



ARCH 545: Contemporary Theories of Landscape Architecture Spring 2025

University of Southern California School of Architecture
Master of Landscape Architecture Core Curriculum

F 9:00am-11:50am Pacific Time
Montgomery Ross Fisher Building (MRF) 229
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Office Hours: By Appointment



LA River from Above at River Mile 12. Source: Earth Focus, PBS.

Course Description

Landscape Architecture as a contemporary practice has its theoretical roots in multiple disciplines, drawing from geography, ecology, architecture, sociology, and art. In the 20th century, the study of 'landscape' came to encompass not only designed landscapes created by architects or landscape architects but also the cultural landscapes of infrastructure, agriculture, or industry. This breadth of cultural production and the lack of shared theoretical foundations can be at once freeing and destabilizing and requires working carefully and contextually. First, this course is an introduction to the writings and writers that comprise the core of what is understood to be landscape architectural theory. Second, this course focuses on the methodologies that makes text and reflective writing applicable to the work of design. In short, we will better understand how ideas make their way into the practice of landscape architecture and, in turn, inform the way we write and think about landscapes.

Course Theoretical Framework

To begin this course, it is expected that students have completed at least one landscape architectural history course that will allow them to speak fluently about the history of world landscapes in relation to design. While this type of learning is part of a life-long commitment to education and practice in landscape architecture, basic understanding of historical precedents and landscape typologies will assist in understanding many current theories of landscape architecture. For example, efforts (and failures) to control nature across much of history have led to a more adaptive approach to working with nature in the past half-century.

We will begin with a short overview of some theories of landscape architectural practice that are often now considered passe in order to frame our conversations about present theory; however, if a student needs additional resources to

understand broader world or landscape histories, it is expected that the student will research this information to better prepare themselves for class discussions.

Often hindsight is helpful to understand past theories and movements more clearly than contemporary theories which are actively evolving. Our explorations this semester will explore a range of contemporary approaches and theories, some of which may be enduring and others which may be fleeting. Students are encouraged and expected to critically evaluate theoretical approaches to design to strengthen their knowledge and capacity as a designer.

Learning Objectives

By the end of the course, students will be able to:

1. Exercise critical and interpretive skills to evaluate landscape designs, drawings, and texts.
2. Properly cite text and image sources, demonstrating scholarly integrity and adherence to academic standards.
3. Verbally express critical understanding of landscape architecture, current theories of practice, and historic or current themes.
4. Fluidly use a lexicon of landscape architecture terms and design precedents.
5. Evaluate the traditional cannon of landscape architecture text and what has been overlooked or overemphasized in this cannon.
6. Write and orally present a clear, structured thesis in relation to landscape architectural theory.
7. Evaluate bias in drawings, text, and site designs.

Description and Assessment of Assignments

Assignments are aligned with the learning objectives, meaning that each assignment serves to measure student performance on at least one learning objective. This section describes each assignment, how it maps onto learning objective(s), and how it will be graded.

Student Presentation: During the course of the semester, each student will give a presentation on one of the following topics. Assigned topics will be divided by students during the first class period. The presentation should be 10 minutes long and may have up to 30 slides. Students should be prepared to answer questions, ask questions of their fellow classmates, and lead a 15 minute discussion on the topic. Slides should be neatly organized using PPT, Adobe InDesign, or a similar software. Students must practice their presentation in advance of the class so they are able to smoothly present their work. It is expected that the student will demonstrate a command of their presentation topic and convey that knowledge to their class. Presentations should promote a critical evaluation of the designer or topic and are not meant to simply be “book-reports” or merely laudatory presentations. The presentation should not be the result of a google image search. Students should go to the library, look up journal articles, scan images, or reach out to the designer/s to develop a deep understanding of the site, project, or design. You may need to create your own drawing or diagram to accurately discuss the project. For some of the projects, the community or political context may be a critical component to analyze and discuss.

