

School of Urban Planning and Development
University of Southern California

PPD 533: History of Planning and Urban Form

2 units, Fall 2017

Tuesday/Thursday from 4:00 to 5:50 in XXXX

Professor David Sloane

Sol Price School of Public Policy
University of Southern California

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To Do

Decide on reflections (too many?)

Preface to the Plan – purpose, draft vs final, presentations (make them formal?), flow seems off

Topics: less chronological, more self-enclosed units on specific issues (more international?)

Visual form assignment – does it survive?

PURPOSE AND OBJECTIVES:

While humans have been planning cities since the beginning of the urban era, only recently has a distinct profession of (city and) urban planning emerged. Understanding the history of a profession is an important component of any professional education. This course provides an overview of planning history, focusing on the twentieth-century and the United States but drawing on examples from around the world.

The course's learning objectives are:

- (1) Acquire an ability to situate the profession in historical context
- (2) Develop one's ability to use scholarly and primary materials related to planning history
- (3) Relate the social processes of planning to the physical form of human settlements
- (4) Refine one's ability to write, work in groups, and verbally articulate opinions in class.
- (5) Experiment with visualizing events/concepts

Every course is by definition a series of choices. I have structured the course so we can have regular class discussions in addition to lectures. I have kept the class readings as slim as possible to allow individuals to have time to research their chosen topic. The assignments require you to delve into the history of the profession through the development and accomplishment of a relevant paper topic as well as work with colleagues to analyze and articulate a community's history.

The two-unit courses move very rapidly. You need to focus on the assignments in an orderly and persistent manner or you will not receive a good grade. The instructor will regularly assess progress and solicit student feedback regarding the course. If necessary the syllabus will be revised to make it suitable.

REQUIRED TEXTS AND READINGS (All readings are required): All course readings are on Blackboard or available online. If you have trouble accessing these readings, you need to tell me immediately since a failure to access them is not a reason for not reading them.

ACADEMIC CONDUCT + SUPPORT SYSTEMS ACADEMIC CONDUCT

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>.

National Suicide Prevention Lifeline - 1-800-273-8255 Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>.

Relationship & Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>.

Sexual Assault Resource Center - For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>.

Office of Equity and Diversity (OED)/Title IX compliance – (213) 740-5086 Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>.

Bias Assessment Response and Support - Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>.

Student Support & Advocacy – (213) 821-4710 Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>.

Diversity at USC – <https://diversity.usc.edu/> Tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students

ACADEMIC ACCOMMODATIONS

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open from 8:30 a.m. – 5:00 p.m., Monday - Friday. The DSP phone number is (213) 740-0776. *If you are approved for academic accommodations, please provide documentation in the first three weeks of class.*

EMERGENCY PREPAREDNESS/COURSE CONTINUITY IN A CRISIS

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. Please activate your course in Blackboard. Whether or not you use Blackboard regularly, these preparations will be crucial in an emergency. USC's Blackboard learning management system and support information is available at blackboard.usc.edu.

GRADING: Your grade will be calculated using the following table.

Minimum	Maximum	Grade
930	1000	A
900	929	A-
875	899	B+
830	874	B
800	829	B-
775	799	C+
730	774	C
700	729	C-
650	699	D
0	649	F

ASSIGNMENTS: Full descriptions of the assignments can be found further in the syllabus.

- 1. Planning History Reflections (100 points) August 31/September 28**
Please hand in a hard copy at the beginning of class, electronic copy to Turnitin.
- 2. Preface to a Plan (400 points) September 21**
Schedule: Drafts (electronic only) September 7 (100 points); Final (electronic and three hard copies) September 21 (300 points). Please hand in two hard copies at the beginning of class, electronic copy to Turnitin (final is worth 200 points).
- 3. Preface to the Plan Critique (50 points) September 12/14**
Critique will be due in hard copy each of the presentation days. No electronic copy is necessary.
- 4. Preface to a Plan Presentations (100 points) September 12/14**
Groups will have 12 minutes to present their projects, then take questions. Presentations should be well organized, but not formal – no additional slides, just the brochure. Groups will be penalized if they do not finish within the time
- 5. Visualizing Urban Form (250 points) October 3**
Students will create a visual, drawing, photographic or video “impression” of a planning event, person, or place to be exhibited December 8.
- 6. Participation (100 points) Throughout**
Participation is an evaluation of how you contribute to class discussions, group projects, and other class activities. The valuable participant is one who helps classmates learn.

