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.

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 persistence 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 more suitable.

REQUIRED TEXTS AND READINGS (All readings are required): All course readings are on Blackboard. 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. I have recommended a few readings that shed important light on individual session topics

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.
INTEGRITY: Students should maintain strict adherence to standards of academic integrity, as described in SCampus (http://www.usc.edu/dept/publications/SCAMPUS/). In particular, the University recommends strict sanctions for plagiarism defined below:

**11.11 Plagiarism**
A. The submission of material authored by another person but represented as the student’s own work, whether that material is paraphrased or copied in verbatim or near-verbatim form.
B. The submission of material subjected to editorial revision by another person that results in substantive changes in content or major alteration of writing style.
C. Improper acknowledgment of sources in essays or papers.
Note: Culpability is not diminished when plagiarism occurs in drafts that are not the final version. If any material is prepared or submitted by another person on the student’s behalf, the student is expected to proofread the results and is responsible for all particulars.

COURSE FORMAT: This course meets twice a week. The sessions will be a combination of lecture and discussion. My presumption is that each day you will be prepared to discuss that day’s readings.

GRADING: Your grade will be determined by a combination of participation and the completion of written and oral assignments. A person who does not attend class regularly will fail notwithstanding the delivery of written assignments. Your grade will be calculated using the following table.

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ASSIGNMENTS: Your assignments are:

1. Participation (10%) Throughout Attendance is mandatory. Anyone who does not attend regularly will be given a failing grade even if they complete the assignments. 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 better understand the material.

2. Visualizing Urban Form (25%) September 13 Locate a space that illuminates the history of planning in Los Angeles. Create a realistic or metaphoric graphic representation of the space. The representation is the product, and should illustrate why you have chosen the space and its importance. You can draw it, photograph it, video it, or paint it – or do something else. The full assignment is at the end of this syllabus.
3. Group Project: Preface to a Plan (30%)  
   September 27
   Groups will take a contemporary community plan and rewrite or write an historical preface that examines the community. Many plans have barebones efforts from which you can start. Your job is to improve upon what is there (hint: if you pick a plan with a great history that may be hard to improve). You should produce a 4-6 page illustrated brochure the city could share with its residents. The full assignment is at the end of this syllabus.

4. Critique a Project (10%)  
   October 2
   Learning to critique a peer’s work is a crucial part of developing a professional perspective. No one likes to say critical things about a colleague’s work, yet if we don’t that work will not get better. All work can be better, and if we can make it better, we succeed at our jobs more effectively. The full assignment is at the end of this syllabus.

5. History Reflection Paper (25%)  
   October 17
   Write a roughly 6-page paper using course readings to examine an issue in contemporary planning from an historical perspective. The full assignment is at the end of this syllabus.

OFFICE HOURS: My office is in 313 Ralph and Goldy Lewis Hall. My office phone is (213) 740-5768. My email is dsloane@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 Monday from 3-4. I am also available by appointment. I look forward to meeting with you.

CLASS SCHEDULE
   
   August 28  Origins of Professional Planning
   While we can date urban planning’s origins to 1909, the story is more complicated than that.
   Readings:  Schultz

   August 30  What is a City? Planning and Form
   Let’s consider shifting definitions of city, and how they are related to evolving urban form.
   Readings:  Kostof; Lynch; Plans of Paris, Manhattan, and Chandigarh

   September 4  Industrial Cities and the Beginning of Planning
   A generation of men AND women moved to the city and emerged as professionals and civic leaders amid the development of a new style of city.
   Readings:  Spain

   September 6  Plan of Chicago, 1909
   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:  Plan of Chicago

   September 11  Public Space to Playgrounds and Parks
   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 century.
   Readings:  Olmsted (1871); Greensward; Plan for the High Line
September 13  Enforcing the Plan
Early on, planners developed instruments of vision (plans) and enforcement tools (zoning).
Readings: Fischel

CONSIDERING URBAN FORM DUE

September 18  Regionalism and Federal Policy
Federal authorities rarely considered cities until the 1930s, then what happened?
Readings: Hise; Redlining; (Recommended: Talen)

September 20  Big Plans to Renew the City
Mid-century planners confidently used modern planning and architecture in a massive effort to reshape the city. It didn’t work quite as they planned.
Readings: Gans; Anderson; Plans for Chavez Ravine and Pruitt Igoe

September 25  Recreating American Transportation for a Suburban Age
The national highway system codified the auto-centric city and created new development opportunities, current planners find themselves trying to undo some of that earlier success.
Readings: Ellis; “Mass Transit Concept Maps”

September 27  Consumers, Commerce, and the City.
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: Jackson; Gillette; Hayden; Master Plan of Irvine, California (1959)

GROUP PROJECT DUE

October 2  Discussion of the Group Projects
Individuals will critique assigned projects, so we can have a conversation about how history should be incorporated into a plan.

GROUP PROJECT CRITIQUES DUE

October 4  Discussion of the Group Projects
Individuals will critique assigned projects, so we can have a conversation about how history should be incorporated into a plan.

