

**“THIS MUST BE THE PLACE”:  
PLACE-BASED NARRATIVES AND COMMUNITY IDENTITY**

**IDS2935 SPRING 2022**

Sections 1ID1/1ID2/1ID3  
Quest 1 Theme: Identities  
GenEd: Humanities



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**OFFICE HOURS:** Tuesdays & Thursdays 2:00p to 3:00p or by appointment; If you would like to schedule an office hours appointment, please visit:  
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**TEACHING ASSISTANT:** Lesly Jerome  
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<b>CLASS MEETING TIMES AND LOCATION:</b>	<b>Lecture</b>	T/R Period 6	TURL005
	<b>Discussion</b>	F Period 4(1ID1)	TUR2305
		F Period 6 (1ID2)	TUR2353
		F Period 8 (1ID3)	FLI0117

**COURSE DESCRIPTION:** Through a multidisciplinary framework of art, music, history, city planning, urban design, and storytelling, course seeks to address two fundamental questions: 1) How does place work to construct individual and collective identities? and, 2) How do collective identities, as expressed through place-based narratives, function to empower and unite communities?

Students will be exposed to different narrative methods of expression, such as oral histories, stories and storytelling, film, music, and art. Beginning with an examination of the theoretical and philosophical underpinnings of place attachment, cognitive architecture, and the sacrality of everyday spaces, students will explore how individual identities are shaped and transformed by space. Then, the course builds to examine the spatial intersectionality of the individual and community. Finally, the course concludes with an investigation of how community identities are formed and expressed through narratives.

**GENERAL EDUCATION STATEMENT:** Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

**REQUIRED TEXTS:** All required readings for the course are posted to the class Canvas site or available through the UF Libraries Course Reserves.

**USE OF UF APPS & UF G SUITE TOOLS:** Throughout the semester, we will use various Apps and the G Suite tools. Instructions on the use of Apps for in-class activities and assignments will be provided on Canvas. For the use of G Suite tools, you will need to sign in to your UF Google account for access. To access G Suite tools, please visit <https://cloud.it.ufl.edu/collaboration-tools/g-suite/>. Apps and G Suite are provided through UF at no cost to the student.

**COURSE GOALS AND/OR OBJECTIVES:** The following table describes the UF General Education student learning outcomes (SLOs) and the specific course goals of IDS2935. By the end of the course, students will be able to:

Humanities & Quest 1 SLOs	IDS2935 Course Goals	Assessment Methods
<p><b>Content: Identify, describe, and explain</b> the history, underlying theory and methodologies used.</p> <p><b>Identify, describe, and explain</b> the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the</p>	<p>Identify the ways in which individual and community identities are influenced by place and expressed through narrative.</p>	<ul style="list-style-type: none"> <li>• Quizzes</li> <li>• Exams</li> <li>• Kitchen Table Conversations</li> </ul>

Humanities & Quest 1 SLOs	IDS2935 Course Goals	Assessment Methods
<p>course.</p> <p><b>Communication: Communicate</b> knowledge, thoughts and reasoning clearly and effectively.</p> <p><b>Develop and present</b> clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course.</p>	<p>Communicate responses to essential course questions in written, graphic, and oral forms</p>	<ul style="list-style-type: none"> <li>• Kitchen Table Conversations</li> <li>• Sacred Space Assignment</li> <li>• Community Narrative Journal</li> </ul>
<p><b>Critical Thinking: Identify and analyze</b> key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.</p> <p><b>Analyze and evaluate</b> essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.</p>	<p>Analyze and evaluate concepts of rootedness, belonging, identity, and place through analytical writing, theoretical application, descriptive study, art, and creativity.</p>	<ul style="list-style-type: none"> <li>• Analytical Essay</li> <li>• Kitchen Table Conversations</li> <li>• Sacred Space Assignment</li> <li>• Community Narrative Journal</li> </ul>

**Humanities & Quest 1 SLOs****IDS2935 Course Goals****Assessment Methods**

**Connection: Connect course content** with critical reflection on their intellectual, personal, and professional development at UF and beyond.

Connect course content on identity, place, and narrative with their past, present, and future experiences.

- Analytical Essay
- Kitchen Table Conversations
- Sacred Space Assignment
- Community Narrative Journal

**TEACHING PHILOSOPHY:** Through new knowledge and new experiences, we can develop new ways of seeing. Students and instructors are co-producers of knowledge and together we can create new understanding.