SYLLABUS REVISION

The instructor will regularly assess progress and solicit student feedback regarding the course. If necessary the syllabus will be revised to make it more suitable.

OFFICE HOURS

My office is in 313 Ralph and Goldy Lewis Hall. My office phone is (213) 740-5768. My email is dsloane@price.usc.edu. I check it way too often, and it connects to my phone so it is the best way to access me. My office hour will be Mondays from 2-3. I am available by appointment, which I find most students prefer or after class. I look forward to meeting with you.

Our teaching assistant is Hue-Tam Jamme. She will post her office hours. Her email is jamme@usc.edu.

**PPD 533: History of Planning and Urban Form
Class Schedule/Assignment Due Dates**

Please make sure to check the Reading List for Internet links to readings

First Week

August 22 Cities Before Planning

When did urban planning originate, and why? While we can date America's urban planning's origins to 1909, the story is more complicated than that.

Readings: Addams

August 24 Emergence of Planning

For what area do we plan? What are the values embedded in that plan? Using the 1909 Plan for Chicago, we will discuss scale and purpose

Readings: Smith and DuBois

Second Week

August 29 Playgrounds and Parks as Public Space

One of planning's original concerns remains an example of emerging approaches to planning – the park. We will look at a couple of park plans from the 19th to the 21st centuries.

Readings: Olmsted

GROUPS SHOULD BE PREPARED TO DISCUSS SITES FOR PREFACE TO PLAN

August 31 Big Plans to Renew the City: Renewal/Revitalization/Decline

Why is high rise public housing perceived so badly when the rest of the world is housing their middle class populations in high rises?

Readings: Ryan; Lynch

FIRST READING REFLECTION DUE (Olmsted, Ryan, Lynch)

Third Week

September 5 Suburbanization

Suburbanization is the most important population shift of the 20th century, leading to economic, social, and housing disparities.

Reading: James Jacobs

September 7 Managing Growth and Use

A primary concern of planning practice is the creation of growth and use management strategies. From zoning to urban growth boundaries, they shape the city.

Readings: Talen and Ritzdorf

DRAFT PREFACE TO THE PLAN DUE

Fourth Week

September 12 Presentations

September 14 Presentations

Fifth Week

September 19 Transportation to Mobility to Multi-Modality

The national highway system codified the auto-centric city and created many new development opportunities, current planners find themselves trying to undo some of that earlier success.

Readings: Avila

September 21 Consumers and the City: Evolution of Commercial Zones

In the 1950s, consumer culture moved to a new plateau, represented by the development of the shopping mall, emergence of credit cards, and rapid expansion of the planned community.

Readings: Gillette

FINAL PREFACE TO THE PLAN DUE

Sixth Week

September 26 A Planning Revolution: Social Planning [Participation/Gender/Race]

Impact of urban renewal was to spur efforts to make planning more just, more diverse, more participatory

Reading Ellis

September 28 A Planning Revolution, Counter-Revolution, Reform, or Not?

What are our current urban models? Are New Urbanism and Smart Growth changing planning, reinforcing its limitations, or simply business as usual? Let us use US and international examples to examine the state of reform.

Reading: Cherry; Jacobs

SECOND READING REFLECTION DUE (Ellis, Jacobs)

Seventh Week

October 3 Search for Authenticity

Why is the search for authenticity so important to so many people? In a globalized world, do we feel isolated, separated, alienated from our spaces/places? How has the market reacted to create artificial authentic places?

Reading: Zukin

October 5 Counter Narratives: Growth/Gentrification or Decline

Cities today are either struggling with growth, such as those in China, or with contraction, such as in the American industrial belt. Both situations call for innovative and imaginative planning.

