

School of Urban Planning and Development
University of Southern California

PPD 522: Planning History and Theory for a Just Society

4 units, Fall 2022

Wednesdays, 2:00 pm to 5:20 pm, 101 RGL

Professor David Sloane

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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 theory and history of a profession is an important component of any professional education. This course provides an overview of planning history and theory, 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 theoretical context
- (2) Gain greater understanding of the social justice issues related to urban planning
- (3) Develop one's ability to use scholarly and primary materials
- (4) Relate the social processes of planning to the physical form of human settlements
- (5) Refine one's ability to write, work in groups, and verbally articulate opinions in class.

Every college 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 chosen the class readings to allow individuals to have time to research their assignments. The assignments require you to delve into the history and theory of the profession through a group project on the history of a community, write incisive reflections on the readings, and experiment with innovative ways to portray insights to key planning issues.

The course has a lot going on. You need to focus on the assignments in an orderly and persistent manner or you will not receive a good grade.

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.

The "readings" are a mixture of original sources, academic articles/book chapters, popular press, podcasts, and videos. The intent is to try to make no week's "readings" too demanding while recognizing that in a graduate class you should expect a rigorous offering of material and ideas.

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

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
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 the assignments can be found after the Class Schedule.

	Assignment	Potential Points Earned	Due Date
1.	Reading Reflections	(4 @50 points each)	9/7, 9/28, 11/16, 11/30
2.	Preface to a Plan Brochure		
	Draft	(100 points)	10/12
	Presentation	(50 points)	10/19
	Critique	(50 points)	10/19
	Final	(200 points)	11/2
3.	Infographic/Video Exhibition	(200 points)	12/9 2-4
4.	Participation	(200 points)	Throughout

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 email is dsloane@price.usc.edu. I check it way too often, and it appears on my phone so it is the best way to access me. My office hour will be Mondays from 3-4. I am available by appointment, which I find most students prefer or before/after class. I look forward to meeting with you.

Our teaching assistant is Alycia Cheng. She will post her office hours. She will provide her contact information at the first session.

PPD 522: Planning History and Theory for a Just Society
Class Schedule/Assignment Due Dates
Please make sure to check the Reading List for Internet links to readings

First Week

August 24 *Introductory material, introductions, and discussion*
Concepts: *Settler Colonialism, Multiculturalism, Feminist Planning*

- Dorries, Heather, and Laura Harjo. 2020. Beyond safety: Refusing colonial violence through indigenous feminist planning, *JPER*, 210-219.
 - Sandercock, Leonie. 2000. When strangers become neighbours: Managing cities of difference. *Planning Theory and Practice*.
 - Sloane, David. 2006. From Congestion to Sprawl. *JAPA*.
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Second Week

August 31 *Conflicts over social vs physical vs economic: Spatial Imaginaries, Reparative Planning Ethics*

- Bates, Lisa, and Sharita Towne, This is a Black spatial imaginary, (February 2018), *USC Urban Growth Seminar*, <https://www.youtube.com/watch?v=vPje9-s6t8>
 - Jean Beaman 2019. Are French people white? Towards an understanding of whiteness in Republican France. *Identities*.
 - Schweitzer, Lisa. Restorative planning ethics: The therapeutic imagination and planning in public institutions. *Planning Theory*, 130-144.
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Third Week

September 7 *Regulating Race, Ethnicity and Gender, Zoning, redlining, rationality*
DUE **Reading Reflection**

- Agyeman, Julian, "Urban planning as a tool of white supremacy," (27/7/2020) *The Conversation*, available at: https://theconversation.com/urban-planning-as-a-tool-of-white-supremacy-the-other-lesson-from-minneapolis-142249?utm_source=twitter&utm_medium=bylinetwitterbutton.
 - Ritzdorf, Marsha. 1994. "A feminist analysis of gender and residential zoning in the United States. In, I. Altman and A. Churchman, *Women and the Environment*, 255-279.
 - Scott, Amy, Inequality by design: How redlining continues to shape our economy. (April 2020). *Marketplace*. Access at <http://www.designingthewe.com/undesign-the-redline>. While you are there, check out *Undesign the Redline*.
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Fourth Week

September 14 *Public space, Parks & Recreation, Black Landscapes*

- Fragoza, Carribean. 2020. All the Zumba ladies: Reclaiming bodies and space through serious booty shaking, *East of Eden*. Access at, <https://www.kcet.org/history-society/all-the-zumba-ladies-reclaiming-bodies-and-space-through-serious-booty-shaking>
 - Hood, Walter. 2020. Introduction, W. Hood and Grace Mitchell Tada, eds., *Black Landscapes Matter*, 1-8.
 - Jeon, Chihyung, & Yeongsil Kang. 2019. Restoring and Re-Restoring the Cheonggyecheon: Nature, Technology, and History in Seoul, South Korea. *Environmental History*.
 - 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
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Fourth Week