Red Ribbon Park	Millenium Park	Chicago 606	The Great Green Wall
LA River Master Plan	Waterfront Toronto	Atlanta Beltline	Westergasfabriek
Green New Deal	Seattle Waterfront	Yellowstone to Yukon	30x30
Hotspot Cities Project	Fresh Kills Park	Cheonggyecheon Stream	River Aire
Living Breakwaters	Old Port of Marseille	Room for the River	Duisburg Nord
The BIG U	Gardens by the Bay	Pier 26 and Little Island	Tennessee Riverline

Student Sketchbook Journal: During the course of the semester students will be required to write responses to the current week reading and discussion topic in a sketchbook journal. The purpose of writing instead of typing these responses is to engage in thoughtful reflection without an internet search bar at your fingertips. Students are encouraged to complete this activity away from their typical desk. Go to the library, visit a park, reflect on physical space as it relates to the topic at hand. Read and reflect on the assigned writing. Students are invited to mix sketches and verbal descriptions in their writing entries. Over the course of the semester, ten entries are required, and students may complete more. It is expected that single entries may be multiple pages long. Notes

for the course may also be taken in the sketchbook. Sketchbooks will be evaluated on the weeks noted in the schedule by the faculty. Students will be able to pick their sketchbooks up after evaluation.

Entries must include:

- Date
- Location/s where the entry was made
- A minimum of approximately 200 words of text written in complete sentences and grammatically legible that discusses the week's reading assignment
- A minimum of approximately 100 words of text reflecting on the previous week's lecture and class discussion
- A minimum of one question that could be used in discussion during the following class period (Students will be asked to read their question if there is a lull in discussion)
- Associated thinking, sources, or sketches
- New vocabulary words that the student is unfamiliar with written in the margins and defined later when the term is investigated or better understood

Students should feel free to return to prior entries as questions are answered throughout the semester or new insights have provided more clarity on a topic.

At the end of the semester, students should scan a minimum of 15 of the best pages of their sketchbook for record purposes and submit on the class Google Drive.

Midterm Essays: Each student will complete a series of four short midterm essays of approximately 250 words each that are neatly typed in double spaced font no smaller than 10pt with proper endnote Chicago Manual of Style citations and printed for submission. The essays will each define a key term that the student has learned during the course. The four terms may be from readings, lectures, or discussions. Each essay should define each term from the student's understanding and use references to support this understanding. The purpose of these short essays is not to use quoted definitions, but rather to develop a facility for using the term comfortably as part of the student's lexicon.

Essays should be submitted in hard copy as well as uploaded to the course Google Drive.

Final Paper: Each student will complete a final paper of approximately 1,000-1,250 words that is neatly typed in double spaced font no smaller than 10pt with proper Chicago Manual of Style endnote citations and printed for submission. The paper should define and evaluate one significant movement in landscape theory in the last 40 years, including prototypical projects, designers, and/or locations where the movement is/was prevalent. The paper should critically evaluate the movement, its positive and negative impacts, and its results. Methods for structuring a strong thesis will be discussed during the class lectures.

Each student will be required to submit an outline and preliminary bibliography for the final paper in advance of the final due date for review and discussion in class. Failure to submit the outline or bibliography will result in a lowering of the final grade for the paper.

The paper must use a minimum of three non-encyclopedia or internet-based sources. Students are strongly encouraged to reference books and periodicals. These sources are generally items with a respected publisher and first released in a print version. Documented interviews and direct interviews are also acceptable. It will be important to begin your research for your final paper early so you can request materials from the library and the interlibrary loan if necessary. Additional sources and internet sources are allowable and encouraged in addition to the three analog sources.

Illustrations and images are encouraged and should also be cited properly, captioned, and referenced clearly in the text.

Essays should be submitted in hard copy as well as uploaded to the course Google Drive.

Requirements

Attendance, Effort, and Participation: Students are expected to attend all class sessions **IN PERSON**, be present for the entire class period, be prepared for class, and devote time to research, reading, and writing. All phones and wireless devices must be switched to silent during lectures and class times unless otherwise noted by the instructor for a particular activity or project. Students are expected to actively listen and take notes during lectures, their classmate's presentations, and during guest speaker presentations. While some lecture materials will be shared, not all materials will be shared, so students active participation at the time of lectures is key. Students must contribute to the class dialogue.

Readings: Students will be given regular reading assignments and are expected to be prepared to actively engage in discussion about the readings. All required readings must be completed by the class period when they are to be discussed.

Assignments: There are four assignments in this course. All assignments are required.

Midterm Self-Assessment: Students will be required to fill out a midterm self-assessment provided by the faculty.

Citations: All text and image references must be cited using the Chicago Manual of Style.