Reading: Brown Saracino; Herbst

Eighth Week

October 10 Visual Form Exhibition

VISUALIZING URBAN FORM DUE

PLUS 533: Planning History and Urban Form Readings

1. Adams, Jane. 1909. *Spirit of the Youth and the City Streets*, 3-21.
2. Smith, Carl. 2006. *The Plan of Chicago*, Chapter 6: Reading the Plan.
3. DuBois, W.E.B. 1899/1996. *The Philadelphia Negro: A Social Study*, 287-308.
4. Olmsted, Frederick. 1871/1997. Public Parks and the Enlargement of Towns. In, C. E. Beveridge & C. F. Hoffman, eds., *Papers of Frederick Law Olmsted, Vol. 1 Supplementary Series: Writings on Public Parks, Parkways, and Park Systems*: 171-205.
5. Greensward Plan:
http://macaulay.cuny.edu/eportfolios/groupd/files/2011/09/1870_Vaux_and_Olmstead_Map_of_Central_Park_New_York_City_-_Geographicus_-_CentralPark-knapp-1870.jpg
6. Ryan, Brent D. 2013. Rightsizing Shrinking Cities: The Urban Design Dimension. In, M. Dewar and J. Manning Thomas, eds., *The City After Abandonment*: 268-288.
7. Lynch, Kevin. 1981. Dimensions of Performance. In, Lynch, *A Theory of Good Urban Form*: 111-120.
8. Jacobs, James. 2010. Beyond Levittown: The design and marketing of Belair at Bowie, MD. In, R. Longstreth, ed., *Housing Washington*: 85-110.
9. Talen, Emily. 2014. Planning the Emergent and Dealing with Uncertainty. Haas and Olsson, eds. I *Emergent Urbanism: Urban Planning and Design in Times of Structural and Systemic Change*: 141-146. This reading is available online through the USC libraries. Search for the book, it will lead you to the link.
10. Ritzdorf, Marsha. 1996. Family Values, Municipal Zoning, and African American Family Life. In, Thomas and Ritzdorf, eds. *Urban Planning and the African American Community: In the Shadows*.
11. Avila, Eric. 2014. 'Nothing but a Bunch of Mothers' Fighting the Highwaymen during Feminism's Second Wave. In, *The Folklore of the Freeway: Race and Revolt in the Modernist City*: 53-87.
12. Gillette, Howard. 1985. The Evolution of the planned shopping center in suburb and city. *Journal of American Planning Association* 51/4: 449-460.
13. Ellis, Cliff. 2002. The New Urbanism: Critiques and Rebuttals. *Journal of Urban Design* 7/3: 261-291.
14. Cherry, Nathan. *Grid/Street/Place: Essential Elements of Sustainable Urban Districts*: 6-13.
15. Jacobs, Jane. 1958. Downtown is for People. In, *The Exploding Metropolis*: 140-168.
16. Zukin, Sharon. 2010. *Naked City: The Death and Life of Authentic Urban Places*. NY: 219-246.
17. Herbst, Robby, *Critical Practice*. Newsletter. Fall 2016.
18. Brown-Sarcino, Japonica. 2009. *A Neighborhood That Never Changes: Gentrification, Social Preservation, and the Search for Authenticity*: 1-21.

The readings are a critical, even essential component of this class, and your learning experience. You are required to produce two reading reflections. Each reflection should be on one or more of that week's readings. See the Class Schedule for what days a reflection is due.

Typically, the reflection should be two to three pages. They should be in a reasonably sized font (11 or 12 point), with one-inch margins. They will be graded for style (grammar, etc.) as well as content, so don't try to write one on your bicycle on the way to class.

The reflections are due on Tuesday at the beginning of class. One copy will be submitted electronically, another handed to me in hard copy. A reflection is late if turned in after the beginning of class. Reflections that are not handed in by the next class day will not be accepted.

What is a reflection paper? I find it easier to say what it is not! It is not a summary of the readings. It is not a set of disconnected thoughts. It is not a list of questions. It is not a bulleted list. The folks at media.cst.edu have suggested the following (I have edited for length, and changed some language to make it more germane to our class):

