching and
Learning (SoTL) with the purpose of improving student learning. The CTL
promotes scholarly teaching and research through a broad-based range of
initiatives that will meet the needs of SoTL researchers at all levels of
experience.” It may be advisable that the practitioner/ educator program align itself somehow with SoTL, perhaps requiring completion of a SoTL workshop while enrolled in the program.

**Curriculum development and accreditation**

Any discussion involving curriculum development or adaptation of current curriculum content should mention the overall accrediting vehicle in landscape architecture education- the Landscape Architecture Accreditation Board (LAAB) and the LAAB Accreditation Standards. Within the Accreditation Standards are a series of curricular criteria that make up the landscape architecture body of knowledge (LABOK). From the ASLA website: “The Landscape Architectural Accreditation Board (LAAB) develops and promulgates the accreditation standards, rules and procedures for conducting the accreditation process. LAAB is vested with its authority by the ASLA Board of Trustees”.

In addition, further development of the practitioner/ educator program will require approval by LAAB. Similarly, any proposed implementation of the curriculum suggested within this thesis will require discussion and approval at the administrative level of the institution considering adoption of this program.

**In conclusion**

The culmination of these courses provides the required thirty credit hours for successful completion of the program. Upon completion, the practitioner/
The graduate will have the skills and knowledge needed to prepare them for a potential job position interview, competing against impressive academic resumes. The graduate will have a valid and defensible argument for why they would bring value to the faculty of a design based program, based on substantial practice experience in the field, significant pedagogical training and a well-organized potential research agenda. The graduate will be ready to fulfill one role in the combination of instructors that together provide a rich and rewarding academic experience for students in landscape architecture.
References


Matthew Powers, Associate Professor of Landscape Architecture- Clemson University in discussion with the author, August 2016.


Landscape Architectural Accreditation Board (LAAB) [https://www.asla.org/accreditationlaab.aspx](https://www.asla.org/accreditationlaab.aspx) (accessed October 2, 2016)
Reflections- The Author’s Experience as a Student-Educator

I entered this educational experience with equal parts excitement and trepidation. At this point in my life I had been thinking for some time that I had one last ‘big move’ to make in my career, but what form would that big move take? I kept coming back to how much I have enjoyed participating in the landscape architecture program at UGA over the years. I had provided guest lectures and design critiques, as well as a yearly stint teaching Section One of the LARE Review that UGA offered. What each of these had in common was that they were limited to one day or a few hours of effort. In and out, the out of town expert. What I thought would be much more challenging would be to have to come back and do it again two or three times a week, and week after week for an entire semester. To be ‘in charge’, the single point of contact and interaction with a group of students. Responsible for course content, classroom management, deadline discipline and testing. And yes, in reflection all of these things were challenging. But what I had not anticipated was the emotional side of education: the notion of getting involved in student's lives, getting to know them personally, seeing their ‘point of beginning’ as future designers, future landscape architects. Hearing their life stories, their sometime excuses, and challenges to my class structure or methodology. These students have lives and they are paying a lot of money for you to help them figure out what they want to be or to have as a career.
What I discovered is that this emotional side is where educators go ‘all in’, moving beyond the technical transference of information and knowledge and really getting to the heart of education. Gaining their trust and their interest, tapping their desire to actually participate in and contribute to their own education. Controlling my own emotions when a student expresses their enjoyment in the class content or otherwise thanks you for your work. And with that, the journey begins.

The following is a chronological break down of each class taken by the author, reflections on lessons learned from the professors as well as from the other students in the class. Finally, reflections on how each of these classes can contribute to the model MLA curriculum that is the end product of this thesis. As a rule, no names of professors or students will be used to protect the innocent.

It should be noted that all throughout this ‘academic journey’, I have continued to operate my one person consulting design business, Anderson Design, Inc. at as full a capacity as the market and my sanity would bear.

EDES 7350 Landscape Management

This class was a good introduction to graduate school, both in terms of content and time commitment. The course focus on management of landscapes also has applications beyond, to the idea of management in general, of management as a process, normative, subjective. The class also required
students to think in terms of systems—a collection of things that have a structure and produces a behavior.

There was a substantial amount of required reading, as well as writing both in response to the reading and with original thoughts. The professor has taught this class for several years and it showed in the well-developed and well-delivered course content. Students were asked to participate in the class instruction via delivery of periodic assignments and class project information in front of the group. There were two major assignments in which the class was broken down into subsets and asked to provide deliverables as a group. As has been the case probably from the beginning of time, this was a challenge for several reasons. Not all students move at the same pace or are productive at the same times of the day. Nor do they provide an equal quality of work. And invariably one student gets asked to be the repository of all the information (the group leader) and turn that information into a coherent body of work. As may be expected, this group leader role fell onto the author. And therein taking on the challenges of extorting the other team members to meet deadlines and remain focused on the end results. The other challenge was this being the author’s first interaction with international students and the issue with language barriers. It was evident very early on that the international students were bright, capable and engaged. The issue was understanding what they were trying to communicate and whether or not they truly understood the goal of the assignment. It falls onto the group leader to edit their provided content, usually at the last moment before the deadline. And therefore make an educated guess if you are truly deciphering
their meaning. The final product from the class for me was a substantial report on the site management issues associated with a collection of mid-century modern buildings on the UGA campus, developed within the Cultural Landscape Resource format utilized by the National Park Service. The preservation and adaptive reuse of buildings and landscapes from this era has always been an interest of mine. I see this report as a starting point for a potential research focus if and when I am able to secure a teaching position.

**Teaching opportunity/ lessons learned:** Strictly in a secondary role, it was evident that the other students were interested in my background, as well as the discipline with which I conducted myself in terms of class attendance, deadline adherence and also the quality of the completed deliverables. And I learned a great deal from the instructor regarding the course content about management, historic preservation and research methodologies. The fact that the instructor had been teaching this class for a long time was evident. The ability to reflect on your efforts as an instructor and fine tune the effort and content leads to an improved performance and product the next time.

**Future curriculum contribution:** At UGA, this is a required course in the MLA program. In the proposed practitioner/ educator curriculum, I feel it might be more appropriate as an elective for those seeking a tenure track as it provides an introduction to development of general research and writing skills. It also provides a platform for deciphering how more traditional graduate students work
and think, compared to how someone of a more mature age approaches the same tasks.

LAND 4070- American Garden Design

I acted in the role of a teaching assistant/ shadow concurrently for this class. The interesting dynamic about this class was the mix of graduate students and upper class undergraduates. And it dispelled a long held notion I had held about graduate students as not being as prepared as holders of a BLA degree to enter the workforce in terms of technical skills. The graduate students seemed to be ahead of the undergraduates in terms of their design skills as well as their general ease of presenting and discussing their solutions. Overall, given the advanced standing of both groups, their design cognition skills were for the most part advanced.

This class introduced to me a concept I eventually coined Design Paralysis, which refers to a student sitting staring at a blank sheet of paper and not knowing how to begin or being willing to start drawing lines on the sheet. This may be due to a lack confidence in their design ideas or general design imagination (due mostly to limited experience in design awareness). The other thing they tend to do is have an eraser on the desk and erase nearly as much as they draw. I gently asked them to put away the erasers and to generate ideas onto multiple layers of tracing paper. (This was a recurring theme in each of the
studio classes to follow). I also asked them to do it in some form of ink, so there would be no opportunity to erase anything.

This form of concept generation via tracing paper overlays is manifested in the general teaching style of each instructor. Some professors I have interacted with are more hands on, walking from desk to desk with a role of trace and a drawing instrument of some sort, sketching ideas in response to initial student thoughts. Other instructors tend to be more hands off, offering verbal guidance only in response. Each of these styles are common and can be effective. The author tends to fall into the former category, communicating by drawing. I think students learn from and respond to this style by feeling free to the idea of burning through more tracing paper (and subsequently generating more ideas and design refinement).

At one point, both the professor and I as the assistant became frustrated with the lack of design progress we were seeing in the class as a whole. Subsequently, at my suggestion we implemented a program in which I acted in the role of the client. I was going to visit their 'office' and expect to see three distinct and unique concepts from each of them. As may be expected, the results varied widely both in terms of quality and variety (some were three versions of the same general idea). But the result was each of them having something to discuss and a fairly well thought out concept going forward, with subsequent deadlines to meet.
Teaching opportunity/ lessons learned

This is classic opportunity for a form of experiential learning, both for the students and the practitioner/ educator. By introducing the idea of time as a commodity and the development of a sequential design development process, students may stay on track and develop more disciplined and refined design solutions. The experiential learning for the practitioner/ instructor is actually being in the studio for the first time and interacting with students on a regular basis. Dialog with the principal instructor focused on the individual personalities within the class and ways to reach each of them with course content.

Future curriculum contribution:

The shadow/ teaching assistant model is considered to be a major component of the proposed curriculum. Student interaction, instructor preparation and classroom management are instrumental in the early development of an instructor’s individual pedagogy.

LAND 6010

This class represented my initial interaction with a particular class of first year graduate students. Upon reflection, I feel that I have developed a bond with these students. This class was unique from LAND 4070 both in terms of course content and the teaching style of the professor. The course involved more model building as a way of understanding spatial relationships and elevation changes. Given where the students were in their beginning semester of the graduate
program, and the fact that many of them had no background in design, it was to be expected that their design cognition and awareness would be limited. But over the course of the semester, as a group I felt that they made great strides in that regard.