<https://www.chicagomanualofstyle.org/home.html>

Digital Submission/s: Students will not receive a grade until they have completed a digital upload of their work at the end of the semester. This includes:

- Midterm Essay (Word and PDF versions)
- Final Paper (Word and PDF versions)
- Student Presentation (PDF or PPT)
- Edited Photographs of Sketchbook (Must be legible and neat)
- Combined PDF of Sketchbook Pages (Must be <50mb)

Students must name all their work using the following convention:

Lastname_Assignment_dateyymmdd (example: Henson_FinalPaper_140127)

Grading Criteria

Grades will be assigned based on the quality of student work throughout the semester. All assignments are important in addition to attendance, general participation in class sessions, and depth of research.

Ten percent of your grade will be based on active participation in class discussions.

The following breakdown describes how grades will be determined:

Participation	10%
Presentation	15%
Sketchbook (Assessed 10 times for an overall cumulative score at the end of the semester)	30%
Midterm Paper	20%
Final Paper	25%

If you have any questions about the grading criteria or a grade you receive, please talk to the instructor.

The following grading criteria will be applied:

0	60.0	63.0	67.0	70.0	73.0	77.0	80.0	83.0	87.0	90.0	93.0	100
F	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	

- A: Exceptional achievement in which the student demonstrates superior grasp of the subject matter, and an ability to go beyond the given material in a critical and constructive manner. The student demonstrates a high degree of creative and/or logical thinking; a superior ability to organize, to analyze, and to integrate ideas; and a thorough familiarity with the relevant literature and techniques.
- B: Good achievement in which the student demonstrates a thorough grasp of the subject matter, and an ability to organize and examine the material in a critical and constructive manner. The student demonstrates a good understanding of the relevant issues and a solid familiarity with the relevant literature and techniques.
- C: Acceptable achievement in which the student demonstrates a general grasp of the subject matter and a moderate ability to examine the material in a critical and constructive manner. The student displays an adequate understanding of the relevant issues, and a general familiarity with the relevant literature and techniques. (Please note a C is the minimum passing grade for graduate students).
- D: Minimal achievement in which the student demonstrates a minimal familiarity with the subject matter, but whose attempts to examine the material in a critical and constructive manner are inadequate. The student displays minimal understanding of the relevant literature and techniques.
- F: Inadequate achievement. Failure.

Late Work: To receive full recognition of work, students are expected to turn in assignments on the listed due date. A 10% reduction per day in grade will be applied to all late work. In rare cases, an extension may be given due to an extenuating circumstance. Please talk with the instructor prior to the due date for this consideration.

Attendance: Three unexcused absences will result in a one letter grade reduction in your final grade. If you are sick, please let the faculty know prior to class that you will not be present via email.

Grade Feedback: Students receiving a C+ or lower at midterm will be notified by the faculty during an individual meeting, and an improvement plan will be developed between the faculty and student.

Digital Exchange Tools

Google Drive: The class will use Google Drive to exchange files and upload assignments. Copies of course materials can be found in Google Drive. Students are responsible to stay organized, update files, and use the required naming conventions for submissions. Please supersede old versions of files.

https://drive.google.com/drive/folders/1IYJ6wiAE4d4Ct72lnMd0TFVPM_lwAi2x?usp=drive_link

Files should be saved as follows:

LastName_FirstName_S25_ContempTheories_Assignment
(Example: Henson_Jessica_S25_ContempTheories_Midterm)

Brightspace: This interface will be the primary location for official correspondence, including course announcements, the course syllabus, and access to Zoom materials. You can access Brightspace through your my.usc.edu dashboard or directly at <https://brightspace.usc.edu/>. We will review this interface at the beginning of the semester.

Classroom Norms

This is a class where active discussion will be part of every class. Students should listen and respect each other and seek to share time in the discussions so one voice does not dominate the conversation.

In the case that we conduct classes in the digital environment via Zoom to accommodate a guest speaker, please be aware of the following notes. Class dynamics are substantially compromised without the ability to see the people in class, so it is expected that students have their cameras on during synchronous online sessions. If you are facing a challenging situation, such as internet connectivity issues, illness, or home environments that make this difficult or impossible, let the faculty know ahead of class time. It is okay to use virtual backgrounds, which will eliminate most privacy concerns, and earphones or headsets to improve audio quality. While we generally want to have cameras on during discussions and synchronous class sessions, accommodations are available to students who contact the faculty directly with reasonable requests.