1. In 1-2 sentences summarize the main idea(s) in the reading in your own words using precise descriptive language.
2. Does the reading challenge your thinking in any way? Does it provide information that changes the way you think about planning history? Be specific in your answer.
3. Does the reading raise an important question about planning practice or planning history?
4. Is there something that you want to criticize or disagree with? Does anything make you uncomfortable or contradict your ideas about planning?
5. How do the ideas connect with other readings, lectures, or experiences you've had? How would you integrate these ideas with what you already know or think about this subject? How could you apply what you learned? If you compare, contrast or allude to another reading, please provide a full reference to that book/paper (unless a class reading, in which case the author's name and page number is sufficient).
6. Is there anything in your past experience that resonates with or clashes with this reading?
(media.cst.edu/uploads/genericfile/writing-reflection-papers.pdf)

Instead of just reading, you should be asking yourself – how does this reading add to my knowledge of planning? How does it challenge my presumptions about the field? How does it challenge my own beliefs about the city and planning? How does it tie to other things I have been reading in other classes? Using those thoughts, organize your reflection paper to express those ideas, concerns, and new understanding. You can include multiple readings if that makes sense in the reflection. One piece of advice: just because you reflect on one reading doesn't mean you are not responsible for the other readings – life is not that easy.

You do not need to provide a full citation for class readings, save for the page numbers of references in parentheses. For any source outside the class readings, refer to my suggestions on page 11 of this syllabus for a style guide.

Every community plan is a description of a place's past, present, and future. The current built environment is a reflection of past development decisions, while the planning principles are statements of how the community has grown and decisions about land use that it has made. However, in many cases, the focus on the future leads to a failure to describe and analysis the past. The goal of this assignment is for you to find a community plan that has a historical section that you find wanting and to rewrite that section to improve it, and design a brochure to educate your community about it. I will create groups of students to work on this assignment.

First, the group should look at community plans. You might consider ones tied to your hometowns or places that you have visited. How do the community plans differ in their approach to history? Did you find one that you particularly like – one that somehow captures the history of a community in a way that it helps set the foundation for the plan that follows?

Second, after you have looked at one or more plans, you need to explore the possible sources that you will use to improve the plan. Construct a bibliography of possible sources. If what you find is very skimpy, you may be asking too much from your sources. And, don't forget that your sources are not just published community histories. You can use photographs, maps (Sanborn maps are especially nice to frame changing places), diaries, novels, and earlier plans if they help elucidate the chosen community.

While you will find many of your resources on the web, trips to libraries are important. VKC houses many planning documents from around Southern California. Doheny Library, the main research library at USC will have many community histories. And, don't just stay at USC. The LA Public Library, UCLA, and other libraries have great resources. Also, if you are doing a plan from a nearby community, the community's public library will have a local history sections rich.

Third, I am asking that you create a 4 to 6 page brochure illustrating the history for local residents. It should have one-inch margins and have appropriate sources. The brochure should be effectively illustrated and persuasive, built around a compelling narrative. Our evaluation will be based on your ability to develop a strong, well-documented, effective document that is accessible and persuasive.

What does it mean to improve the history? A community's history is a mosaic of planning concerns. It should consider transportation, economic development, social planning, land use, and urban design issues, but portray them in an historical narrative. Instead of pulling them apart into separate silos, a history section should frame the remainder of the plan.

Please submit: (a) pre-existing plan history and (b) the brochure. Both should be electronically uploaded, and the brochure handed in hard copy form at the beginning of class (two copies).

Groups will make formal presentations of their projects to the class. Groups should be prepared to show their draft brochure as an element of this presentation. Class members will have an opportunity to respond to the content and form, helping prepare groups with their revisions. Groups should post their draft brochure prior to the presentations.

I believe that students can help other students improve their presentation and writing skills. I embed into my classes ways that peers can actively help peers. One way is this assignment. Your job is to critique two groups' project. Groups will post their draft brochure. Each student will have one Tuesday group and one Thursday group to critique, so you will be handing in one critique on Tuesday, one on Thursday.

What does it mean to critique an analysis? The following questions are not a mechanical set of questions to be followed. Rather they are guides for you to consider as you write a coherent reflective essay:

- Do you find the approach, evidence, and analysis persuasive, engaging, and helpful? Do you it effectively portrays the health issue?
- Are the sources used reasonable, up-to-date, and appropriate?
- Does the analysis fully cover the issue, or does it miss something significant?
- Is the format of the analysis effective, and accessible to readers?
- Are the graphics (tables, charts, photographs, maps, etc.) connected to the text? Do they have a narrative of their own that works with the text?
- Are the graphics legible, and do they aid in the argument or narrative?
- What are the main strengths of the analysis, and what are its weaknesses?