I am forming a new appreciation and respect for the international students. It takes a lot of fortitude to go half way around the world, away from everything you know to continue your education in a language you are struggling to understand. Trying to put myself in their position, attending graduate school in China, conversing only in Chinese. Given the trend of international students populating design programs in the United States, we as educators need to be able to communicate to all of the students in the class, including ones for which English is a secondary language.

**Teaching opportunity/ lessons learned**

My role as a teaching assistant mainly consisted of desk critiques and more formal presentation critiques. As with my participation in LAND 4070, I spent time at each desk with a role of trace, offering responses to their initial design ideas. At every opportunity, I explained the virtues of positive criticism of their work, and how they should only see it as the instructors attempting to make them stronger designers. The art of design process and refinement to reach a richer, more meaningful solution. To get comfortable with the idea of explain your
design concepts and accepting the fact that not everyone will be as enthusiastic as you are about it.

The professor in this course did a good job with the idea of loading questions to get a desired response. The art of coaxing out the student’s rationale and reasoning for the decisions they make: AKA design defense.

I participated in a critique of a class project along with the professor and another guest professor. I was impressed by the way they both were so easily able to provide criticism to the students. So differently from what I could offer. I felt awkward at first, not seeing the details like they did, but then I remembered that the two of them have been giving and critiquing this particular assignment for several semesters, so they know what to look for. I was seeing it for the first time. You could tell that they do it every day, seeing student work and reacting to it. I spoke with the guest critic about that, he said it helped that he is a naturally critical person. He also brought up the point that it is in the students best interest to be critical of their work. If we just tell them nice things, they won’t make corrections or grow as designers. Personally, I feel the key is letting them know that while it is awkward, it is an essential part of their education. And I told them that in some closing thoughts. The only thing I question is being critical after the fact, at 100% completion. ‘Why didn’t you bring that up as I was working on it?’ In reflection, there is only so much we can convey or react to during the class time, plus the fact that they typically are doing a lot of the finalization in the hours
before the project is due. It changes a lot from the last time we see it till it’s
turned in. I can see an entire lecture at the beginning of a semester on criticism
and why it’s an essential part of any design effort, and also a lecture on time
management and design process development (conceptual design, design
development. Construction document, etc.).

I thoroughly enjoyed the desk critiques in this class. Typically, at the end
of class I would realize I had just spent the last four hours sketching, talking,
arguing (gently), cajoling, and nurturing as many class members as possible.
Once I hit one last desk and in ten seconds solved a problem the student had
spent a good while on, which elicited a smile from the student to end a long day.
The other interesting thing was dealing with one student who has issues
accepting any criticism/ suggestions/ direction nudges. The student asked for my
opinion, but then shot down every last thing I suggested. ‘I can’t do that
because…’ Everything became an argument (see gently, above). What is an
appropriate way to reach a student like this? That could be a research paper in
itself. The psychology (?) of getting students to accept different ways of thinking
beyond their comfort zone. At the end of the semester, we had a final
presentation with the added benefit of having a visiting professor from Ohio
State. I was intrigued by her comments to the students. One of the great things I
have learned this semester is that professors, as ‘professional critics’ have a
dialog of expressions that is totally unique. I have tried to pick up on these
expressions, and was on ‘high receive’ as both she and the class professor
spoke to the students. In addition to the critique information provided by the professors, I tried to focus my comments on what they could do to make the work a stronger portfolio item. I also challenged them to work next semester to get out of their individual comfort zones and explore other design styles (rectilinear versus curvilinear, etc.) beyond playing to their strengths. Overall, we told them we were proud of the work they had put in over the semester. I am really looking forward to working with them again.

One idea I have thought of that I would use in a class of my own is having the main critique session at around 80% completion. It seems a bit late to be making comments about design decisions at 100% when it is doubtful any of them will make the edits after the fact. Perhaps making these comments a week out would allow them to make edits, and then if they do not (without a strong argument why), penalize them somehow in the grading in the end. Tie it back to what will happen in an office when their boss suggests edits and they decide not to make it without a strong argument to not do so. Then make the focus of the final critique on the graphic content.

**Future curriculum contribution:**

Again, the shadow/teaching assistant model is considered to be a major component of the proposed curriculum. In the sequence of studio classes in which the practitioner/instructor interacts with students, they should see growth and maturity in their own teaching methods and critique skills. Yet again,
reflection of their past performances should lead to better performance further within the program.

LAND 6750 Community Charrette

This class was unique both in its format and content. Receiving course credit in exchange for participation in two weekend long community public service projects. The format was based on the idea of a charrette, in which the instructor and assistant instructor oversee interaction between a group of students and representatives of a municipality to solve a site based problem/challenge or otherwise opportunity facing the municipality. The instructors are master facilitators with decades of experience in the craft. My role in both charrettes was twofold. First to provide a professional level of design experience to the deliverables proposed, and two, to act as an intermediary to the (other) students. In this role I reviewed their proposed design solutions for various aspects of the project and made suggestions as to appropriateness and constructability. Along with the other students, I also participated in both the discussion and definition of the problem to be addressed and the proposed solutions.

Teaching Opportunity/ Lessons learned

This course provided equal parts learning and teaching opportunities. Watching the instructors measured charrette process and methodologies was an education in itself. Also, monitoring the reactions of the client team was
rewarding both as a student and also as a take away for the public participation projects I administer in my professional career. On another level, seeing first-hand how the instructors framed the problem (the program) to the students and then pushed and cajoled them to quickly assess and address the program elements was equally rewarding. My interaction with the students fit along the same roles as my roles as a teaching assistant/ shadow role. Where I discuss design program elements, encourage creativity and review design concepts proposed.

**Future curriculum contribution**

This class has a potential spot in the curriculum as an elective for a number of reasons. It allows flexibility in scheduling due to its two weekends of participation in exchange for three credit hours. It allows yet another way to interact with students, both in a quasi-supervisory role and as a fellow student. And it is personally rewarding from the stand point of providing a positive community service. Something that can be used to bolster ones academic resume under *community service*.

**LAND 6900 Research Strategies**

This is a required class in it acts as a primer for the development of the required Master’s thesis. It offers a step by step outline of the art of research, potential methodologies and a point of beginning for choosing a thesis subject. Some students taking this class have not yet contemplated a thesis subject,
others have several potential subjects in mind and just need to narrow the focus to a single topic. I on the other hand, with my singular focus and reason for being in the program, was able to use the class as a springboard, developing a great deal of thesis content and receiving valuable instruction and criticism from a veteran professor.

**Teaching Opportunities/ Lessons Learned**

There were limited teaching opportunities available in this class, except perhaps in showing the other students what it will be like once they choose a topic and are able to focus their efforts. This was the only class I took in an on-line format. What I found from the experience was that I missed the face to face interaction one gets from a classroom environment. We discussed this as a class during our occasional meetings. It seemed to be the consensus that while we all appreciated the fact that as commuters we didn’t have to commit to weekly class time in Athens, we did miss the classroom environment and enjoyed our face to face interaction and communication. This class was a first time online instruction for the professor. Her assessment pretty much matched ours as students.

The lessons learned were many, all relating to the importance of understanding the art and science of research. A strong grounding in these methodologies is essential in any academic career, be it tenure based or lecturer/instructor track.
Future curriculum contribution

This is a required course for graduation, and is vitally appropriate. Someone participating within this unique curriculum can develop an appropriate thesis topic within this class structure and use the remaining time within the program to bolster their research agenda. The CED is implementing a second course in this sequence. The idea being to have the second course later in the program when you are more focused on a particular thesis topic and would benefit most from the instruction, from yet another veteran instructor.

LAND 1500- Teaching assistant

Perhaps more than any other course, LAND 1500 confirmed my reasons for being here. I was responsible for being the sole instructor in a lecture based introduction to landscape architecture course in which only a small percentage of the students were affiliated with either the CED or the landscape architecture program. The majority of the students were coming from other majors within the university or were undeclared. The class has always been used to recruit undeclared students to enroll in the CED. Fortunately, I was given an entire semesters worth of course content in the form of lectures, PowerPoints, assignments and exams. I then edited each lecture and assignment, as well as the syllabus to reflect what I hoped to get across to the students. The first class session, I looked into the first few rows of the lecture hall and saw this blank look, like ‘Here we are now, entertain us’ (to borrow a quote from Kurt Cobain).
The end result was a deeply satisfying educational experience. Early on, one of the students came up and addressed me as ‘Professor Anderson’, which caused me to pause and reflect on the moment and the responsibility I was undertaking. During the final class period I shared with the students what I hoped they had learned from me, as well as what I felt I had learned from them. I gave them a pep talk about motivation in all aspects of their lives, from their education to their careers and to their lifestyles. I received an ovation at the end, as well as positive reviews and comments in the teacher evaluation forms. At that moment, I knew this was the right career path.

**Student comments**

*Mr. Anderson was a terrific teacher and I would take another class taught by him over any other teacher if I had the opportunity.*

*Mr. Anderson was wonderful. He explained things thoroughly and you could really see his love for his job in his teaching.*

*Great professor. One of the true and genuine professors that I’ve encountered at this university.*

*Did a great job with answering questions about the field with very relevant and useful information.*
I thought the course was well planned and executed by the professor as far as materials and assignments and tests.

I thought the guest speakers were great.

The professor was effective at conveying the material and he was knowledgeable about the course. His experience in the job field helps the presentation of lecture materials.

John is a very knowledgeable and thoughtful educator. He was very good.

Really enjoyed the instructor’s teaching and ability to implement many guest lectures and hands on learning assignments.