September 21 *Public space, Parks & Recreation, Black Landscapes*

- Curran, Winifred, & Trina Hamilton. 2012. Just Green Enough: Contesting Environmental Gentrification in Greenpoint, Brooklyn. *Local Environment* 17/9: 1027-42.
- 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/>
- He, Lin, et al. 2020. Enabling a Rapid and Just Transition Away from Coal in China, One Earth.
- Gomez, Hector. 2019. *Voices of change, beacons of hope: Latino grassroots community organizing and empowerment for environmental justice in southeast Los Angeles*. CSULB Masters Thesis, 53-57.

Sixth Week

September 28 *A Suburban Century, Designing, developing, selling suburbs, Neighborhood Unit*

DUE **Reading Reflection**

- *Urban Design is Not Neutral*. 2020. Access at <https://www.tvo.org/video/urban-design-is-not-neutral>.
- Hayden, Dolores. 1980. What would a Non-Sexist City Be Like? Speculations on Housing, Urban Design and Human Work. *Signs*.
- 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, *Planning the 20th-Century American City*, 240-261.

Seventh Week

October 5 *Advocacy/Insurgent/Radical Planning, Growth Machine*

- Molotch, Harvey. 1976. The city as a growth machine: Toward a political economy of place. *American Journal Sociology*, 309-332.
- Arnstein, Sherry. 1969. A ladder of citizen participation,” JAPA, 216-224.
- Davidoff, Paul. 1965. Advocacy and pluralism in planning. JAPA, 331-338.
- Tauxe, Caroline. 1995. Marginalizing Public Participation in Local Planning: An Ethnographic Account, JAPA, 471-481.

Eighth Week

October 12 *Evolving transportation, Multi-Modal City, Transportation Planning*

DUE: **Preface Draft**

- 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.
- Boarnet, Marlon. 2012. Back to the future in transportation planning. In, DC. Sloane, ed, *Planning Los Angeles*, 147-162.
- Forester, John. 2013. Planning in the face of conflict.

Ninth Week

October 19 **Preface to a Plan Presentations**

DUE **Preface Critique**

Tenth Week

October 26 *Consumer Republic, designing consumption cities, Artwashing, Thirdspace*

- Liz Cohen, Mass Consumption/Rise of the Suburbs:
<https://www.youtube.com/watch?v=WpO3qRYn52A> .
- Gladwell. Malcolm. 8 March 2004. The terrazzo jungle: Fifty years ago, the mall was born. America would never be the same. *The New Yorker*, Access at:
<https://www.newyorker.com/magazine/2004/03/15/the-terrazzo-jungle>
- Soja, Ed. 1997. During a lecture, Soja describes his concept of *Thirdspace*. Start around 1:07:43 and listen to the end of the lecture, https://www.youtube.com/watch?v=mABB3v2_e_o.

- Choo, Soyoon, and Elizabeth Currid-Halkett. 2020. Socially Engaged Art(ists) and the 'Just Turn' in City Space: The Evolution of Gwanghwamun Plaza in Seoul, South Korea. *Built Environment*.

Eleventh Week *Neoliberalism, Liberalism, and Mass Incarceration*

November 2 *Carceral Geography/Planning, Policing and Planning, Right to the City*

DUE: **Final Preface**

- Harvey, David. 2015. *The right to the city and urban resistance @ Fortaleza*. Access at <https://www.youtube.com/watch?v=vjyLWMSZ2nY>.
- Kelly Lytle Hernandez. 2017. *City of Inmates: Conquest, Rebellion, and the Rise of Human Caging in Los Angeles, 1771–1965*, 131-157.
- Simpson, S.-A., Steil, J., & Mehta, A. (2020). Planning beyond Mass Incarceration. *Journal of Planning Education and Research*, 40(2), 130–138.

Twelfth Week

November 9 *Rebirth of the Center, Gentrifiers, Authenticity,*

- Zukin, Sharon. 2010. *Naked City: The Death and Life of Authentic Urban Places*, 219-246.
- Brown-Sarcino, Japonica. 2009. *A Neighborhood That Never Changes: Gentrification, Social Preservation, and the Search for Authenticity*, 80-104.