In 2-3 pages, you should write up your critique of the analysis. One copy (with or without your name) will be presented to the group, and one copy (with your name on it) given to us to evaluate how well you did on the critique. Whether you put your name on the critique you give the person/group is your choice. Anonymous critiquing is a time-honored practice, so don't feel any pressure to put your name on the critique – but whether you do or don't, please be honest in your critique. None of us profits from vague criticisms that don't help us improve our work. You also need to be prepared to question when the analysis is presented to the class.

Please recognize, I am not looking for a set of bullet points or sentence fragments. I expect you to write a critique, not jot down a few notes. My suggestion is, consider the two-four strongest aspects of the project, the most significant areas for improvement, and some general thoughts on the form and content. The critique should have an introductory paragraph and a conclusion framing these thoughts.

Planners need to be able to think on their feet, be analytically, and consider a variety of perspectives. In other assignments you are asked to do archival research and to write clearly and effectively. During class discussions, I expect you to verbally articulate ideas and concepts. In this assignment, I want you to think creatively, even imaginatively.

Take a look at a book on Los Angeles planning. If you are going to be somewhere else this fall, you can use that city. Wherever you use, you need to find a place in the city that somehow symbolizes, indicates, demonstrates, or identifies with the history of urban planning. How it reflects, symbolizes, represents it is up to you.

Next, go to that place (which is why most will do LA—no abstractions, you need to experience the place). Figure out a way to represent it visually. You can draw it, photograph it, or videotape it. You can use historical photographs and drawings, or not. You could try to tell the story of the place or metaphorically imagine it. Candidly, I have no preconceived notion of what you will produce, beyond that I presume it will be imaginative, thoughtful, and insightful.

The assignment probably has two or three tricks to it. First, the place you pick is important. A trite place (Disney or Hollywood sign) may be so over done that trying to think about it without falling into the same pattern as a thousand others will be very hard. Second, you don't have very long to do this project, and I don't want you to spend a long time doing it. So, you need to figure out a way to do it that will work within those constraints. Overly ambitious ideas will not get done in time, so keep it clear, concise, and analytical. Third, it will be easy to lose the third attribute in that last sentence. How is your product both descriptive of the place and analytically of its importance? How does the final product *express* the place's importance? That will be the difference between the excellent and the good project.

The assignment is the product. No additional explanatory items will be accepted. You may want to include some text within your assignment to explain your approach and the place's importance to you. If you think you can do it without them, good for you. The products are going to look very different (videos to who-knows-what), so form matters here. You might want to think about how the form you pick reflects the planning idea you wish to analyze.

The idea here is that you figure out what you think it should look like. You will please us if it exciting. Don't try to figure out what specifically we would like, because that is hard. I know for some of you, such an assignment is difficult to imagine, so I will show you some in class.

On the last class session, students will present their project to the class. Everyone will have a designated time to interact with the classmates coming by. You should be ready to briefly discuss the form and content of the project.

Sloane's Suggestions for Writing Better Papers: Below are some ideas on how to improve your papers. Make sure you reread them after you have written the paper but before you hand it in.

1. The most important element of any paper is your ideas. Remember, I have read many of the articles and books upon which you are basing your research; don't simply summarize them. I am looking for how you interpret those reading, how you relate them to the topic, and how you create a new idea out of the ideas of others. **Critical thinking** is the basis of your paper. Don't accept your sources uncritically. Examine both sides of the issue you have researched. Then, conclude with your decision about the issue. Making a decision is difficult, but everyday you do it. Do it in your writing as well as your life.

2. **Citations** are essential because they represent the work that you have done to prepare the paper, and the way that you are integrating other ideas into your argument. **Sources need to be provided for every direct quote, non-public information, or idea.** Note in one simple format, the citation comes at the end of the sentence. Some students worry that they will overcite; don't. Any doubts about how to cite a source or whether a citation, feel free to ask. In the body of the paper, provide the author's name, year and page number (Sloane 1991, p. 191). At the end of the paper, provide a bibliography in alphabetical order with a full citation for each source, including author's name, full book title, publishing information, and the page number. In the bibliography, the author's last name comes first, followed by the first name, and publication information.