Overall, really enjoyed this class.

Great teacher. Interesting lectures and completely open to help us understand concepts. Very open to discussing specifics, enjoyed this class.

Professor Anderson did such a good job during his first time as a teacher. It really is a daunting task, especially with college kids who certainly can be rude. I really enjoyed the class and all of the life lessons he taught us along the way.
Lessons learned

The student comments validated the idea repeated throughout this thesis that the career practitioner, with proper training can provide valuable and unique course instruction that positively influences student success. And through the course, I recruited two students into the landscape architecture program.

The recurring theme that is emerging from each of these courses is the requirement for technical data transference (the knowledge) and the role that interpersonal skills play in student comprehension of that knowledge.

Other general thoughts:

*Don’t show fear or they will eat you alive*—Showing signs of fear or general nervousness as an instructor leads to an immediate loss of student confidence and a palpable ‘checking out’ into texting or internet surfing. Alternatively, showing confidence, preparation and a real interest in the course content will keep their attention.

*The syllabus is all knowing, all guiding*—The syllabus was cobbled and edited from the previous professor. I learned that students are constantly referring back to it for course content, deadlines and procedures. And they were not shy about bringing it to my attention as soon as I strayed from it in any way. The lesson learned here is that students seem to crave some sense of discipline. With all the academic and social chaos going on around them, having something
written to refer to and guide them along is important to them. And you as the instructor have to keep it near to you for reference and limit the alterations to its content. Getting the content right from the beginning is a real challenge.

*Classroom discipline*- After observing the student’s behavior patterns for the first two weeks, there were two things I implemented out of necessity. One was a ceremonial turning off of cell phones at the beginning of class. In a large lecture hall setting, it is easy for students to text and otherwise digitally check out. I saw this as rude and disrespectful to me as the instructor. And I told them so. Second was a ‘closing of the balcony’ in which I physically taped off the back six rows of the lecture room. This forced everyone to sit closer to the front and allowed me to make better eye contact. And it has been proven that students who sit closer to the front are more engaged and less likely to nod off.

*Eye contact and mobility*- One of the keys to successful lecturing is to get away from standing behind a podium and reading a prepared script. I learned that being able to move around the room while speaking was a way to keep student attention. This goes back to preparation and genuine interest and knowledge in the course content. Also, making a point to make eye contact with every person in the room during each class session was a way to make them feel that you are speaking personally to them (and to see who is dozing).
Facilitating dialog - I was always asking the students if they had any questions about the course content. Rarely did they have any. So, I began to integrate asking individuals to comment, to share what they were thinking. The idea being to attempt to turn it more into a discussion than a lecture.

Sharing professional insight - This is where a career professional can really shine in a classroom setting. Students in this class seemed to enjoy my sharing of professional experiences and personal examples of whatever course content was being imparted. The key is doing this without droning on i.e. telling endless ‘war stories’

Teaching opportunity: This is the real deal. Operating as the primary instructor, one sees the full range of daily issues and tasks confronting teachers in every setting. Class preparation was very important, you are challenged to provide engaging course content every session. The entire teacher training/reflective practice research path could be framed within this class.

Future curriculum contribution: This course could represent the culmination of the shadow/teaching assistant format within the program. Offered later within the curriculum, the aspiring practitioner/instructor operating in a primary teaching role, armed with all of the previous shadow experience and literature review as preparation. The course covers all of the aspects of general pedagogical training and execution: class preparation, content delivery, student interaction, testing
and discipline. And finally, it would be a litmus test of whether one is cut out to be an instructor or professor.

LAND 6020

This course represented my second interaction with the first year graduate students, this time with a different veteran instructor. As such, they were familiar with me and my particular instructional style and critique methodologies. I saw a real growth in their design skills and most importantly their growing trust in me and a general willingness to listen to criticism (not everyone, as described below).

The professor was most gracious, allowing me to interact with the students freely. Mid-semester, she allowed me to develop a class project- I chose a courtyard space on the UGA campus in need of attention. I wrote a project statement and program, then lead the students through the project and ended with individual critiques of each student design solution. I found this to be a most rewarding and real learning opportunity. The students seemed to enjoy the assignment and my critiques. I sold the project to them as an attempt to get a great portfolio item as the end deliverable. In addition, it represented a classic example of Problem-Based learning (see literature review). I explained to them at the project introduction that they had each been hired as a consultant by the university to redesign the space. I explained the process that I usually go through as a professional when hired for these types of assignments. I tried to play the
role of the university planner’s office when reviewing their solutions and discussed the steps we typically take once a design is accepted and goes forward as construction documents and into construction.

I led a discussion with them at the end of the project, talking about presentation graphics, addressing program requirements and continuous upgrading of portfolio projects. As is the case with every class of students, there were varying levels of design talent evident. My goal was to try to nurture a new level of creativity (and pragmatism/constructability) from each of them. The discussion was also illuminating in another way. Their attitudes as a class was that they appreciated and welcomed the criticisms. I plan to take that to heart in the future and instill as much critique time as possible into studio projects.

Another dynamic that I found interesting from this group was the differences in their personalities to the point of some were more open to criticism and others were willing to argue and defend a marginal design solution. This represented a continuation from the earlier course interaction. I want to research more about how to break down these ‘personality walls’ and make students more amenable to new ideas.

During the semester, the professor utilized an interesting learning methodology in which she utilized class time on three occasions to promote discussion among the students on a variety of design related topics. In each of
these sessions, she acted as the facilitator keeping the discussion on topic and moving along within the hour long time limit. I participated in one of these discussions and found it to be very effective in terms of generating student thoughts (and therefore allowing instructor insight into student personalities) and also in terms of giving the students fuel for new ideas that they could use back in the studio. Class size would influence the effectiveness of this type of learning. At twelve students, I thought this represented the upper limit of participants if you want everyone to engage and have time to speak.

**Teaching opportunity:** This was my third class acting as a ‘teaching shadow’. Each opportunity in this role has become more rewarding as I better understand student learning dynamics and continue to research methodologies of teaching and pedagogy. Reflection and writing on these learning experiences remains the key source of documentation for the budding instructor and their individual pedagogical growth.

**Future curriculum contribution:** As mentioned previously, the shadow/teaching assistant model is the cornerstone of the curriculum. Interacting with different principal instructors provides additional insight into each professor’s unique pedagogical philosophy. In reflection, each of the shadow opportunities I undertook were in the studio setting. In the proposed curriculum, there should also be an opportunity to participate within a classroom based subject such as
professional practice that allows optimal teaching opportunities relating to the practitioners career experience.

LAND 6040 as a student

Without question, this was the most challenging class I undertook. For a number of reasons, foremost of which was my desire to positively represent the profession of landscape architecture to the students in the class. This led to me putting pressure on myself to put more time into the class projects than I really had time available to do, given the other courses undertaken and the professional work I had in the office at the time. The classwork was substantial, as it should have been. In the end, I was proud of the results, and felt I did the best I could with the time I had available.

Upon reflection, the practitioner/ educator participating in this class needs to understand their role as a student. In this instance, the instructor asked me to limit my interaction with the other students, to let them figure things out on their own. And as a student, you have to acknowledge that you are a guest in their classroom and be willing to adhere to whatever ground rules they set. As much as you want to jump in and help, you have to respect the instructor’s desires.

Still, I felt that I had an influence on the other students in the class in an indirect way. They poured over the details of my project work and sought out my opinion on their design solutions. They also got a look at how a professional
handles the design process, from concept generation to design development and presentation graphics. They also noted to me their comprehension of my time management skills and public presentation techniques. Conversely, I learned a great deal from them. Mostly about the fact that their minds were free from what I will refer to as ‘the curse of thirty years of practicality’. My solutions were professional, appropriate and constructible. They were also somewhat muted compared to the free form shapes and ‘out there’ design ideas prevalent in other solutions. And their graphics had a much stronger influence of Photoshop and the ‘complete sheet’ plan format encouraged by the CED.

For one early design critique, I on purpose pinned up a taped together collage of multiple layers of tracing paper. The purpose was to show my design evolution through the layers of line work. Several students commented on how they were surprised and impressed by the refinement process, loose lines becoming more defined to a completed concept five layers above. At the end of the semester one student told me that he had been heavily influenced by that pin up. On reflection, as previously mentioned I feel that students respond to a hands on teaching style in the studio. This will form a cornerstone of my studio teaching pedagogy— the burning through of tracing paper toward a refined design solution.

**Teaching opportunity/ lessons learned**

Strictly in an indirect role, a professional participating in this class cannot help but have an influence on the other students. The key is to what level you
provide this influence so that you are not overstepping the role of the professor. This should be discussed and agreed upon prior to the start of the class.

While learning things from the course content and from the other students, I especially learned several things from the instructor. For starters, how to write a complete and clear project assignment abstract. This includes a grading matrix that allows the student to check off items that should be included in the final design deliverables. This particular instructor also has a gift for scanning a plan, grasping the big idea immediately and making appropriate comments. Her quick perception of the design intent was noticeable, especially when we were discussing my personal design solutions. I particularly enjoyed her critique style, which was equal parts encouraging, honest and firm. She is a good listener, which I now see is a critical component of critiquing others work. It is important to understand, respect and appreciate the unique and individual aspects of a student design. You want them to take ownership of an idea, to be excited and proud of the development of this idea, taking it all the way to enthusiasm during a portfolio review in a job interview. And so the instructor must fully listen to and understand the idea, and then filter that along with your own comprehension of the line work into comments that both encourage the student and correct obvious missteps. And do it all in the span of about thirty seconds, a daunting task that requires practice.
Future curriculum contribution:

This is currently a required course for graduation in the MLA program. I feel that it also has a place in the practitioner/educator curriculum. Stepping back and acting in the role of a student, you see the class from the student perspective. You see the workload of a graduate level studio class and the time management effort that the students must possess, given their other classes and commitments. You have the same pressures, deadlines and deliverables. You also see the instructor in another light. Their preparation, course delivery, critique and grading skills. And you have an indirect (hopefully positive) influence on the other students and their growth. From all of this, the budding educator can form an appreciation and understanding of course curriculum to use when planning their own course content in the future.