Thirteenth Week

November 16 *New Urbanism, Smart Growth, Everyday Urbanism, Rasquache*

DUE: **Reading Reflection**

- Jacobs, Jane. 1961. The uses of the sidewalk: Contact. *The Death and Life of Great American Cities*, 55-73.
- Chase, John, Margaret Crawford, John Kaliski. 1999/2008. *Everyday Urbanism*. 22-35.
- 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>.
- Lynch, Kevin. 1981. Dimensions of Performance. In, Lynch, *A Theory of Good Urban Form*. 111-120.

Fourteenth Week

November 23 *Thanksgiving*

Fifteenth Week

November 30 *Just City, Disability Planning*

DUE **Reading Reflection**

- Manning Thomas, June. 2008. Minority-Race Planner in the Quest for the Just City. *Planning Theory*.
- 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.
- Pineda, Victor Santiago, and Jason Corburn. 2020. Disability, urban health equity, and the Coronavirus pandemic: Promoting cities for all. *Journal of Urban Health*.

Sixteenth Week

December, 9, 2-4 pm

DUE: **Infographic/Video**

Reading Reflections

Individual

The readings are a critical, even essential component of this class, and your learning experience. You are required to produce two 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 Wednesday at the beginning of class. Please hand in one hard copy and upload the reflection to the Blackboard site A reflection is late if turned in after the beginning of class. Penalties for not handing in the reflections will grow dramatically after the first day, with a reflection getting no more than ½ credit the next Wednesday, and 0 credit after two weeks late.

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 citation for class readings, just put the page numbers of references in parentheses. For any source outside the class readings, refer to my suggestions on page 12 of this syllabus for a style guide.

The brochure assignment has four elements

1. The draft brochure: I have found over the years that groups that hand in a well-prepared draft almost always do better on the final grade. Please see suggestions for more effective writing at the end of this syllabus.
2. The brochure presentation: Each group will be assigned to a period of the class during which they will “present” their brochure to the class using digital and hard copy materials.
3. The brochure critique: see below for details. Each group will be assigned to critique another groups’ brochures. The brochure drafts will be made available to all class members through Blackboard.
4. The final brochure should incorporate the comments provided from the instructors and the students’ critiques.

Draft and final brochures should be handed in on Wednesday before class as 1 hard copy and uploaded as digital copies to Blackboard.

Critiques only need to be submitted as hard copies. Two copies: one for the instructors, one for the group.

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 analyze 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. You need to design a brochure to educate your community about itself. I will create groups of students to work on this assignment.

1. The group should look at community plans. You might consider ones tied to your hometowns or places that you have visited. You do not need to use LA. 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?
2. 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. 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.
3. While you will find many of your resources on the web, trips to libraries are important. USC 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. If you are doing a plan from a nearby community, the community’s public library will have a local history section.
4. You will produce a 4-to-8-page all inclusive (including citations) brochure illustrating the history for local residents. The brochure 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. The brochure 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.

Preface to the Plan Critique

Individual

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 hand in their critiques before class on Wednesday. Two hard copies – one for the instructors, one for the group. If you wish to have your critique of the group be anonymous, please leave your name off the copy intended for the group.

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:

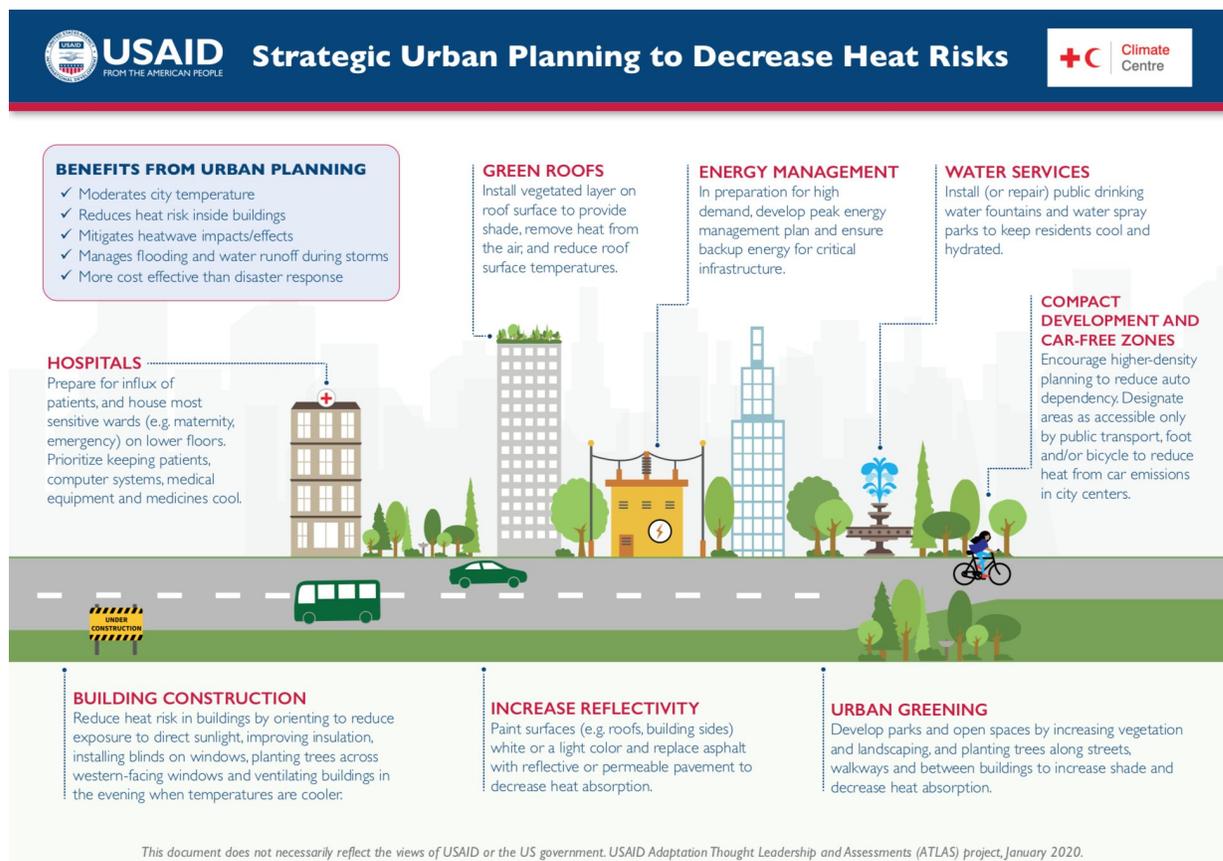
- Do you find the approach, evidence, and analysis persuasive, engaging, and helpful? Do you it effectively portrays the health issue?
- Are the sources used reasonable, up-to-date, and appropriate?
- Does the analysis fully cover the issue, or does it miss something significant?
- Is the format of the 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.

While the Planning Preface asks groups to research and write a planning history section of a community plan in an accessible yet rigorous manner, the Infographic/Video assignments asks individual students to produce a one-page infographic or short video (perhaps styled like a Tik Tok video) engaging a planning theory, as represented by the questions below.

Infographics have become increasingly popular ways to represent data, ideas, and advocate for positions related to planning topics such as housing, alternative transportation, environmental justice, etc. We will present some examples in class that will not be fully representative of the class assignment. The one below is a descriptive vision of response to sustainability that is more descriptive than the one you will produce.



February 2020: https://twitter.com/atlas_climate/status/1224717746128277504

The requirement of the assignment is that your infographic or video needs both to **describe** the theory suggested below but also to **analyze** it, unlike the example presented above. How is the theory important to planning practice and communities affected by the theory.

Consider for each question: Why is the concept important to planning theory, practice, and communities that planners serve? Suggestive questions:

- What is the right to the city?
- What is rational planning?
- What is reparative planning?
- What is carceral planning?
- What is everyday urbanism?
- What is settle colonialism?
- What is just green enough?
- What is a just city?

- What is feminist planning?
 - What is thirdspace?
 - What is New Urbanism?
- What is advocacy planning?
What is a spatial imaginary?

Participation

Actively participating in a class is crucial to its success. Participation is not solely about discussing a reading or answering a lecture question. Participation is about providing insights that help your classmates learn. The reality is that each of you have had life experiences that allow you to see the material we will discuss differently than I do or other people in class do. Your comments can clarify points, reveal hidden issues, and complete ideas.

The best participant is rarely the person who speaks most (although that does happen). More typically, the student is someone who participates regularly and who makes their points succinctly and efficiently. They may ask a question that opens up new ways of looking at the material. Or they may work with their group mates to critically assess a reading or project. The key is to be active, involved, and engaged, which is much easier if you have kept up with the reading.

I dislike free riders, either on projects and in class. We will be completing an evaluation of group engagement. I will be calling on people who are not regularly active. Failing to participate in multiple ways will affect your grade adversely.

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, we have read many of the articles and books upon which you are basing your research; don't simply summarize them. We are 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 you will do it everyday.

2. **Citations/References** 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 author's name, full 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. 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. “**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.

7. 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.

8. 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.

9. “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.

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

page #s: Please don't 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 before printing the final draft.

PV: Passive voice steals the authority of a sentence. “Is is” raises the questions, “what is?” Don't use the passive voice!

≠: Elements of a sentence do not have parallel construction; one is singular, the other plural.

¶: Somewhere around here the paper requires a new paragraph. 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. 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, 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!