October 9  Balancing Physical and Social Planning
Urban renewal propelled an emphasis on community participation and planning’s social side.
Reading: Jacobs; Frieden

October 11  A Planning Revolution, Counter-Revolution, Reform, or Not?
Are New Urbanism/Smart Growth changing planning or simply business as usual?
Reading: TBA; Master Plan of Curitiba, Brazil (1968)

October 16  Challenged by Growing and Shrinking Cities
Cities are struggling with growth or contraction, calling for innovative + imaginative planning.
Reading: Fishman; Hall

October 17, 5 pm
PLANNING REFLECTION PAPER DUE
READINGS
5. Spain, Daphne. “Boston, the Cradle of Redemptive Places.” In, D. Spain, How Women Saved the City (Minneapolis: University of Minnesota Press, 2001), 174-204.
23. Master Plan of Curitiba, Brazil (1968): http://www.lumes.lu.se/database/alumni/06.08/thesis/Andrea_Cinquina.pdf
**Assignment 2: Visualizing Urban Form:** 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 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. Well, wait a second. If you are going to be somewhere else this fall, you can use that city as well. Wherever you use, you need to find a place in the city that somehow symbolizes 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 here, you need to experience the place). Figure out a way to represent it visually. You can draw it, photograph it, or videotape it. You could create a graphic representation of economic data. You can use historical photographs and drawings, or not. You could try to analyze the story of the place realistically 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. Some places (Disneyland, Venice Beach) may be so over done that trying to think about them without falling into the same stereotypic pattern as a many 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 are the devil’s work, 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. You may want to include some text 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.

So, is the assignment vague enough for you? I hope so. The idea here is that you figure out what you think it should look like. You will please me if it exciting. Don’t try to figure out what I would like, because that is impossible since each of you has different creative strengths, and view the world very differently than I would. If you want an example of what other students thought worked, I will show a few is class, but don’t try to imitate those either – you never know if they got a good grade or not!

**Due Date:** September 13: due at the beginning of class, no later
Assignment 3: Group Project: Preface to a Plan: Every community plan is a description of a place and its history. The plan tries to articulate a vision of the future through a set of principles taken from the present. A plan is also embedded in a community’s present. 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.

What does it mean to improve it? A community’s history, like a community plan, 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.

The first task, then, is for the group to look at community plans. You might look at 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?

Before you decide on a plan, but after you have looked at one or more that you liked, 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, even 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. I would encourage you to make a trip to VKC Library. It houses many planning documents (ask the librarians) from around Southern California. Doheny Library, the main research library at USC will have many community histories and other materials. 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, keep in mind the public library in that community. Many community libraries have local history sections that are a rich source of material.

I am asking that you produce two products for one grade. The first is a no more than 6 page narrative that one would typically find in a plan. The second should be 4-6 page (if you go over a page or two, that’s okay) brochure illustrating the history for local residents. Both products should have one-inch margins and have appropriate sources, while the brochure should be effectively illustrated. Planners need to learn to produce persuasive documents. Your brochure should be beautifully formatted, expertly illustrated, accessibly written, and built around a persuasive, compelling narrative. My evaluation will be based on your ability to develop two strong, well-documented, effective documents that are accessible and persuasive.

Due Dates: September 27: Groups should post the projects on Blackboard by class time)
Assignment 4: PPD 533 Group Critiques: I believe strongly that students can and should help other students improve their presentation and writing skills. I embed into my classes a number of ways that peers can actively help their peers. One way is this assignment. Your job is to critique the group project. What does it mean to critique a group project? In a page or two for each group, you should write up your analysis of the group project. Since I am getting this explanation to you late, you can turn it up until next Tuesday’s class. However, you need to be prepared to question the groups when they present this Thursday (tomorrow).

What should you do in the critique? My suggestion is that you consider the following questions:

- Do you find the history persuasive, engaging, and helpful? Do you think it would help community members better understand their community?
- Are the sources used reasonable?
- Does the history tell the whole story of the place, or do you get the sense it focuses on part of the community?
- Is the format of the history effective, and accessible to readers?
- Are the illustrations connected to the text? Do they have a narrative of their own that works with the text?
- Are the charts, graphs and maps legible, and do they aid in the argument or narrative?
- What are the main strengths of the history, and what are its weaknesses?

Please put your name only at the top of the first page. We will delete the names and compile your comments and give them to the group so they can see how they might improve their project next time.

Due Date: October 2: Hard copies brought to class, electronic copy to Turnitin
Assignment 5: Is Planning History Important? This course is based on the concept that history is important to our activities as planners. Class sessions have examined how the history has shaped planning approaches to specific planning problems. This last assignment requires you to ask that same question about a specific planning problem confronting your hometown or a place where you lived or worked long enough to make it familiar. Is history important if one is a planner in Seoul confronted by the need for new housing? Is it important in Boston in the wake of the “big dig?” And, of course, your requirement is to discuss HOW it is important. We encourage you to look at a planning problem related to your chosen concentration in planning (sustainability, transportation, housing, environment, etc.).

As you consider that specific problem in that familiar place, and whether it demonstrates that history is important, you are required to use at least two course readings to support your position. How do the readings illuminate the issues raised by the planning problem? Then, how does the discussion of the specific problem lead to a broader discussion of your perspective on the familiar place and its planning issues?

We realize that the assignment may seem a little vague. We want you to think about what readings might influence how you would think about a planning issue of your choosing (using your hometown allows us to see how you would make the abstract issues we have discussed more concrete). You may use additional readings from outside the class, but they are not required.

You no doubt recognize that I believe in the importance of history in planning. You will find that if you write about what you think rather than what you think he wants you to write, you will get a better grade (and do a better job). The key is how well you write and organize your thoughts, how effectively you utilize the course readings, and how thoughtfully you consider the issues raised by the planning problem in your chosen place.

The papers should be NO MORE THAN 6 pages. Please use a reasonable font type and size, one-inch margins, double-spacing, numbered pages and appropriate citations. Please no single-spaced papers or papers that are not fully sourced. Please note the requirements. Look at “Sloane’s Suggestions for Writing Papers” before you hand in your paper. Two copies of the paper are due by 5:00 pm on. You may drop them at Professor Sloane’s office. Please do not be late or we will be forced to penalize the grade.

Due date: October 17, no later than 5 pm: Hard copies to my office, electronic copy to Turnitin
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 that the citation comes after the sentence’s period. 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?