**EXPECTATIONS:** Students can expect from me: enthusiasm for the course, engaging lectures, application of knowledge through classroom activities and fieldwork, organized and neat course materials, and availability to meet outside of class. I expect students to approach the course with enthusiasm and an open mind. I also expect students to come to class prepared to actively participate in our class discussions and activities. The University standard is for students to expect to study at least 3 hours for each credit hour. For example, IDS2935 is a 3-credit course. Therefore, you should expect to study 9 hours per week outside of class.

**FIRST WEEK OF CLASSES:** The first week of class during the drop/add period will consist of an introduction to the course. Please carefully read the syllabus and complete the Introductory Discussion Board Post. Include a picture of your favorite city in the Introductory Discussion Board Post to receive 10 points extra credit.

**A SAFE & WELCOMING CLASSROOM:** It is important to me that you feel welcome and safe in this class; and that you are comfortable communicating with me and your classmates. If your preferred name is not what shows on the official UF roll, please let me know. I would like to acknowledge the name and pronouns that reflect your identity. You may also change your "Display Name" in Canvas. The Display Name is what you want people to see in the UF Directory, such as "Sam" instead of "Samantha." To update your display name, go to one.ufl.edu, log in, and click on the profile icon at the top right. Select "View & Update Profile Information" and click "Edit" for the Name option. Uncheck "Use my legal name" and update

how you wish your name to be displayed as Chosen Name. Click "Submit" at the bottom. This change may take up to 24 hours to appear in Canvas. This does not change your legal name for official UF records.

**INSTRUCTIONAL METHODS:** This course is based on lectures, discussions, viewing of multi-media materials, activities during and outside of class, and student research and writing outside of class. The course is divided into two types of classes: Lecture and Discussion.

Lecture: On Tuesdays and Thursdays, we will meet together in our lecture session. The format of the lecture sessions will be primarily lecture based, viewing of multi-media materials, and large-scale in-class activities. My lecture slides will be posted in the corresponding weekly modules on Canvas. Students are expected to take notes.

Discussion: On Fridays, you will meet in small-group discussion sessions led by your teaching assistant. The format of the discussion sessions will be class and small-group activities and dynamic discussions based on the week's materials and assignments. You may also be called on to share course assignments, such as the Sacred Space assignment or Kitchen Table Conversations.

### **COURSE COMMUNICATIONS:**

**Canvas:** We will use Canvas, UF's e-learning system, as our online "homebase". It is your responsibility to check Canvas regularly for announcements related to the course. Readings and changes to the syllabus will be posted on Canvas. You are also encouraged to download the Canvas App and allow notifications, so that you receive announcements and assignment due dates.

To login to Canvas you will need to provide your GatorLink User Name and Password. If you are new to Canvas or have any problems using Canvas, please contact the Help Desk at 392-HELP.

**Email:** I will answer your email as quickly as possible but please allow up to 24 hours for a reply during the week, and 48 hours for a reply on weekends. Proper email etiquette is expected. Professional, courteous standards for all emails and discussions includes:

- Descriptive subject line
- Address the reader using proper title and name spelling
- Body of the email should be concise but have sufficient detail
- Give a respectful salutation (e.g., thank you, sincerely, respectfully)
- Minimize textspeak (e.g., OMG, WTH, IMO)

**Netiquette:** All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. Please read the [UF Netiquette Guide for Online Course](#).

## COURSE POLICIES

**PERSONAL CONDUCT POLICY:** Students are expected to exhibit behaviors that reflect highly upon themselves and our University:

- Read and refer to the syllabus
- Be in your seat and prepared at the start of the class meeting time
- Be respectful and courteous to your instructor and classmates during class discussions and activities
- Reserve cell phones for class-related uses only
- Chat with peers before and after class rather than during presentations

**ATTENDANCE POLICY: Attendance is mandatory and is part of your class grade.** Attendance will be taken at the beginning of every Discussion class. After class, attendance will be entered into Canvas.

Absences: There are two types of absences – excused and unexcused. Absences for reasons of illnesses, religious holidays, serious family emergencies, special curricular requirements, military obligations, court-imposed legal obligations, or participation in official university activities, as described in the [Undergraduate Catalog](#) are excused. Please inform me of your absence as early as possible and be prepared to provide appropriate documentation. Students are expected to follow UF's Attendance Policies and procedures published in the Academic Regulations of the Undergraduate Catalog. You are responsible for contacting a classmate to obtain notes on the materials covered. If you encounter an emergency or illness that may cause a prolonged absence, you should contact the Dean of Students Office (202 Peabody Hall, 392-1261) for assistance.