Summer 2016- The Auburn visit

During the summer of 2016, I was invited by faculty at Auburn University to visit the campus and participate in an end of summer semester critique of student work in an introductory MLA class. This course was designed for and is required for students who have no prior experience in landscape architecture or design in general. Incoming students who have a previous BLA degree are exempt from the class.

A few days after the visit, I have reflected on the experience and offer the following thoughts:
These students were absolute beginners—some of which have never drawn a line or even thought of designing something in their lives. You have to realize they have no point of reference, nothing to draw upon to help them make their way through the course. With that in mind, how do you begin to introduce the big picture idea of the design process, of creating something that can be constructed and inhabited by others? How do you begin to teach them to think as designers and understand the building blocks of design?

Understanding the idea of design program development.

Transferring an idea from your brain to a piece of paper? The idea of burning through tracing paper at a rapid rate.

That there are different forms of communication they will use. Developing concepts both physically (drawing) and verbally (explain those concepts)

The idea of scale and proportion

The idea of base sheets and drawing things at a specific scale

Understanding the idea of criticism as a reinforcing element, encouraging and intended to make them better designers

General terminologies that they will use throughout their time in the program

The idea of time management, meeting interim deadlines and developing a design over time to a completed project.

Plan graphics

Building confidence in design skills and presentation techniques throughout their time in the program.
As expected, I saw a wide range of levels of basic competency, from sophisticated thought process and imagery to no clue whatsoever. Granted, as beginning graduate students this range of design cognition should be expected. Some students have backgrounds in some form of design and others have never drawn a line. These students are at a substantial disadvantage. How do you teach across this broad range of competence?

From this experience, I have developed a list of thoughts of what I would do if teaching this class. Some of these were being used by the Auburn professors and others were not evident in the short time I was there.

- Give them examples of ‘complete sheets’- graphic examples of presentation and telling a visual story. What your stuff should begin to look like and will be expected going forward. As an example, create a wall of fame, with graphic examples of the best of the best from previous graduates.
- Explain to them up front that in this digital age, ‘cutting and pasting’ of images other than showing examples of design intent is inappropriate. One student had simply dropped images of a parking lot, sports court and swimming pool into the base sheet file without any notion of scale or proportion. You create elements within a design at an appropriate scale.
- And with that in mind, forcing them to get out into the surrounding campus and town/ city to physically measure things. The understanding of physical space and scale, how you feel when you are in different scales of spaces.
The dimensions of a parking space and parking lot, the width of different sidewalks and pedestrian systems, the width and hierarchy of streets and vehicular systems, benches, tables and other site furnishings, dimensions and scale of recreation equipment, site walls. What materials are these things made out of? Keep a journal of these discoveries, along with photographs of each for future reference. The idea of the college campus as a learning lab for landscape architectural instruction.

You can’t be too critical at this stage, keep reminding yourself of where they are from a cognitive standpoint. You don’t want to overwhelm them with criticism, but you do want to provide positive feedback and what the expectations will be for course work in the future.
Appendix B

Consent Letter

August 1, 2016

Dear Design Instructor:

My name is John Anderson. I am a graduate student under the direction of Associate Professor David Spooner in the College of Environment and Design at The University of Georgia. I am also a practicing landscape architect with over thirty years of experience wishing to transition into an academic career later in life. I invite you to participate in a thesis research study entitled “Gray Hair Matters- Making the case for an MLA curriculum model designed for seasoned practitioners to enter academia” that is being conducted under the auspices of the Master of Landscape Architecture program. The purpose of this thesis is to craft a custom MLA curriculum for seasoned practitioners to enter teaching landscape architecture, based on sound pedagogical theory and intended to leverage practice experience into ‘next career’ success in academia.

Your participation will involve responding to a questionnaire and should only take about fifteen minutes. Your involvement in the study is voluntary, and you may choose not to participate or to stop at any time without penalty or loss of benefits to which you are otherwise entitled. If you decide to withdraw from the study, the information that can be identified as yours will be kept as part of the study and may continue to be analyzed, unless you make a written request to remove, return or destroy the information.

Your participation will be anonymous and all data received will be accessed only by the author, John Anderson and thesis advisor David Spooner. Any potential individual identifiers will be removed upon compilation and analysis of the data. The results of the research study may be published, but your name or any identifying information will not be used. In fact, the published results will be presented in summary form only.

The findings from this project may provide information on whether there is perceived value in seasoned practitioners participating in landscape architecture education as well as opinions from current instructors on what constitutes ‘critical pedagogy’ and adequate pedagogical training in design education. There are no known risks or discomforts associated with this research.

If you have any questions about this research project, please feel free to contact me, John Anderson at (404) 312-2924 or send an e-mail to jca01419@uga.edu. Questions or concerns about your rights as a research participant should be directed to The Chairperson, University of Georgia Institutional Review Board, 629 Boyd GSRC, Athens, Georgia 30602; telephone (706) 542-3199; email address irb@uga.edu.

By completing and returning the on line questionnaire, you are agreeing to participate in the above described research project. If possible, please return by August 18, 2016. Thank you for your consideration, your participation is greatly appreciated! Please keep this letter for your records.

Sincerely,

John Anderson
Appendix C

Instructor Questionnaire Content

Research overview

Seasoned landscape architects can provide a vital link between academia and practice by imparting professional knowledge and experience to design students in a classroom/studio setting. However, for a professional wishing to transition into teaching landscape architecture, it cannot be assumed that career experience equates to being an effective instructor. The practitioner seeking an MLA degree in order to be considered for an academic position has unique educational needs and goals that may not fit within the typical MLA curriculum. The prospective student in this case is not learning how to be a landscape architect, but rather how to be an instructor in a design based program.

The basis of this thesis is to answer the research question: How could an MLA curriculum be custom designed to prepare a career practitioner to teach university level landscape architecture courses? Toward answering that question, the following survey asks current professors and instructors their opinions on the perceived value of practitioners entering academia. It also asks questions about what constitutes ‘critical pedagogy’ in design education and adequate pedagogical training for new instructors in a design based program. Responses to these questions will help gauge potential interest in such a program, as well as shape the suggested curriculum that will be the end product of the thesis.
1. How long have you been teaching at the university level?

2. What is your current terminal degree?

3. Do you also have an undergraduate degree in landscape architecture?

4. In addition to your teaching/research/outreach responsibilities, do you also have a background in professional practice, and if so how long?

5. Specific to you and/or your current academic colleagues, does your program have at least one faculty member you can identify who would qualify as having a significant level (twenty years plus) of professional experience?

6. Do you feel that someone with significant professional experience would bring value to the faculty of your program? If the answer is yes, in what way? If the answer is no, why not in your opinion?

7. What challenges do you feel that this person would be facing in trying to secure a tenure track position? What weaknesses would you foresee when reviewing an application from this person?
8. What pedagogical skills or traits do you feel are critical in landscape architecture instruction?

9. If there is someone who might be considered a ‘master instructor’ of landscape architecture, what skills or traits do you think they might possess or utilize that afford them that title?

10. Thinking back, do you feel you were given adequate training in pedagogical practices prior to starting teaching?

11. If you were developing an MLA level curriculum designed for a practitioner to move into an academic position, what critical knowledge would you suggest be included in that curriculum?

12. Does your program offer a one year ‘executive’ MLA for seasoned practitioners? If so, does it offer a potential academic focus?

13. Can you think of any questions I should be asking on this subject that I am not?
July 21, 2016

Dear David Spooner:

On 7/21/2016, the IRB reviewed the following submission:

<table>
<thead>
<tr>
<th>Type of Review:</th>
<th>Initial Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title of Study:</td>
<td>Gray Hair Matters- Making the case for a career experience based design pedagogy</td>
</tr>
<tr>
<td>Investigator:</td>
<td>David Spooner</td>
</tr>
<tr>
<td>IRB ID:</td>
<td>STUDY00003700</td>
</tr>
<tr>
<td>Funding:</td>
<td>None</td>
</tr>
<tr>
<td>Grant ID:</td>
<td>None</td>
</tr>
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</table>

The IRB approved the protocol from 7/21/2016.

In conducting this study, you are required to follow the requirements listed in the Investigator Manual (HRP-103).

