

RED 417: History of Planning and Development

4 units, Spring 2022

Tuesday/Thursday 4:00 – 5:50 pm

Professor David Sloane

Sol Price School of Public Policy
University of Southern California

PURPOSE AND OBJECTIVES:

While humans have been planning cities for 5500 years, this course explores the rise of the real estate development and urban planning professions starting 500 years ago. Each lecture is constructed around one or more innovations from a distinct moment and place in time. While the course makes no claim that these places and acts were the first, a notoriously difficult thing to do, these cities serve as a guiding set of actions, regulations, and designs that have helped shaped the physical, political, and cultural life of our communities today.

The course's learning objectives are:

- (1) Impart the ability to situate one's chosen profession in historical context
- (2) Develop students' ability to use scholarly and primary materials
- (3) Relate the social processes of planning and development to the physical form of human settlements
- (4) Learn to critically read texts and primary materials
- (5) Improve students' ability to write, work in groups, and verbally articulate opinions in class.

This class is constructed around the interaction of lectures, the readings, and your articulation of ideas expressed either in lecture or a reading. I will leave time in almost every session for us to discuss and analyze the assigned readings. The written assignments require you to delve into the history of the professions through the lens of development and planning.

Any course covering such a range of information is by definition a series of choices. I have tried to allow us to delve into topics of interest while examining some fundamental concerns everyone should know. 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 or are linked from the syllabus. If you have trouble accessing these readings, you need to tell us immediately since a failure to access them is not a reason for not reading them. You are responsible for completing the readings by the assigned date, and we will be discussing them in class.

STATEMENT ON ACADEMIC CONDUCT AND SUPPORT SYSTEMS

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

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

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

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355 (WELL), press "0" after hours – 24/7 on call studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086 eeotix.usc.edu

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) 740-5086 or (213) 821-8298 usc-advocate.symlicity.com/care_report

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

The Office of Student Accessibility Services (OSAS) - (213) 740-0776 osas.usc.edu

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) 821-4710 campussupport.usc.edu

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 diversity.usc.edu

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 dps.usc.edu, emergency.usc.edu

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) 442-120 – 24/7 on call dps.usc.edu

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC) ombuds.usc.edu

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) 442-3340 or otfp@med.usc.edu chan.usc.edu/otfp

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

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.

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.

OFFICE HOURS

My office is in 313 Ralph and Goldy Lewis Hall. My email is dsloane@price.usc.edu. My office hours will be from 2:30-3:30 on Tuesdays (at first on Zoom, later in person) and by appointment. I look forward to talking with you.

Alycia Cheng is our teaching assistant. Her email is ascheng@usc.edu. Her office hours will be from 3-4 on Thursdays (Zoom to start; later in the student lounge, RGL 105).

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 receive a poor grade notwithstanding the delivery of written assignments. Your grade will be calculated using the following table.

Minimum	Maximum	Grade
951	1000	A
901	950	A-
851	900	B+
801	850	B
751	800	B-
701	750	C+
651	700	C
601	651	C-
551	600	D
0	550	F

ASSIGNMENTS: Full descriptions of each assignment can be found after READINGS in the syllabus. Participation in the class is an important element of your overall grade.

1. Reading Reflections

150 points

You must reflect on the assigned reading and video. Reflections that do not consider both will receive no more than 50% of the grade.

Due: January 27, March 24, and April 20

2. Take-home Midterm

200 points

The exam will ask you to consider two analytical essays questions given to you 24 hours prior to the due date.

Due: February 24

3. Presentation

200 points

Groups will be assigned a building to analyze from a planning and real estate historical perspective.

Due: April 12 and April 14

4. Take-home Final Exam

200 points

The exam will ask you to consider two analytical essays questions given to you 24 hours prior to the due date.

Due: May 5

5. In-class activities

100 points

In-class activities are 50 points each. If you miss class, you are responsible to let us know you wish to complete the in-class assignment that occurred that day.

6. Participation

150 points

Class participation is expected on a daily or at least regular basis.

Reading is an essential element of this class.

HELP: At the end of the syllabus, I provide you with advice on writing and presentation techniques. My advice: read them if you want to get a better grade.