Academic Integrity

I am interested in your synthesis of ideas and concepts and your original thought and drawings. The principles of academic honesty, integrity, and civility govern the performance of all academic work and your conduct in this course. Your enrollment in the course presupposes your commitment to these principles.

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

Academic dishonesty has a far-reaching impact and is considered a serious offense against the university. Violations will result in a grade penalty, such as a failing grade on the assignment or in the course, and disciplinary action from the university itself, such as suspension or even expulsion.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment or what information requires citation and/or attribution.

AI Policy

This course aims to develop creative, analytical, and critical thinking skills. Therefore, all assignments should be prepared by the student working individually or in groups. Students may not have another person or entity complete any portion of the assignment. Developing strong competencies in these areas will prepare you for a competitive workplace. Therefore, using AI-generated text, code, or other content is prohibited in this course, will be identified as plagiarism, and will be reported to the Office of Academic Integrity.

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relation to the class, whether obtained in class, via email, on the internet, or via any other media. Distributing course material without the instructor's permission will be presumed to be an intentional act to facilitate or enable academic dishonestly and is strictly prohibited. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Course Evaluations

Students are encouraged to complete the course evaluation at the end of the semester so the Department can continue to improve educational experiences.

Supplies and Costs

Students are required to bring a writing utensil and paper to class to take notes. **Laptop notetaking will not be permitted.** Tablets and iPads are permitted for notetaking only to the extent they are not disruptive to classroom discussions. Students will be required to maintain a sketchbook journal of their choosing during this course. Examples will be shown on the first day of class. This sketchbook is expected to cost roughly \$5-20 depending on the student's personal preferences. Students also will be required to print their midterm essay, final paper outline, and final paper.

Weekly Outline and Schedule | Version 1.0

The following outline describes the content and general assignments of the course. Readings should be completed during the week they are listed (not after). The schedule *may* be adapted and supplemented throughout the semester.

Students must go to the USC Libraries to interact with copies of the books listed to understand the context of the essays the class is reading. Take particular note of the year of the publication in relation to other publications. Students may want to plot the dates of essays on a timeline in their course sketchbook. You are encouraged to request books through inter-library loan if they are already checked out.

Finally, while students are not required to purchase books for this course, you are encouraged to consider building or starting your landscape architectural library as part of a life-long journey toward expanding your knowledge. For essays that you enjoy, consider purchasing a copy of the full book for your library and expanded reading.

	Topics/Daily Activities	Readings/Preparation	Deliverables
Week 1 Jan 17	Syllabus Review Introductory Lecture to Contemporary Theory and Exploring Past Theories of Landscape Architecture Discussion of Semester Assignments		
Week 2 Jan 24	What if I Turned it Upside Down? (aka: Evaluating bias in how we map, draw, and catalog sites)	Watch Lecture Henson, Jessica M. "Bent Toward Justice." https://www.youtube.com/watch?v=BZvYXICjKM A USC, October 17, 2022. "Preface" and "River Colonialism," in Da Cunha, Dilip. <i>The Invention of Rivers</i> . Philadelphia: University of Pennsylvania Press, 2019. Corner, James. "The Agency of Mapping: Speculation, Critique, and Invention," reprinted in "Center 14: On Landscape Urbanism." <i>CENTER: A Journal for Architecture in America</i> . Edited by Dean Almy. Austin: Center for American Architecture and Design at the University of Texas at Austin, 2007. "A Thing in Movement: Landscape History in Professional Curricula," by M. Elen Deming, in Bruns, Diedrich, and Stefanie Hennecke. <i>The Routledge Handbook of Landscape Architecture Education</i> . New York: Routledge, 2023.	Sketchbook Journal 1
Week 3 Jan 31	Landscape Architecture and Traditional Knowledge	"Burning Cascade Head," in Kimmerer, Robin Wall. <i>Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants</i> . Minneapolis: Milkweed, 2020.	Sketchbook Journal 2 Presentation: Yellowstone to Yukon