Sincerely,
Dr. Gerald E. Crites, MD, MEd
University of Georgia
Institutional Review Board Chairperson

310 East Campus Rd, Tucker Hall Room 212  •  Phone 706-542-3199

Athens, Georgia 30602  An Equal Opportunity/Affirmative Action Institution
Appendix E

Questionnaire results

*Note: misspellings by the respondents were left intact*

**How long have you been teaching at the university level?**

<table>
<thead>
<tr>
<th>Duration</th>
<th>Respondent 1</th>
<th>Respondent 2</th>
<th>Respondent 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 years</td>
<td>19 years</td>
<td>35 years</td>
<td></td>
</tr>
<tr>
<td>8 years</td>
<td>16 years</td>
<td></td>
<td></td>
</tr>
<tr>
<td>four years</td>
<td>17 years</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adjunct since 1989 =</td>
<td>23-1/2 years</td>
<td>9 years</td>
<td></td>
</tr>
<tr>
<td>27 years</td>
<td>20 years</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21 years</td>
<td>28 year</td>
<td>20 years</td>
<td></td>
</tr>
<tr>
<td>10 years</td>
<td>24 Years</td>
<td>12 years</td>
<td></td>
</tr>
<tr>
<td>29 years</td>
<td>16 years</td>
<td>5 years</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>43 years</td>
<td>15 years</td>
<td></td>
</tr>
<tr>
<td>5 years full-time,</td>
<td>21 years</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>before that part-time</td>
<td></td>
<td>40 years</td>
<td></td>
</tr>
<tr>
<td>adjunct for 2 years</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 years</td>
<td>20 years</td>
<td>36 years</td>
<td></td>
</tr>
</tbody>
</table>

**What is your current terminal degree?**

- MLA
- PhD
- Master in Landscape Architecture
- MLA
- Master of Urban Design
- MLA
- Doctor of Design; MLA
- MLA
- MLA
- MLA
<table>
<thead>
<tr>
<th>Masters of Landscape Architecture</th>
<th>MLA</th>
<th>MLA</th>
<th>PhD</th>
</tr>
</thead>
<tbody>
<tr>
<td>MLA</td>
<td>MLA</td>
<td>MLA</td>
<td>Masters degree in natural resources</td>
</tr>
<tr>
<td>MLA</td>
<td>MLA</td>
<td>MLA</td>
<td>MLA / MBA</td>
</tr>
<tr>
<td>MLA</td>
<td>Ph.D.</td>
<td>MLA</td>
<td></td>
</tr>
<tr>
<td>MLA</td>
<td>Master of Science in Landscape Architecture</td>
<td>MLA</td>
<td></td>
</tr>
<tr>
<td>M.L.A. and M.S. (Forestry &amp; Forest Engineering)</td>
<td>MLA</td>
<td>MLA</td>
<td></td>
</tr>
<tr>
<td>MLA</td>
<td>PhD Candidate</td>
<td>MLA</td>
<td></td>
</tr>
</tbody>
</table>

**Do you also have an undergraduate degree in landscape architecture?**

<table>
<thead>
<tr>
<th>Yes, BLA</th>
<th>Environmental Design</th>
<th>Yes</th>
</tr>
</thead>
<tbody>
<tr>
<td>no</td>
<td>Yes, BSLA</td>
<td>No</td>
</tr>
<tr>
<td>No</td>
<td>No, Bachelors of Architecture</td>
<td>no</td>
</tr>
<tr>
<td>yes</td>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td>No, a BA in International Political Economy</td>
<td>no</td>
<td>BLA</td>
</tr>
<tr>
<td>Yes</td>
<td>Ja ja! From UGA!</td>
<td>Yes</td>
</tr>
<tr>
<td>no</td>
<td>No (B.S. Forestry &amp; Forest Engineering)</td>
<td>Yes</td>
</tr>
<tr>
<td>BLA</td>
<td>Yes, BLA</td>
<td>No</td>
</tr>
<tr>
<td>no; BA in Environmental Studies</td>
<td>yes a BLA</td>
<td>yes</td>
</tr>
<tr>
<td>Yes</td>
<td>Yes, BLA</td>
<td>Yes</td>
</tr>
</tbody>
</table>
In addition to your teaching/ research/ outreach responsibilities, do you also have a background in professional practice, and if so how long?

<table>
<thead>
<tr>
<th>Yes, 22+ years</th>
<th>Yes 12 years</th>
<th>Yes, 2 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>yes - 20 years</td>
<td>Yes, 15 years</td>
<td>yes, 7 years</td>
</tr>
<tr>
<td>47 years</td>
<td>Yes, 8 years before teaching and I currently continue to practice.</td>
<td>37 years</td>
</tr>
<tr>
<td>Yes, 10 years</td>
<td>2 years</td>
<td>yes ... 17 years</td>
</tr>
<tr>
<td>Yes, over 10 years in practice</td>
<td>no</td>
<td>Minimal individual practice throughout my career</td>
</tr>
<tr>
<td>Yes. 37 Years</td>
<td>several years, scattered through my teaching activities</td>
<td>Yes. Partner in firm for 26 years (while teaching).</td>
</tr>
<tr>
<td>Yes. 10 years prior to academia. Some ongoing since. Approx. 5 years total over my academic career.</td>
<td>Yes, 10 years</td>
<td></td>
</tr>
<tr>
<td>16 years full -time, plus 3 years overlapping with teaching</td>
<td>Yes - 30 years</td>
<td>I also have a 20 person firm here in Ithaca</td>
</tr>
<tr>
<td>5 years of practice prior and sporadic since teaching</td>
<td>Yes, greater than 25 years</td>
<td>Yes. 33 years.</td>
</tr>
<tr>
<td>yes; worked in office practice for 12 years</td>
<td>Yes probably a total of 10 years</td>
<td>yes, 8 years</td>
</tr>
<tr>
<td>25 years</td>
<td>Yes 15 years</td>
<td>yes, registered since 1985. have practiced in 8 states and abroad</td>
</tr>
<tr>
<td>Between 2-3 years</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Specific to you and/or your current academic colleagues, does your program have at least one faculty member you can identify who would qualify as having a significant level (twenty years plus) of professional experience?

yes, 2 others  
No

yes, 1 

yes
<table>
<thead>
<tr>
<th>Nobody has 20 years+ professional experience</th>
<th>Yes</th>
<th>If professional experience means non-academic then no. If it also includes academic then yes I can identify at least one faculty member</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes. Myself and a practitioner in residence.</td>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td>No.</td>
<td></td>
<td>In architecture yes, in landscape architecture no</td>
</tr>
<tr>
<td>Maybe one - who has a lecturer position.</td>
<td>yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Several have just under 20 years of experience, or might count their part-time practice while teaching in a cumulative total.</td>
<td>yes</td>
<td>not sure</td>
</tr>
<tr>
<td>Some would say they have taught professionally. I believe you intend for the question to be about non-academic practice... If so, none of my colleagues have 20 years</td>
<td>yes</td>
<td>Yes, me. (I am a part-time faculty and full-time practitioner)</td>
</tr>
<tr>
<td>Adjunct faculty teaching and practicing (1) and tenured faculty with office and full time</td>
<td>yes</td>
<td>No, but one faculty with 18 years</td>
</tr>
<tr>
<td>Adjunct faculty teaching and practicing (1) and tenured faculty with office and full time</td>
<td>yes</td>
<td>Yes</td>
</tr>
</tbody>
</table>

**Do you feel that someone with significant professional experience would bring value to the faculty of your program? If the answer is yes, in what way? If the answer is no, why not in your opinion?**

Yes, real life examples and situations

Yes - significant professional experience is exactly what students need to be exposed to in order for them to understand the type of work they will do over
time. The experienced outlook will shed light on questions they will have about the type of work they may be asked to do over their career.

Yes. Actual project experience.

yes, to the faculty and students, but low value to the university

It depends on how you define 'significant' - I don't equate significance in terms of time. I have encountered practitioners coming into guest lecture who have lots of experience (in time) but have worked on very mediocre projects. Whereas someone with less 'time' in the field, who has worked on complex and interesting work, is far more valuable. - - But the general answer is yes, professional experience is vital to understanding the potential application of one's education. Recently I hired a very seasoned practitioner specializing on construction documentation and administration to workshop with my students on a specific assignment. There is no substitute for his knowledge. Interestingly his 'value' is in the fact that he is currently working on some of the highest profile projects in the country. If he came into teach full-time, he would lose those commissions. So there is a trade off. - this question is not a yes, no question.

Yes. Add to the practice-readiness of our students.

No. I think some professional experience (min. 2, preferably 5 or more) with most of the faculty is valuable but students are learning basic skills so twenty years or more of experience isn't more helpful.

Yes, a seasoned professional would be especially beneficial in construction, engineering, computer technology, and professional practice courses. He/she would not necessarily be limited to that, depending on the talent and experience of the individual. Nonetheless, this hire would be most valuable in these courses, because long-term faculty tend to lose connection to current trends in practice, especially in the technical areas.

See comment above. The question assumes a faculty member does not "practice professionally". If your intent is would someone with significant "traditional" practice add value... Yes, For current knowledge of implementation it depends on the person; being an experienced designer or manager does not necessarily equate/translate to being a great teacher and researcher. In some respects it can limit someone's academic trajectory, especially in contemporary academic environment where interdisciplinary, collaboration, innovation, and conceptual impact is so highly valued

Yes, potentially. It largely depends upon the individual. Assuming the person will become non-tenured faculty such as a lecturer, their focus will be in teaching and not necessarily research. Therefore, the professional experience does not
necessarily transfer. And, there is an issue of the type of experience and
exposure to current (and future) directions in the profession. Significant
experience alone does not translate to value.

yes - proactive is in important

Yes. Professional experience helps students prepare for success in the
professional environment.

Yes. Significant professional experience only balances out significant academic
experience and student relate very strongly to someone with significant
experience.

yes. they bring their experience, varied expertise and life experince

yes. Faculty often lose track of practical experience. A recent professional can
bring in valuable up to date practices.

yes, they could provide the value of diversity to experience

Yes, because of understanding business practices and professional concerns
from the business side.