CLASS SCHEDULE: Anything without a URL is under READINGS on Blackboard

January 11	<i>Five Themes: Real Estate/Planning, Growth/Decline, Private/Public, Justice/Inequality, and Authenticity/Homogeneity</i>	
Reading:	None	
January 13	<i>London Growth Controls</i>	
Innovation	Introducing Growth Controls Fire, Movement Regulations	
Reading	William Baer (Baer 1). 2007. Planning for growth and growth controls in early modern Northern Europe: Part 2: The evolution of London's practice, 1580-1680 <i>Town Planning Review</i> 78/3, 257-77.	
Topics:	Land use regulation; growth management; housing types	
January 18	<i>Colonial American Cities</i>	
Innovation	Packaging Real Estate Pennsylvania and Philadelphia	
Reading	William Baer (Baer 2). William Penn: America's first developer. <i>Lusk Review</i> , 1-20.	
Topics	Real estate speculation; planning vision; William Penn	
January 20	<i>Baroque Cities</i>	
Innovation	Designing Spaces and Places: Baroque Rome and Paris	
Reading	Joan DeJean. 2014. <i>How Paris Became Paris</i> (2014), 1-20.	
Topics	Urban design; global influences on city structure; Paris as exemplar; Rome	
January 25	<i>Regulating Land Use in Modern Cities</i>	
Innovation	Introducing Land Use Regulations: Limiting Economic Uses of Homes	
Reading	Ritzdorf, Marsha. 1994. "A feminist analysis of gender and residential zoning in the United States. In, I. Altman and A. Churchman, <i>Women and the Environment</i> , 255-279.	
Topics:	Land use regulation; health planning; gender impacts	
January 27	<i>Good Streets</i>	Reflection 1 Due
Innovation	Constructing Limited Access Highways: Arroyo Parkway	
Reading	Avila, Eric. 2014. <i>The Folklore of the Freeway: Race and Revolt in the Modernist City</i> , 'Nobody but a bunch of mothers,' 53-87; Sue Bell Yank, Redlining: https://www.listennotes.com/podcasts/paved-paradise-podcast-sue-bell-yank-cMZRvm1hAON/	
Topics:	Transportation evolution; community impacts and resistance; MELA	
YOU MUST COMPLETE REFLECTION 1 using Avila, Yank		
February 1	<i>Social Life of the Cities</i>	
Innovation	Questioning the Role of Public Spaces in Urban Life : Greenwich Village Streets	
Reading	Jacobs, Jane. 1961. "The use of sidewalks: Contact." In, <i>The Death and Life of Great American Cities</i> , 73-55.	
Topics:	Urban design; public space; streets interactions; William Whyte	
February 3	<i>Politics of Parks</i>	
Innovation	Creating Urban Parks	
Reading	Ethan Hawkes, History of High Line: https://www.thehighline.org/videos/historical/high-line-history-narrated-by-ethan-hawke/ ; Ela Miljkovic, An origin story revisited: A historiography of 19 th -century Central Park. 2019. <i>Essays in History</i> .	

Topics	Evolution public park; Frederick Law Olmsted; Central Park, Los Angeles parks; park design; High Line; park disparities
February 8	<i>Amusing the Millions</i>
Innovation	Suburbanizing Shopping: Southdale Shopping Mall
Reading	Brick Immortar, https://www.youtube.com/watch?v=7QdrZoTpSs ; Malcolm Gladwell. 8 March 2004. The Terrazzo Jungle: Fifty years ago, the mall was born. America would never be the same. <i>The New Yorker</i> , https://www.newyorker.com/magazine/2004/03/15/the-terrazzo-jungle
Topics:	Mass consumption; Victor Gruen; shopping malls
February 10	<i>Private Realm, Public Danger</i>
Innovation	Competing Types of Family Housing: London versus Paris Houses
Reading	Olsen, Donald J. 1986. <i>The City as a Work of Art: London, Paris, and Vienna</i> , 101-131.
Topics	Housing design; evolution of family use of house; London/Vienna/Paris
February 15	<i>Minimum House</i>
Innovation	Building a Thousand Houses: Leimert Park, LA
Reading	Hise, Greg. 1996. Homebuilding and industrial decentralization in Los Angeles: The roots of the Post-World War II urban region. In, MC Sies and C Silver, <i>Planning the Twentieth-Century American City</i> , 240-261
Topics	Housing evolution; standards; regional planning; suburbanization; Leimert
February 17	<i>Community Builders</i>
Innovation	Stretching into the Suburbs with Single-Family Housing
Reading:	Caroline Mesrobian Hickman and Sally Lichtenstein Berk. 2010. Harry Wardman's Row House Development in Early 20 th Century Washington. In, R. Longstreth, ed., <i>Housing Washington</i> , 85-110.
Topics:	Suburbanization; housing types; community builders; Wardman, Levitt
February 22	<i>Evolving Suburbia</i>
Innovation	Designing Large Suburban Subdivisions: Belair, MD
Reading	Jacobs, James. 2010. Beyond Levittown: The design and marketing of Belair at Bowie, MD. In, R. Longstreth, ed., <i>Housing Washington</i> , 85-110; Liz Cohen, Mass Consumption/Rise of the Suburbs: https://www.youtube.com/watch?v=WpO3qRYn52A
Topics:	Suburbanization; subdivision builders; sales tactics; Levitt
February 24	Take Home Midterm Examination due on Turnitin by 6:30 pm
March 1	<i>Archives and Research</i>
Reading	None
Topic	Preparing for your group project presentation
March 3	<i>Irvine</i>
Innovation	Creating the Master Planned Community
Reading	Forsyth, Ann. 2005. <i>Reforming Suburbia: The Planning Communities of Irvine, Columbia, and the Woodlands: The Irvine Ranch</i> , 70-99
Topics	Master planned communities; Kevin Lynch
March 8	<i>Social Housing</i>
Innovation	Producing Housing for the People