<p>Week 4 Feb 7</p>	<p>No Class</p> <p>Students are encouraged to listen to the keynote lecture that Henson and Olin will be giving this week at the River Restoration Northwest Symposium. Link to be shared with the class.</p>	<p>“Research Strategies in Landscape Architecture: Mapping the Terrain,” by Simon Swaffield and M. Elen Deming, in <i>Journal of Landscape Architecture</i>. 6:1, 34-45.</p>	
<p>Week 5 Feb 14</p>	<p>Landscape Architecture and Research</p> <p>Guest Lecture: Dr. Elen Deming, Director of the D.Des. Program, North Carolina State</p>	<p>“Value Added: An Introduction,” by M. Elen Deming, in Deming, M. Elen. <i>Values in Landscape Architecture: Finding Center in Theory and Practice and Environmental Design</i>. Baton Rouge: Louisiana State University Press, 2015.</p> <p>“More Important Questions,” by M. Elen Deming, in Brown, Brenda, et al. <i>Landscape Fascinations and Provocations: Robert B. Riley</i>. Baton Rouge: Louisiana State University Press, 2023.</p> <p>“Metaphor as Method,” by M. Elen Deming, in McGuire, Mary Pat, and Jessica M. Henson. <i>Fresh Water: Design Research for Inland Water Territories</i>. AR+D, 2019.</p>	<p>Sketchbook Journal 3</p> <p>Presentation:</p> <p>30x30</p>
<p>Week 6 Feb 21</p>	<p>Landscape Architecture and “Nature” (and the various ways we interpret this)</p>	<p>“Introduction: Design in the Anthropocene,” “A Few Choruses Low Down, but Not So Blue for lan,” by Laurie Olin, “The LA River Master Plan,” “Thinking Big: Design with Nature Culture,” by James Corner</p> <p>“De-domestication in the Wild,” by Catherine Seavitt Nordenson, in Deming, M. Elen. <i>Values in Landscape Architecture: Finding Center in Theory and Practice and Environmental Design</i>. Baton Rouge: Louisiana State University Press, 2015.</p> <p>Reed, Chris, and Nina-Marie Lister. “Ecological Thinking, Design Practices,” and “Parallel Genealogies,” in <i>Projective Ecologies</i>. Cambridge: Harvard University Graduate School of Design, 2014.</p>	<p>Sketchbook Journal 4</p> <p>Presentation:</p> <p>Cheonggyecheon Stream</p> <p>Tennessee Riverline</p> <p>Gardens by the Bay</p>

<p>Week 7 Feb 28</p>	<p>Landscape Architecture and Urbanism</p> <p>Guest Lecture: Christopher Torres, Founder and Principal, Agency: Artifact</p>	<p>Smithson, Robert. "Frederick Law Olmsted and the Dialectical Landscape," in <i>ArtForum</i>. February 1973, Vol. 11, No. 6.</p> <p>Koolhaas, Rem. "What Ever Happened to Urbanism?" in <i>S, M, L, XL</i>. New York: Monacelli, 1995, 959-971.</p> <p>"Landscape as Urbanism," by Charles Waldheim and "The Emergence of Landscape Urbanism" by Grahame Shane, in Waldheim, Charles, ed. <i>The Landscape Urbanism Reader</i>. New York: Princeton Architectural Press, 2006.</p> <p>Wigley, Mark. "Resisting the City," in <i>TransUrbanism</i>. Rotterdam: V2 Publishing, 2002, 103-120.</p>	<p>Sketchbook Journal 5</p> <p>Presentations: Old Port of Marseille</p> <p>Chicago 606</p> <p>Millennium Park</p>
<p>Week 8 Mar 7</p>	<p>Landscape Architecture and Critical Regionalism or Particularness</p>	<p>Frampton, Kenneth. Critical Regionalism: Modern Architecture and Cultural Identity, in <i>Modern Architecture: A Critical History</i>. New York: Thames and Hudson, 1980.</p> <p>Hester, Randolph T. "Particularness" p 145-169 in <i>Design for Ecological Democracy</i>. MIT, 2006.</p>	<p>Sketchbook Journal 6</p> <p>Presentations: Westergasfabriek</p> <p>Duisburg Nord</p> <p>Seattle Waterfront</p> <p>Red Ribbon Park</p>
<p>Week 9 Mar 14</p>	<p>Landscape Architecture and Process</p>	<p>Corner, James. "Terra Fluxus," in <i>The Landscape Urbanism Reader</i>. Edited by Charles Waldheim. New York: Princeton Architectural Press, 2006.</p> <p>Stilgenbauer, Judith. "Processcapes: Dynamic Placemaking," in <i>Now Urbanism: The Future City is Here</i>. Edited by Jeffrey Hou, Benjamin Spencer, Thaisa Way, and Ken Yocom. New York: Routledge, 2015.</p> <p>"Selections from Landscape Ecology Principles in Landscape Architecture and Land-Use Planning," by Dramstad, Wenche et al. in Reed, Chris, and Nina-Marie Lister. <i>Projective Ecologies</i>. Cambridge: Harvard University Graduate School of Design, 2014.</p>	<p>Midterm Essay (Printed)</p> <p>Presentations: Fresh Kills</p> <p>River Aire</p> <p>Room for the River</p>
<p>Week 10 Mar 21</p>	<p>Spring Break</p>		
<p>Week 11 Mar 28</p>	<p>Landscape Architecture and Collective Process</p> <p>Guest Lecture: Dana McKinney, Faculty, Harvard Graduate School of Design</p>	<p>"Introduction" in Jacobs, Jane. <i>The Death and Life of Great American Cities</i>. New York: Random House, 1961.</p>	<p>Sketchbook Journal 7</p> <p>Presentations: Waterfront Toronto</p> <p>Atlanta Beltline</p>