Yes - Landscape Architecture education is a professional education and faculty
cannot teach the knowledge, skills and abilities based on theory ALONE!

Yes, we have several practitioners that contribute to an understanding of the
current practices of securing projects, changes occurring in professional practice
and contacts with other professionals for possible student employment.

yes, to give a perspective on changes in the practice, also professional practice
process

Yes. But we already have such faculty.

Yes - they able to translate theory to practice, relevancy

Maybe. Their experience would help bring new perspectives on resolving
competing constraints.

Yes, experience usually equates to knowledge that can be drawn upon and
shared with students

yes; better technical and business knowledge
Yes. If for no other reason than the students appreciate having someone with that experience. I think it assures them that what they are being taught is "legitimate" in the "real world".

sadly no, LA education is moving toward talkers not doers

Yes, but after 24 years of teaching pro practice, he has not kept up. No, but we require and assist each of our students in completing a year long internship in a professional LA office.

Yes. Need for connecting students to their chosen profession in a concrete way.

Yes

Yes. Familiarity with practice.

no; many of our faculty already have significant experience. practitioners often bring outmoded ways. we need new people with new ideas mostly.

yes. We are a practicing profession! Work in the trenches is of vital importance

**What challenges do you feel that this person would be facing in trying to secure a tenure track position ? What weaknesses would you foresee when reviewing an application from this person ?**

different culture in academics - slower timescale

Currently universities are reserving tenure track positions for incoming faculty who have a strong research load. Practitioners would have a large teaching load and unless they could prove they would also have a significant research program (and could bring in large grants) they would be put on a continuing track rather than tenure track.

Publications and grants. Inexperience in those areas.

Research acumen. Peer-reviewed journal articles and PhD's seem to be highly preferred.

who is 'this person' the 20+ years professional? Why is she the only option? - - again, I feel that experience is not quantitative only. - The only challenges I foresee are the discipline to organize teaching material in a manner that engages students to learn and apply in new ways. A long time practitioner is sometimes so entrenched in their way of doing things, that they impart few critical design strategies, instead they often offer a set of 'do it this way' teachings. When we
review an application from a seasoned practitioner, we are looking for a critical mind, someone who wants to develop new knowledge based on previous experiences. Or to apply that previous knowledge in a new way.

Most job posting look for evidence of research, peer-reviewed publication and successful grant applications. The weakness would be a depth understanding of the 'business' of academia, which contrasts sharply with professional practice.

Many academic institutions are focused on hiring faculty with PhD.s and significant research potential (or history). Many give no value to professional degrees, professional licensure, or practical experience.

This person could potentially be limited by over-focus on pragmatic needs of an assignment, not allowing students to explore the full potential of their creativity. Students will be limited by clients for the rest of their careers, and school provides a chance to test limits. Also, this person would be challenged with the research expectations for tenure-track faculty, and might do better in a lecturer role, focused on teaching.

Identifying a scholarship track. Slowing down to think.

Research ability, even just a proven track record of publications, is key to hiring decisions at my university. If someone is coming out of practice with a lot of projects, there had better be several that have won awards, or been reviewed in a scholarly of theoretical way. Otherwise, such a person is quickly pigeon-holed as technical instructor with little to no chance to gain tenure.

Unless there are changes to most state and research oriented universities, obtaining a tenure-track position is not easy due to the need of most universities to obtain research (funding) and publish. And, most professionals of this age did not obtain instruction in research in most BLA programs and may not have the technical writing skills needed. More important, most university programs in landscape architecture are under pressure to hire PhD's as faculty.

In Colorado we have the 1/6 rule that does not allow you to teach and practice. It really one of the other.

Lack of familiarity with scholarship. Practitioners have a steeper learning curve when transitioning to the academic environment.

The biggest challenge is understanding the position and the process to become tenured. Research is held on such a high pedestal and publication in many cases challenges even those of us who have significant academic experience. The biggest weakness (challenge really) is having the review committee see value in significant professional experience over having someone with research
credentials. For the person, being able to clearly articulate a research agenda so academic professionals can understand it is the biggest challenge.

challenge- the transition to academia and its cultural norms. Working with students who are not clients and should never be considered customers. The person would have to be able to make a case for their research and scholarship. Weakness- be an "I've done it all attitude"

It depends. The most common issue, from what I've seen, is lack of a research agenda which allows for publication and presentation opportunities.

most research universities require that a faculty member contribute peer-reviewed scholarship and research that advances the body of knowledge. Some can, some can't.

Challenge: establishing a productive academic research agenda. I have seen applicants for faculty positions who had a hard time defining that agenda convincingly. They seemed to be very capable teachers, but their potential scholarly production was uncertain.

Knowledge, skills and abilities to make transition in scholarly and creative activities from professional practice only by conducting research and publishing anor dissemination of this research.

The challenge is a background in research and not having a record of scholarship.

the demand for research and publishing. Most people with graduate degrees and practice are not trained in research methods and are not experience in research and publishing in research journals.

With the traditional Teach, Research, Service appointment, the individual must be highly motivated and capable of publishing to the Colleges P&T satisfaction.

Scholarly activity, research methods, HE culture, starting low in a very hierarchical institution, lack of credentials (PhD) and impact on credibility, collaborative opportunities, leadership positions

Getting the position might not be a problem. Keeping it is another issue. The question is can they successfully transition to publishing rather then (only) building.

Research experience and experience navigating the academic business model. Research expectations are increasingly higher for tenure track faculty resulting from a shared academic environment with hard sciences and specialty fields.
The university structure and politics are also much different from practice and can be foreign and frustrating for those making a transition from practice.

Lack of research agenda and pedagogical experience.

The expectations for scholarship - research and publishing - could be an issue. And being a practicing professional doesn't automatically make you a good teacher and scholar.

The tenure system is set up to emphasize people who ‘think’ about esteric things, vs. people who have real world problem solving skills.

Big challenges in changing focus from practice to research. Practitioners have no academic experience and generally have little respect for the academic community except for memories of their favorite professor.

There is a move in academia to shift professional programs into disciplines where research is key. The main weakness we have seen in people coming from the profession is no clear research focus.

Scholarship associated with practice

Age, lack of teaching experience or skill.

It's not enough to show a mastery of basics, the state of the art (what you get in an MLA and practice). A tenure track candidate must show they have the potential to contribute something new and significant. Basically, it's very difficult for practitioners (or anyone) to transition into a tenure track position, and it should be. That being said, a practitioner who has maintained the inquisitiveness and kept up on the latest technologies and theories has the potential to bring a perspective that is simultaneously broad and grounded. This could be very valuable. But many practitioners just think they have it figured out, and just want to teach what they already know rather than remaining curious (this is a malady that pertains not just to practitioners, though it seems a bit stronger with them).

With only a BLA, there may be a tendency in university circles to assume you do not have a research-focused background?

What pedagogical skills or traits do you feel are critical in landscape architecture instruction?

Seeing outside of yourself - understanding how students or audiences receive instruction and research.
Studio teaching is a unique environment. Educators must be patient, teach by guiding, give proper feedback and critiques, ability to relate to many different personality types in the design studio, collaborative, and have a strong professional network to help students secure internships and jobs.

Ability to teach applicability of knowledge.

Ability to transfer the knowledge of critical thinking about design and it's application. The applied science/art of the discipline seem to be disappearing rapidly from la instruction.

Creative production, design methods and strategies, site design skills across scales and contexts, a strong vocabulary for landscape, and the ability to collaborate among disciplines, the ability to teach average students, a love of learning alongside you students - it makes it more active and alive


Many. Creating open ended, engaging assignments and being able to accurately evaluate the solutions and have students learn from that assignment is most critical. But teaching factual information in a clear and useful way that promotes student learning is also very important.

Creative thinking, sensitivity to individual needs of students, an openness to new ideas.

inspiring and leading a process.

meet the student where they are and open up their aspirations; most students have no clue what their own potential is--nor do they really understand what its possible to do in the field of landscape architecture

Pedagogy, i.e., the art/science of teaching, is not a part of BLA programs (and not many MLA programs). In practice, there is often more guiding and apprenticing. Teaching to uninformed and younger students requires a clear grasp of pedagogy which is sometimes taught, but more often learned on the job. Traits of genuine desire to teach the individual, commitment to success in methods, and willingness to explore and learn beyond the resources of the LA department.

to inpsire and share knowledge

Knowledge of subject material. Skill at content packaging and delivery. Understanding the motivation of creative thinkers.
Collaboration, flexibility, organization, facilitation, being able to break down a problem to key steps for finding solutions, open mind, understanding personalities of undergraduate/graduate students

like any education: knowing the materila and ebing anle to communicate the materaisl, its theory and practice; keeoing up n the filed; an abuality to meet each studenst at their level; abilituy to work wth students as ibnsdivduauals and in groups; a sense of humor and patience; having strong vaules but not being dogmatic; never paying favoriters; structuringa circumstance where students learn frm each other

One on one communication, patience, and a balance of design, theory and communication (graphics and verbal)

The breadth of pedagogic skills are as complex as the practice of design. Excellent teachers need to study and practice systematic pedagogy.

Hands-on design teaching ability at studio desks; ability to manage a wide range of teaching modes (lecture, discussion, studio project management. Also, ability to adapt teaching methods to serve a wide range of learners. Empathy very important.

In addition to professional knowledge, skills and abilities: (1) Patience, (2) Willingness and abilities to explain concepts in various ways for people with different learning styles (3) abilities to provide instructive criticism.