Reading Edward Geotz, 2013. *New Deal Ruins: Race, Economic Justice, & Public Housing Policy*: 24-47
Topics Public housing; HOPE VI; Pruitt-Igoe; Jordan Downs

March 10 *Children Spaces*
Innovation Shifting Place of Children in Society: Nurseries to Swing Sets
Reading Jane Addams, 1909, "Youth in the city," in *The Spirit of Youth and the City Streets*, 8-21;
Annmarie Adams and Abby Van Slyck. 2004. Children's spaces, *Encyclopedia of Children and Childhood: In History and Society*, edited by Paula Fass, 187-194
Topics Children; new building types; nurseries

March 15/17 *Spring Break*

March 22 *Good Rails*
Innovation Creating a Multi-Modal City: Washington METRO
Reading Schrag, Zachary. 2006. *The Great Society Subway: A History of the Washington Metro*: 221-242.
Topics Transportation; modern light rail; Washington DC; TOD

March 24 *Ecological City* **Reflection 2 Due**
Innovation Can Development Be "Just Green Enough?" Newtown Nature Trail, Brooklyn
Reading Curran, Winifred, & Trina Hamilton. 2012. Just Green Enough: Contesting Environmental Gentrification in Greenpoint, Brooklyn. *Local Environment* 17/9: 027-42; Alberto Bougleux. 2020. To Green or Not to Green, <http://www.bcneuj.org/2020/10/20/to-green-or-not-to-green-four-stories-of-urban-injustice-in-barcelona/>
Topics Environmental justice; zoning; new regulatory systems

YOU MUST COMPLETE REFLECTION 2 using Curran & Hamilton and Bougleux

March 29 *Reform Movements I: LA Centers Plan*
Innovation Controversial Concepts in Planning: LA Centers Plan
Reading L.A. Department of City Planning. 1970. *Concept Los Angeles*, 9-34; Mukhija, Vinit. 2012. 1970 Centers concept plan for Los Angeles. In, Sloane, ed. *Planning Los Angeles*.
Topics Planning Reform, LA Planning

March 31 *Reform Movements II: Engaging and Empowering Residents*
Innovation Challenge of creating community empowerment
Reading Sloane, DC, Hawkins, BM, Illum, J, Spindler, A, Lewis, LB. 2019. Can we be partners? A case study of community action and local food systems planning in Los Angeles, *JAPA*, 1-16.
Topics Community participation, food systems, comprehensive plans, elements

April 5 *Reform Movements II: Redesigning the City*
Innovation Emergence of New Urbanism: Seaside, FL
Reading Cherry, Nathan. 2009. *Grid/Street/Place: Essential Elements of Sustainable Urban Districts*, 6-13.
Topics Smart Growth; New Urbanism, Andres Duany; Form-based codes

April 7 *Reforming LA Public Space*
Innovation How do planners and REDs work together to create a vibrant public sphere?
TBA

April 12/14

Presentations

April 18

Innovation
Reading

Growth and Gentrification

A Community Defends Itself from Gentrification? Defend Boyle Heights
Brown-Saracino, Japonica. 2009. *A Neighborhood That Never Changes: Gentrification, Social Preservation, and the Search for Authenticity*, 1-21; Gates, Theaster, How to Revive a Neighborhood with imagination beauty, and art,
https://www.ted.com/talks/theaster_gates_how_to_revive_a_neighborhood_with_imagination_beauty_and_art?language=en; Herbst, Robby. 2016. *Critical Practice*.
Newsletter.