Week 12 Apr 4	Landscape Architecture and Equity Guest Lecture: Dr. Alison Hirsch, Faculty, University of Southern California School of Architecture	Rothstein, Richard. "Preface," in <i>The Color of Law: A Forgotten History of how Our Government Segregated America</i> . New York: Liveright, 2017. "Introduction" and "Chapter 1," in McGhee, Heather. <i>The Sum of Us: What Racism Costs Everyone</i> . New York: One World, 2022. "Symbolic Conversations in Public Landscapes of the American South: Revisiting the Confederate Legacy," by M. Elen Deming and Kofi Boone, in Berr, Karsten and Corinna Jenal. <i>Landschafts-konflikte</i> . Wiesbaden: Springer VS, 2019.	Sketchbook Journal 8 Presentation: LA River Master Plan
Week 13 Apr 11	Landscape Architecture and Climate Infrastructure	Henson, Jessica M. and Mark Hanna. The LA River Reimagined: 51 Miles of Connected Public Open Space. <i>Landscape Architecture Frontiers</i> . 051 Vol 9, Issue 3, 2021.06. Henson, Jessica M., and Claire Casstevens. "Natural Hazard Regulation: Adaptations for An Urban River." <i>Imperiled: The Encyclopedia of Conservation</i> . Volume 8. Elsevier, 2022.	Final Paper Outline (Printed) Presentations: Hotspot Cities Project The Great Green Wall Living Breakwaters The BIG U
Week 14 Apr 18	No Class Passover and Easter Holidays		
Week 15 Apr 25	Landscape Architecture and Downstream Practice or Upstream Policy Guest Lecture: Billy Fleming, Temple University, Philadelphia	"Practice" by Lucinda Sanders and "Politics" by Billy Fleming in Weller, Richard et al. <i>The Landscape Project</i> . AR+D, 2023. "Boxed In, Boxed Out: Water, Policy, and Design in Landscape Architecture," by Billy Fleming, in McGuire, Mary Pat, and Jessica M. Henson. <i>Fresh Water: Design Research for Inland Water Territories</i> . AR+D, 2019.	Sketchbook Journal 9 Presentation: Green New Deal
Week 16 May 2	What's Now, What's Next?		Sketchbook Journal 10 Presentation: Pier 26 and Little Island
FINAL	The final paper is due by the end of the final exam period.		Final Paper (Printed)

Statement on University Academic and Support Systems

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services](#) (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Student Financial Aid and Satisfactory Academic Progress:

To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the [Financial Aid Office webpage](#) for [undergraduate-](#) and [graduate-level](#) SAP eligibility requirements and the appeals process.

Support Systems:

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline consists of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

[Reporting Incidents of Bias or Harassment](#) - (213) 740-2500

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title IX for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity and Inclusion](#) - (213) 740-2101

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

[USC Emergency](#) - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

[USC Department of Public Safety](#) - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call
Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or otfp@med.usc.edu
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.