Skills in research knowledge of multiple methods of teaching, and an understanding of outcomes assessment

a knowledge of educational theory and experience in teaching

Love of learning, able to set back, slow down and not solve the solutions for students. Very different from professional practice.

Creating and linking teaching outcomes with activities and assessment

Helping students work in groups and structure complex problems.

For instruction, genuine interest in the student’s success and preparedness are most critical.

Allowing students to develop their own ideas; being able to inspire.

Empathy and inquisitiveness. The most important trait is a sincere interest in seeing others succeed. Good practitioners may have it, great teachers MUST have it.
in today's system, intellectual abilities are a major requirement

Empathy for the challenges that students face. Delivery of practical and theoretical skills.

The most important trait is an ability to connect with students in a human way.

Know how to build/make things

A clear idea of the goal of the teaching beyond the technical specifics.

the ability to combine technique and theory, to teach design as a process of inquiry.

The MLA degree does not offer anything that a BLA and plenty of experience provides. If you need a masters degree, I could consider something like a masters in education. Landscape architecture degrees teach us to reason and to design. Personally I have found myself lacking in fundamentals of how to educate people. How to get across...

If there is someone who might be considered a 'master instructor' of landscape architecture, what skills or traits do you think they might possess or utilize that afford them that title?

depth knowledge, relatable examples, empathy, engaging

Perhaps it would relate to the long term success of the students who have been in their classrooms over time.

Carl Steinitz: reasoning.

High level expertise in history and theory of profession alongside project experience that is directly linked. i.e. Laurie Olin, Peter Walker, Diana Balmori (writing, drawing, teaching, doing)

They have built work that matters; they do not just solve problems but bring creative responses to design issues; they inspire students to find their own process and methods, not to repeat theirs

A 'master instructor' has a demonstrated and recognized skill transferring their pedagogical skills and passions to students.

Many. I really think no one person could or have all of the traits. A group of faculty with various traits and ways to motivate and interact with students is critical.
They would possess a deep knowledge of the discipline, and be able to deliver an inspiring message to students.

Les Smith. Energetic teacher from big idea to implementation

I would point to Terry Harkness; one of my most beloved and transformational teachers; he insisted on experiential learning; landscape literacy as a form of intelligence; and made me see the world in a new way. Inspiring.

Commitment to student outcomes, willingness to constantly adapt/improve and experience on the job.

experience combined with leading edge principles

I don't understand this question.

Ability to see the genesis of an idea and develop it in key steps and frameworks, see connections across many aspects of the profession from theory to detail

see number 8

There are many that I know. The skills they exhibit include excellence in student production. This requires a great deal of skill. i.e. David Spooner.

A "Master Instructor of Landscape Architecture" should be able to show, by sustained evidence, that they have and demonstrated "mastery" (excellence) of both "instruction" and "Landscape Architecture"

Everything I listed in question 8! Create a great learning environment in any sort of course.

All of the abilities given/listed in the Question#8.

The ability to engage students in learning

they have conducted and published extensive research related to design education, have received outstanding teaching awards

Design studio versus construction, theory, planting design all require different criteria to be a master. Professional licensure with experience managing projects. Awards from student body recognizing an instructor as outstanding.

Expert in the discipline, process oriented, ability to develop a framework and coach students through it.
Experience in the classroom resulting from year after year of trial and error and refinement.

same answer as #8, with the addition of an award-winning body of professional work.

Mastery of the discipline as well as the practice of LA. And the traits listed in #8.

I am the only one close to this

Mentoring skills; a vision for the future practice of LA, not their past; intergenerational communication skills.

Any of the skills associated with practice: knowledge of plants and their application to design, design genius, construction wizard, and/or graphics guru (digital and hand)

Professor of Practice

Listening. The ability to communicate with a broad range of personalities, patience, flexibility, absence of dogma.

inquisitiveness, the ability to frame an inquiry conceptually but also think about and work on the technical details (or prompt students to do so in different ways). An expansive toolkit, both technically and conceptually.

**Thinking back, do you feel you were given adequate training in pedagogical practices prior to starting teaching?**

no

I received training and education during my master's degree in education. I was certified in secondary education and completed student teaching. As a faculty member I attend and teach teacher training workshops. I wouldn't feel comfortable in the classroom without a deep understanding of educational methodology.

No

no

I learned to teach from my teachers (in grad school) and mimicked some of their methods, I also TAed with them as a grad student so this helped, but otherwise no, I had to self-teach. But I also received strong feedback from my earliest program director, which helped me refine my teaching process. I will add that my
experience working for Peter Walker taught me to be a better design teacher. He was one of the best educators in this country, and even in practicing in his office with him, we learned how to design, how to be students of design, and of how he taught us to do this.

No, but I didn't go to school at any level looking for pedagogical practices.

I had no real formal training but I did have some very good examples from my time in school.

No, but I eased into academia by first teaching part-time. I also paid a lot of attention to peer faculty's teaching methods, and selected what I thought was most effective and worked best with my interests. I still modify my teaching based on what I observe in other classes in my program and in others across the country.

no

no way; none in fact. I learned how to teach by team teaching and, later, taking courses from great teachers (and paying attention that time to how they did what they did).

No

no

No.

I believe it was adequate based on who I had as teachers. It does not prepare you in any way to face the challenges of teaching. This is learned on the job.

yes and no. I was a TA as a grad student. I observed and learned from excellent educators and discussed their ideas with them. In my first teaching job I team taught for two years in studio, therefore learned and taught with others. I had no "ed school" training and I am very skeptical about it.

no, I was never taught how to teach.

No. I worked with many mentors and I took advanced graduate coursework in educational psychology and pedagogy.

Hell no :) Had to learn by doing.

NO! Not only none of the LA programs but also almost all of the other schools and disciplines other than a degree in "EDUCATION" provide such training.
Yes, co-teaching studios is an excellent process for training.

In my MLA program, no; in my Ph.D. program, yes.

Yes, I had an opportunity to be a Teaching Assistant for several semesters under the direction of seasoned instructors, and had some adjunct teaching experience. Since, I’ve had challenges, but look forward to the next semester to adjust for improvement.

No. I learned by collaborating with and observing great teachers in the classroom.

No, but I learned them along the way.

Yes. I practiced first.

NO. No one is.

No. We don’t really get taught how to teach. This isn’t necessarily a bad thing. I did learn a ton from being around good teachers, and trying to soak up their means and attitudes and little techniques for teaching.

No. And I wonder where a lot of my colleagues get this, or whether they just have a gift in it.

If you were developing an MLA level curriculum designed for a practitioner to move into an academic position, what critical knowledge would you suggest be included in that curriculum?

How to teach, how to develop a research agenda.
Design-based education, problem based education, educational theory, hand’s-on practice in teaching (teacher workshops), classroom organization, technology and learning

Pedagogy

Research

Theory - get updated on theory! I find that many practitioners stopped learning (stopped reading critically in the field) when they last left school. Add to this, updating technology skills, and understanding contemporary issues in landscape architecture.

Given the demands on research, scholarship, measurement of impacts, etc. within the academy, the MLA seems more and more irrelevant to an academic career.

I don't think an MLA program should be designed to move a student to a tenure track academic position. Very few positions will actually hire those without a PhD. even if MLA is listed as the minimum requirement. But if there are academic positions for MLAs I think the best thing MLA programs could do is put students in TA or co-instructor type roles.

Ideally the student would get experience teaching. Also, shadowing seasoned faculty would be helpful.

how to mentor, how to lead a process and how to be flexible

First: a research/writing course is essential; how to design/propose a primary research investigation and craft a grounded argument on an original idea; second: a course in pedagogy; how to write a syllabus, how curricula are developed; how to write a good project brief; how to create a rubric for evaluation, etc. Third: a thorough and intensive review of contemporary literature and design theory/trends. Most practitioners made their livelihood by Perfecting one or two approaches or project types, and thus it may be hard to "unlearn" what has been comfortable and successful for them. Then they are surprised when they fall flat in studio and other coursework.

Evidence of experience in current (more cutting edge) practices; personal qualities of compassion, commitment to quality; and enthusiasm to learn and succeed in a new part of his/her career.

use of on line teaching methods, social media and good computer skills

A wide range of skills ranging from practical (course management, outcomes & assessment) to the pedagogical theory.
Developing research methodology, instruction on classroom structure, keeping up to speed with changes in teaching methods, time management, similar structure to student teaching when someone is entering a career in K-12 teaching

I have had several students who fit that category. They were hungry for several things: One was landscape and design theory and learning more about the history and literature of the field. They also wanted teaching experience and our program offered that to them; as assistants, creators, and leaders of workshops and also their own courses based on their expertise. They also needed to write better—a key expectation for an academic is to communicate your work and explain the theory and methodology behind it. Different schools have different expectations on how this is accomplished and evaluated.

Successful teaching skills, developing a research agenda, writing

Ed. Psych, Androgogy, curriculum development, research methods, instructional strategies, student assessment, counselling

Most important: get the MLA student to develop a productive and viable research/scholarly agenda—presumably founded on practice experience. Also would strongly suggest doing some teaching of undergrads while pursuing MLA. I got to do that while earning my MLA, and it was incredibly helpful.

(1) Conducting research (2) Scholarly Writing and publishing (3) Teaching and Instructional Pedagogy

A class specific to research and another specific to teaching methodology

a solid grounding in learning theory, extensive teaching experience, research methods course work and also hands on experience with research, seminar on research funding (sources and processes)

How to integrate research and teaching. Academic publishing workshops.