3. Many students feel that **long quotes** prove they did the research, and the author must say it better than they could. Actually, most long quotes suggest that the student has only collected information, and not thought through the issues. The better you understand things, The more likely you are to use your own words, inserting small phrases from the quoted sources.

4. Papers and exams are evaluated for **organization** and **clarity**. A great topic supported by great sources will still fail to be a good paper if the paper wanders from idea to idea and sets ideas in unclear language. A well-organized exam flows from idea to idea with transitions tying the ideas together and to the central theme.

5. The **opening paragraph** can be dramatic or didactic, but it should not be a summary of events that will occur in the paper. The **conclusion** is more of a summary, but should extend the argument to a final, concluding point (which is why it is called a conclusion!).

6. **Paragraphs** are critical. They provide the reader with guideposts to your ideas. Poorly paragraphed papers confuse the reader because they suggest a poorly thought out paper. First sentences are particularly important since they introduce the new idea while tying that idea to previous paragraphs (creating a transition). Try to make them powerful stylistically.

7. "**There were**" and "**because**" are weak ways to begin a paragraph (or any sentence). At times there are no obvious alternatives, but try to recognize the phrase and not use it too often. For instance, a more effective, powerful way to phrase that last sentence is: No alternative may be obvious, but recognizing the phrase will help you use it less.
8. For similar reasons, "**in order that**," "**in fact**," and "**on the other hand**" (without first stating, "on the one hand") are expressly forbidden because they are the result of sloppy sentence structure and unclear conceptualization.
9. Sentences using the passive voice, such as, "**It was necessary** for the animals to be moved," are also forbidden. Make your sentences declarative, and give them agency. The more direct the language, typically the clearer the ideas.
10. Many students overuse **indefinite pronouns**. Indefinite pronouns are a quick, efficient manner of moving through an idea without constantly repeating a long phrase. **They** must be clearly connected to what has come before. If the indefinite pronoun is not clearly connected, **it** will confuse the reader and lessen the impact of the author's paper.
11. "The decade of the 1970s **witnessed** a significant change in the status of the human rights movement." I know that this style is quite common, but a decade (an inanimate object) cannot see or witness anything. Objects don't see, feel, hear, emote, or do any of the other crazy things humans and animals do, so let's not blame them.

12. Some of the scribbling you will find on virtually all papers:

- page #s: Never turn in a paper that (1) does not have its pages numbered, (2) does not cite its sources, (3) has not been spell checked, and (4) you have not reread at least once after printing the final draft.
- ≠: Elements of the sentence do not have parallel construction; one is singular and one is plural.
- ¶: Somewhere around here the paper requires a new paragraph. Long paragraphs are often a symptom of loose organization and faulty thinking.
- Style: Signifies a place where the sentence does not flow smoothly, the grammar is incorrect, or the idea does not follow logically.
- sp?: I am not a great speller (thank heaven for spell checkers). If I can use a spell checker, anybody can, and all of you should.
- yikes: I have read something that confuses me, confounds me, or surprises me. Reread the paragraph and tell me what you think.
- word: Signifies a word I feel is used inappropriately.
- timing: The historical timing of the topic is unclear; usually means that I worry that the sentence is using data from one period to provide evidence in another.
- tense: The paper has not set a consistent tense or is using the incorrect tense.
- good: Yes, actually sometimes I tell students when they have done something well. I don't write enough positive remarks because I focus on improving your faults. However, most students are good writers, let me say that for all to read.

13. **REREAD** your paper prior to handing it in. You would rather find the mistakes than have us find them, right?

Sloane's Presentation Tips: [Adapted from Pam Simpson and Greg Hise]: A good presentation is thoughtfully crafted, thoroughly conceptualized, and carefully prepared. When one of these three items is absent, the entire presentation suffers, sometimes terminally. Here, I provide some tips for making sure that your presentation is properly prepared and well delivered.