Topics

Social Preservationists; Provincetown; Pioneers

April 20

Innovation
Reading

Authentic vs Disneyfication

Reflection 3 Due

What is Creative Placemaking? LA Arts District
Zukin, Sharon. 2010. *Naked City: The Death and Life of Authentic Urban Places*: 219-246;
Roberto Bedoya, 2013, Placemaking and the Politics of Belonging and Dis-
belonging, *GLA Reader*, <https://www.giarts.org/article/placemaking-and-politics-belonging-and-dis-belonging>; Between Classes: Roberto Bedoya,
<https://www.youtube.com/watch?v=Xa9F6odb02U>

Topics

Community making; placekeeping; gentrification; SOHO; Arts District

YOU MUST COMPLETE REFLECTION 3 using Zukin, Bedoya, Bedoya

April 26

Innovation
Reading

A Contested City

Small Actions Make Big Changes: Caracas Metro Cable Versus Dodger Góndola
Rojas, James. 2015. Looking for the Rasquache at Mariachi Plaza in Boyle Heights.
KCET. Access at <https://www.kcet.org/history-society/looking-for-the-rasquache-at-mariachi-plaza-in-boyle-heights>; Chase, John, Margaret Crawford,
John Kaliski. 1999/2008. *Everyday Urbanism*. 22-35.

Topics

Informal city; acupuncture urbanism; tactical urbanism; urban futures

April 28

Innovation
Reading

How Will Cities and Suburbs Look After COVID-19?

Rethinking Public and Private Spaces

Adams, Annmarie. 2020. No Place like home: Changing relationships of private and public spaces during COVID-19. *McGill Blogs*.

May 5

Take Home Final Examination due on Turnitin by 6:30 pm

ASSIGNMENTS: *No hard copies of assignments are required. All assignments will be delivered digitally.*

Assignment 1: Reading Reflections: The readings are an essential component of your learning experience. We will test you on the readings by requiring that you participate in classroom discussions; requiring that you write essays about them on a final, and you produce 5 reading reflections.

A reflection not turned into Turnitin will be penalized starting at the beginning of class on the due date. The penalties will escalate from a few points for during class to 1/8 of a grade to a 1/4 of a grade, etc. After 1 week, if we don't have the submission, the reflection will be graded for no more than 1/2 the total points possible. Reflections fully not handed in after two weeks will be graded at 0.

The reflections should consider the designated reading and the video. Typically, your reflections will be 2 to 3 pages. They should be in a reasonably sized font (no more than 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.

What is a reflection paper? Please, do not write a summary of the reading or a set of disconnected thoughts or a question. The folks at media.cst.edu (media.cst.edu/uploads/genericfile/writing-reflection-papers.pdf) have provided the following suggestions (edited for length, and some language altered to make it germane to our class):

1. In 1 or 2 sentences, summarize the main idea(s) in the reading in your own words using precise descriptive language. After that, consider some of the following questions:
2. Does the reading challenge your thinking in any way? Does it provide information that changes the way you think about planning and development history? Be specific in your answer.
3. Is there an important question that arises as you read this chapter/article?
4. Is there something that you want to criticize or disagree with? Does anything make you uncomfortable or contradict your ideas about planning and development?
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?
6. Is there anything in your past experience that resonates with or clashes with this reading?

These are suggestions, not the rules for an outline. You need to write your essay, not just answer the questions. You should be asking yourself – how does this reading add to my knowledge of planning and real estate development? How does it challenge my presumptions about the fields? How does it challenge my own beliefs about the city and its development? How does it tie to other things I have been reading in other classes?

One way to show that you have accumulated knowledge during the class is, as the class proceeds, make intelligent connections between the reading from the current week with ones from previous weeks. This course has a series of threads that flow through it, and the later readings do build on earlier ones. Using those thoughts, organize your reflection paper to express those ideas, emotions, concerns, and understandings. You can include multiple readings if that makes sense in the reflection.