Linking learning with outcome based teaching/assessment

Some combination of design theory and experimental methods

It would be all about the research expectations (MS rather than MLA). Understanding of content should already be there, and communicating that can be learned from a teaching assistantship, so the remaining focus should be about research design, grant writing, and publishing. A PhD would really be the best way to transition to a tenure-track position.

Pedagogical mentoring and the opportunity to teach a class.
Good research ability, and writing skills, which LA’s often lack.

sadly, learning should emphasize theoretical issues, because that is where LA education is going

Research methods

1) An understanding of research methods and how to leverage professional knowledge into an academic context. 2) teaching methods

Professional skills like CD development

Educational psychology, history and philosophy of design education (my dissertation).

a very strong theory sequence, technical retraining so that they can grasp the extent of tools out there, and a major focus on methods of inquiry (everything from conceptual tools and formats to new skills in field work and representation).

Lots of classes in Education. The art of education. The art of teaching

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**Does your program offer a one year ‘executive’ MLA for seasoned practitioners? If so, does it offer a potential academic focus?**

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<td>No, we don't offer this at this time. The MLA is required for someone with a BLA, regardless of practice years. It might qualify, but those few practitioners who have passed through needed the whole MLA in my observation. The example you offer</td>
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We will be offering a professional Doctorate in Design specifically focused on practicing professionals.

No. But we offer a research track where one could focus on a research project.

No, but one could do a post-professional MLA in a year and a half. It can be tailored to student needs.

No, though prospective students with a previous BLA do receive advanced standing and are afforded the opportunity to focus on a specialty.

Yes; no.

Yes. I think it does.

no, but we should ...

No, not formally.

Yes

No

we offer a Master of Professional Studies (MPS) that is one year. It is not an MLA.

I myself was interested in this when leaving practice to study after 8 years, and would now recommend against it. Two years is the minimum I needed to really get somewhere, and I had a very clear orientation going in as well as a track record of publishing before starting school.

I don't think so...

Can you think of any questions I should be asking on this subject that I am not?

think about leadership roles for former practitioners - many jump in to full time academic roles after highly successful roles in practice - at department head or dean roles - could focus on leadership of landscape architecture and design disciplines at academic institutions.

Is tenure a necessary requirement for pursuit of an academic career? What teacher training opportunities are offered by your home institution? What value was placed on your experience in professional practice during your hiring as an academic?

No

In regards to tenure-track, poll department heads, as to what counts as scholarship? peer-review journal only, design award, edited journals; usually only the first is considered.

Good question. I am always struck by an LA thesis that is not about landscape design, but about landscape education. And in that sense, what do you know...
about landscape education more broadly, that can help to inform your specific
question about such an education. The models for landscape architecture
education themselves might not be adequate at this point in history, to which you
are applying you question. What I

Why are there so few practitioners in LA education, when we are clearly an
applied discipline?

I would ask.... What positions would your academic institution higher an MLA? I
think few would say a tenure track line but some might have instructor levels or
in-residence positions.

No.

Careful with the questions... One could read that you do not think the academy is
a professional endeavor.

What would the goal setting process look like for a new executive MLA; the
market for academics is not exactly "hot" in USA

1. If universities continue in the current paradigm of a focus on research and
scholarly production, I believe that you must decide if you will provide an MLA
curriculum that is tenure-track on not. If tenure track, then you must provide
courses that train the researcher-professor for success. Otherwise, you should
accept that the career direction is oriented to lecturer positions (which are slowly
becoming more common - although still a minority across the US). There are a
few positions for the category of "professor-in-practice" which is another
possibility for entering the academic world. While small in number, the very
distinguished practitioner might pursue. With teaching being the prime focus in
the executive MLA training, your curriculum should be modeled to immerse the
practitioner into the very-different world/culture of the university. Many find this
world frustrating.

no - its a good concept but i think the individual should continue to practice as
well

No

No

I would suggest interviewing two groups- individuals who have made this
transistion and also thsoe who have alwys maintained an activepratuce while
teaching whihc is not easy. Also - where does a "Professor of Practice" that
some schools have fit in.

Good survey John. God luck. Feel free to come by and chat any time. A. Steffens
This survey seems like "rough grading". It seeks the high points of issues, but doesn't yet get to the details that may "make or break" the making of a master teacher.

You might ask about which parts of a BLA curriculum really "cry out" for practitioners as instructors--and I would say it's advanced design studios, technology courses, and professional practice courses.

Is it possible to offer a totally online/distance graduate education for practicing professionals who already have an accredited degree in landscape architecture?

No

future importance of have a doctorate or PhD degree with regard to obtaining a tenure track teaching position

No

Stratifying by kinds of programs and positions might be helpful. Some schools are more practice oriented (or oriented to some kinds of practice). Some have dedicated lines for professors of professional practice. Some Land Grant schools have extension lines that demand people with professional experience.

Inquiring about non-tenure track appointments (adjunct, instructor, professor of practice) versus tenure track would be interesting, and what's an appropriate balance. I think that faculty with many years of experience are often best fitted for non-tenure track positions which cuts out the research expectations and focuses on teaching, as well as affords more time to continue practice if desired. A tenure track position is a completely different career path from practice, much like design-build versus planning. Just like it wouldn't be easy for a landscape architect working in design build for 20 years to transition to regional planning, it won't be easy for a practitioner to transition to a tenure-track faculty position, or vise-versa. A non-tenure track appointment bridges practice and academia a bit more, and in reality, it's not unrealistic to transition from there to a tenured appointment rather than starting over with a tenure track appointment. It could also be interesting to explore how tenured professors arrived at that status.

no

You might ask what people think are the criteria or pre-requisites for such programs. You may get a variety of answers.

you might ask a simply question, like, is practical experience important, and why?

Yes and no. You are off to a good start. Good luck.
This is a great idea that should be formalized in all MLA programs.

How to get more theory into practice

Please contact me. I am doing closely related ongoing research.

what about the PhD question? That is really the accepted way to make this transition, especially as professorships are about research at least as much as about professional training of students. I'm not necessarily for the PhD question (mainly because the way it's being done now in landscape- just copying the physical and social sciences- is pretty bad. but it should be considered in my opinion.)

Good luck to you.
Appendix F

ASLA Professional Practice Network Survey

Members of the Professional Practice Networks (PPN) were recently surveyed on a number of topics, with the questions selected by PPN leadership.

Responses were varied and included many insightful comments and suggestions, which will be shared and discussed with everyone here over the next few months, and also used to spark ideas for ASLA Online Learning webinars or posts for The Field.

Education and Practice

When asked if you could go back and change one thing about your MLA or BLA education, what would it be? PPN members’ responses ranged from thoughtful remarks on what subject areas or experiences were lacking, to promises to “party less” if they had the chance to travel back in time (while one dissenter wanted “more parties”). Below, we highlight a few of the key critiques of landscape architecture education that emerged among the responses.

Practical Knowledge Needed: How to Run a Business and Manage Projects

• “Get a better understanding of the professional office environment and the nature of interdisciplinary teams.”
• “I would seriously discuss permitting and do away with the glorification of parks. I love parks but few get to actually design them. Emphasize commercial
development and hardscapes that are actually what make the dollars.”

- “Learning from professionals on site.”
- “Learn more about the ‘business’ side of landscape architecture.”
- “More AutoCAD experience and Construction Document Preparation experience.”
- “More emphasis on construction documentation and contracting process.”
- “More exposure to real offices and professional life concerns.”
- “More hands-on projects—if you don’t know your materials you can't design well.”
- “More interactive and connected with the professional community.”
- “More practical knowledge about what is required to carry a project from start to finish.”
- “More professional practice. More studios structures like real life client / consultant interactions.”
- “Understanding the landscape architecture job market.”
- “Wouldn't go back to change; I would change what I see now to when we worked on real projects and had a deep understanding of grading and design.”

**Missing Subjects**

- “Add instruction in soils. Has always amazed me that it wasn't part of the curriculum.”
- “Better AutoCAD/Revit education.”
- “Better engineering classes. I felt unprepared for the work force.”
• “Classes or opportunities on involving the public in the design process.”

• “GIS.”

• “I wish our classes built on each other more so that we used grading and drainage, etc. in our studio designs and not just in the one class.”

• “More emphasis on technical issues, soils, plants, building materials.”

• “More integration of the different disciplines involved in landscape design: ecology, engineering, art, horticulture.”

• “More urban design courses.”

• “More writing.”

• “Much more science classes in soils, watershed hydrology, stream hydrology, solving hazardous contamination, on-site wastewater solutions for unbuildable sites.”

• “Obtain a better working knowledge of plant materials.”

• “Take more biology, taxonomy.”

• “Time management for fewer all-nighters.”

• “Visual communication.”

**Experiences Outside the Classroom**

• “Get an internship in a firm each summer, focusing on firms that really mentor.”

• “I wish I would have studied abroad but the curriculum didn't make it easy at the time.”

• “More field trips in the city and outside the city.”

• “More time outside, less time on the computer.”
• “Spend less time in studio and more time having fun.”

• “Take the time to explore and travel more.”

**Focus on Creativity and Sketching**

• “Design language fundamentals (for all design fields).”

• “I know computers are here to stay and my class was one of the first to test out its application to landscape architecture. If I went back I would insist on more creative drawing/rendering courses in freehand...”

• “I would have focused more on my graphic and design skills.”

• “I would have taken some studio art classes just for fun.”

• “I would want to do more hand drawing.”