1. **Set priorities, eliminate unnecessary material.** The most difficult task of a 12- or 15-minute talk is deciding what you are NOT going to talk about. Too many students decide to present their entire project. This strategy is bad because, first, the presentation is too long. Second, the presentation is superficial, with too much information and too few ideas.
2. **Write out your presentation ahead of time.** You don't have to present it exactly, but write enough out to make sure you know its length, substance, and style. Many students use note cards or other aids at the presentation itself. Aids are essential. Do not try to remember your entire presentation. You will end up **reading your Powerpoint, which is not a good idea.**
3. **Stick to your script.** Spontaneity is encouraged in a presentation, but it is better if it is actually planned! Speakers should move away from their script, but do it in a structured way. You may not know the exact words you are going to use, but you want to know how long it is going to take and why you are doing it. Going off on a **tangent** can be a **fatal flaw** for a presentation.
4. **Practice** your presentation. If something goes wrong, you will be ready. If someone asks a question, you can adjust your talk to respond. You can do those types of things only if you have practiced the talk. If a talk is too long, you need to know it before you are presenting it. If you haven't figured out why we should care about what you are presenting, it will show. **Try to anticipate questions, controversies, and criticisms.**
5. Use **multiple communication modes** to convey your message. Some people hear words; others read better. Indeed, no matter how one best learns, getting information in multiple ways greatly enhances people's ability to comprehend your ideas. Photographs, text, graphs, stories, and anecdotes are all ways to convey information.
6. Carefully select your **illustrations**. I have a colleague who hates clip art. She would argue that it shows the presenter is sloppy. Another colleague hates cartoons since they typically don't convey the point clearly. Your illustrations should always be moving your ideas forward. If they don't quite fit what you want to say, eliminate or replace them.
7. What impression do you wish to convey. **Don't distract listeners.** Don't wear clanking jewelry, sloppy or really bright clothes. Some color (blouse, tie, shirt) is a good idea for people who want to make an impression. Take coins out of your pocket. Don't play with a pen or pencil at the podium. **Practice** a piece of your presentation in front of a mirror to see if you do anything of which you are unaware, such as constantly tugging at your shirt or standing awkwardly.
8. **Prepare for disaster.** Have a clock so you know how much time has passed. Know what you will do if the computer connection fails or the disk is damaged or the LCD dies or the myriad of other technological mishaps that could occur do occur. You should always prepare for the technological disaster since it will happen remarkably often. **If you can get into the room where you are presenting early – go.** One of the best students I have ever taught found out her Mac talk didn't translate the illustration wouldn't work on the classroom computer as she started her presentation; all her illustrations disappeared.
9. **Add helpful hints to your cards/paper.** Very early on in your written material write **[BREATH]** or **[SLOW DOWN]**. Later, repeat these warnings. Also, write in the phrase **[LOOK UP]** or **[LOOK**

AT THE AUDIENCE] as ways to reconnect to your audience.

10. Don't look exclusively at your professor. **Include your entire audience in the talk.** Make them want to hear more from you. Any presentation should be an inclusive experience. You want to connect to your audience, hold their attention, and make them feel welcomed.

11. **Please do not read your slides.** Remember, your audience can read (unless you are at a grammar school). Reading from your slides often has two evil consequences. First, you spend more time looking at the slides than the audience. Second, we know what you are going to say before you do! Surprise us with your insights. It will be fun. If you feel you need to read some things off the slides, keep a copy in front of you – **don't stare at the screen!**

12. **Your audience wants you to succeed.** In the end, the audience will be persuaded by your ideas more than your demeanor or your snazzy technology. So, remember the basic criteria that shape the audience's perception: Clarity, Focus, Persuasiveness, Effectiveness, Management, Responsiveness, Manner.

Some additional thoughts:

- At the end of the talk, begin Q & A, but don't close your presentation. Someone may want to take you back to earlier slides.
- Number your slides, so that person can give you a specific slide they want to question.
- Finish the presentation with a summary slide, don't just stop! Don't end with a question slide or a references slide (give your professor a printed copy). End with your recommendations/conclusions; **END WITH YOUR words!**
- Powerpoint and other programs give you ways to highlight text, use them to prioritize your points.
- White backgrounds are very stark. Some people like them; I find them a bit blinding. Go with something a little softer or black with white letters.
- If you have a fuzzy or illegible chart that is crucial, redo it. It doesn't take that long, and the outcome is way better.

Good luck!