Assignment 2: Take Home Midterm Examination: The final examination will cover readings, lectures, and discussions up to the exam. We will not have a review session in preparation for the final. I will hand out a review sheet. The key to succeeding on the final is straightforward – do the reading, come to class, discuss the issues raised in class, and talk to your peers about the class readings and lectures. The questions will test your understanding of the class activities. If you are prepared, and have prepared throughout the semester, you should do fine.

This exam questions will require a synthetic, analytical response drawing from multiple readings and asking you to discuss those readings, and to relate them to each other. Consider fully the implications of the question. Please write a persuasive essay that effectively uses material from the lectures, as well as special attention to the class readings. You will receive the prompt for this exam 24 hours ahead of the designated class final period.

Your responses should be uploaded to Turnitin by 6:30 pm on February 24, 2022. Essays cannot be accepted later than this time and date. An incomplete exam is better than no exam at all, so please make sure you have it uploaded to Turnitin on the due date by the due time.

Students with academic accommodations will receive the exam at the same time as the rest of the class but will have 24 hours more to complete the exam.

Assignment 3: Presentations:

How do we evaluate real estate from an historical perspective? In this assignment, groups will attempt to provide us with a persuasive evaluation of a commercial property by analyzing it from past and present values and purposes. Each group will be assigned a property in a thriving commercial area of Los Angeles County. The groups will present an analysis of that property that place it in an historical context (when was it built? How many times has it sold? When were the buildings around it constructed? Who have been its tenants, and how have they changed?) and its present valuation (If it sold today, what would it be worth? Would it be an attractive purchase?).

For the group to successfully complete this project and present its findings, the following tasks must be completed:

1. Groups need to [visit](#) the property. As groups walk around, take multiple photographs of the building exterior and interior (if possible) as well as the building's context (surrounding buildings, street front, street, etc.) and draw a design of the building (how is the interior laid out, how is the building situated on the street, how does it "talk" with the buildings around it?). Groups should list the tenants – don't depend on Google to provide an up-to-date list, do the leg work.
2. Groups need to [research the property](#). All the properties will be listed on the Los Angeles County Assessor's database and other real estate databases. Groups need to gather that information. Groups need to do a search of the Proquest newspaper database and other historical databases that might have information about the building. Local libraries and other sources are crucial to finding photographs, maps, and other information. Many local libraries keep files on specific buildings/neighborhoods and other information. Once you know who built the building, groups should consider whether the architect, development company or other participant also might be a good avenue for information.
3. A key element of this assignment is the [historical research](#). Groups need to understand the context of the individual building, when it was built, where it was built, who built it, and how it fits into the larger context of the development of its commercial area. Historians have written a lot about some commercial areas, while others are understudied. Groups need to search for information. You will want maps (of when it was built and now), information (on the architect, development company, and surrounding businesses), and illustrations (advertisements, photographs, graphics).
4. The presentation must be [analytical](#), not simply descriptive of the building/site. How does the building represent a moment in architectural/planning/RED history? While you need to base your analysis on good historical texts, you will also use photographs, drawing, plans, and maps to illustrate the assignment. Integrate these into your presentation, making sure you properly cite them and create captions for each illustration. [Form matters](#) and will be evaluated as part of your grade.
5. The presentation is the assignment – *groups do not need to provide a written paper*. However, keep in mind that that means the slides need to be carefully crafted, thoughtfully created with information and illustrations. Look at my suggestions at the end of this syllabus.
6. You do need to hand in a list of [references](#) for your presentation. This sheet should be emailed to our TA.
7. Wikipedia is not a credible source, but you could look at the sources on the Wikipedia site as one way to start (if the building has a site). Illustrations in the presentation should be sourced on the slide, just like you would a paper or other product (not at the end).

Your presentation will last no more than 15 minutes. We will have roughly 5 minutes of Q&A. All group members should either speak or be prepared to answer questions from the audience. We expect a professional digital presentation presented by professionally attired group members.

PS: Group members will evaluate each other's activity in the group as well as the other groups so free riders beware.

PPS: Attendance on these days is mandatory – please respect your peers' work by being present and ready to discuss their projects with good questions. Anyone missing these sessions will be docked since participation on these days is critical. You will be asked to help your classmates understand the strengths and weaknesses of their presentation by providing them feedback.

Your Powerpoints should be uploaded to Turnitin before class on the day of your presentation (either April 12 or April 14).

Assignment 3: Take Home Final Examination: The final examination will cover readings, lectures, and discussions from the entire class. We will not have a review session in preparation for the final. I will hand out a review sheet. The key to succeeding on the final is straightforward – do the reading, come to class, discuss the issues raised in class, and talk to your peers about the class readings and lectures. The questions will test your understanding of the class activities. If you are prepared, and have prepared throughout the semester, you should do fine.

This exam will consist of two questions that ask for a discussion of an issue raised during lectures and other readings. The second questions will require a synthetic, analytical response drawing from multiple readings and asking you to discuss those readings, and to relate them to each other. Consider fully the implications of the question. Please write a persuasive essay that effectively uses material from the lectures, as well as special attention to the class readings. You will receive the prompt for this exam 24 hours ahead of the designated class final period.

Your responses should be uploaded to Turnitin by 6:30 pm on May 5, 2022. Essays cannot be accepted later than this time and date. An incomplete exam is better than no exam at all, so please make sure you have it uploaded to Turnitin on the due date by the due time.

Students with academic accommodations will receive the exam at the same time as the rest of the class but will have 24 hours more to complete the exam.

Assignment 4/5: Participation and In-Class Activities: Learning demands that you read, think, and articulate – the last aspect is partially covered in your participation grade. Throughout the semester, you will be given many opportunities to articulate your comprehension of the readings, consider issues through informal groups, and discuss the application of concepts to practice.

How does one “participate” in a class? The first lesson is that just talking is not the primary way to participate. The key is to help your classmates learn. You can help them in general class discussions of lectures and readings. Or, you could contribute by leading one of the informal discussions that will occur throughout the semester. Or, you could help peers outside of class. Or, you could attend office hours and talk with one of us about a pertinent issue. Or, you could see something on the internet or in a newspaper or from another class that you think might illuminate an idea that has come up in class, and you could send it to the class. Consistent participation that adds to the flow and direction of the class is what we are looking for in each student.

In-class activities range from completing specific tasks, to meeting informally to discuss readings, issues raised in lectures, and other topics. Many times, groups will be reporting on their discussions. Being an active member of

your group, taking specific tasks seriously, these are the ways to improve your grade in this area. We will be dropping into breakout groups on a regular basis to see how people are doing.

Sloane's Hints 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. 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 assignments. 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, image, or idea.** 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. At the end of the paper, provide a **bibliography** in alphabetical order with a full citation for each source: author's name (alphabetically by author's *last* name), full book title, publishing information, and the page number.
3. Many students feel that **long quotes** prove they did the research, and the author must say it better than they could. Most long quotes actually 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 not be as good 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 or exam. 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,**" "**in order,**" "**in addition,**" 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 fact,**" "**the fact that,**" 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** (or better stated, Indefinite pronouns) 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 finishing the final draft.

≠: Elements do not have parallel construction; one is singular, 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. 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.

word: Signifies a word I feel is used inappropriately.

timing: Usually means a 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.

Hints: I am referring to this list of suggestions – and expecting you to do better next time.

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.

Preparation of the slides is the first step.

- a. **Don't just accept Microsoft's defaults.** PPT makes the slide headings too large and the designs are often very constraining (limiting the way you can present material), so don't just accept them. I encourage you to create your own template with titles no larger than 32 font and a simple white, grey or very light color background.
- b. **Too much text** is difficult for viewers to read, especially in a fast presentation. Try to clarify what text is crucial, what would be nice to have, and make decisions about what you can afford.
- c. **Images are great**, but only if we can see them. I usually say that a group should have no more than 15 slides for a 15-minute presentation, but if the slide is filled with a few carefully chosen illustrations one can leave it up for 30 seconds and make one or two points. Please don't make your maps or illustrations too small. Viewers get very frustrated.
- d. A PPT, like a paper, is **essentially a story (narrative)**, so keep that in mind as one is creating the slides. The transitions from speaker to speaker, from one topic to the next, from one group of slides to the next are crucial. Someone in the group needs to take responsibility to integrate the individual slides into a coherent, persuasive whole.

Set priorities, eliminate unnecessary material. The most difficult task of a 15-minute talk is deciding

what you are NOT going to talk about. Too many students decide to present everything they know and learned. 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.** Keep your eyes on the audience to keep your engagement with them.

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 because it takes up too much time.

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 will know it before you are presenting. 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. 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 **images.** 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. Personally, **I dislike commercial photographs.** They suggest the group never went to the building and just checked it out on Google – not a good thing.

7. **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 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 images onto the Dell 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 references slide (send your professor an email with the references). 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.
- 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!