Tardiness: Consistent tardiness (or leaving early) will affect your attendance and class participation evaluation dramatically. When you arrive more than 10 minutes late without explanation or leave early without prior approval, I consider that a missed class.

**ASSIGNMENT POLICY:** Assignments will be posted on Canvas well in advance of their due dates. **ALL ASSIGNMENTS ARE DUE BY THE POSTED DUE DATES IN CANVAS.** Assignments must be submitted by posting on Canvas. ***Late work will not be accepted.*** It is your responsibility to ensure that your assignments have been successfully uploaded to Canvas. See the Note on Computer or Canvas Problems below.

**Notice:** Certain activities require attendance at events that occur outside of our normal class meeting time. **Review the schedule carefully.** If you have valid reasons for being unable to attend these activities (e.g., team practice schedule, work, another class), then it is your responsibility to inform me of the conflict at the beginning of the semester or as soon as you

know of the conflict. Accommodations for alternate assignments may only be made in advance of an assignment.

**MAKE-UP/ASSIGNMENT EXTENSION POLICY:** Missed deadlines for unexcused reasons will result in a zero. Examples of unexcused reasons include, but are not limited to, forgetting to do an assignment, being too busy with other coursework, or going on a family vacation during regularly scheduled class days on the UF calendar. If you are sick or have an emergency that prevents you from submitting an assignment at the scheduled time, it is your responsibility to contact me as soon as possible. Documentation of the illness or emergency may be required. If you need to schedule an extension, please email me with a detailed explanation and attach documentation. Extensions will be given at my discretion. Scheduling extensions is the responsibility of the student.

All assignment deadlines are posted on the syllabus and in Canvas at the beginning of the semester. If you know that you will have excused absences (for example, religious holidays, field trips, professional conferences, participation in official university activities), it is your responsibility to communicate any deadline conflicts well in advance, per UF Attendance Policies.

If you have a serious emergency or life event, please contact the Dean of Students Office ([www.dso.ufl.edu](http://www.dso.ufl.edu)), and they will contact all of your instructors so that you do not have to provide documentation of the emergency/death in order to make-up coursework. We will work together to create a schedule for make-up coursework upon your return.

**USABILITY, DISABILITY, AND DESIGN:** I am committed to creating a course that is inclusive in its design. If you encounter barriers, please let me know immediately so that we can determine if there is a design adjustment that can be made or if an accommodation might be needed to overcome the limitations of the design. I am always happy to consider creative solutions as long as they do not compromise the intent of the assessment or learning activity. You are also welcome to contact the Disability Resource Center's Getting Started page at <https://disability.ufl.edu/students/get-started/> to begin this conversation or to establish accommodations for this or other courses. I welcome feedback that will assist me in improving the usability and experience for all students.

**COMPUTER OR CANVAS PROBLEMS POLICY:** If you have computer or Canvas problems that prevent you from submitting an assignment, you may receive an extension if you follow these steps:

- Immediately contact the Help Desk (392-HELP (4357) or [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu)) to report the problem and receive a ticket to document the problem. I can only extend the

submission deadline if you have contacted the Help Desk ahead of the assignment deadline and received a ticket. The Help Desk is available by phone and email 24 hours a day, 7 days a week.

- After contacting the HelpDesk and receiving a ticket, contact me, prior to the assignment due time, and let me know there is a problem.
- If you are having a computer problem (hardware, software), describe the problem to me and we'll work out a plan. Examples of an extension-worthy issue: "I dropped my computer in the parking lot and now it won't turn on." Examples of situations that are not extension-worthy: "I went home this weekend and left my computer behind." "I went to [insert your location here] and there was no internet connection." "My roommate disconnected our wi-fi router." Plan ahead; practice time-management; be resilient by backing up your work frequently to a back-up drive, jump drive, or the cloud.
- If Canvas or the UF Network is experiencing an outage that prevents you from submitting an assignment on time, I will receive a notice from UF IT about the outage. The assignment deadline will be revised accordingly, if needed. Students will not be penalized for system or network outages.

## UF POLICIES

**UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES:** Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.disability.ufl.edu](http://www.disability.ufl.edu)) by providing appropriate documentation. Once registered, students will receive an accommodation letter, which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

**Students submitting an accommodation letter must also schedule a meeting with me to discuss and develop a plan to ensure that access needs are met.**

**UNIVERSITY POLICY ON ACADEMIC MISCONDUCT:** As a student at the University of Florida, you have committed yourself to uphold the Honor Code, which includes the following pledge: *"We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity by abiding by the Student Honor Code."* You are expected to exhibit behavior consistent with this commitment to the UF academic community. On all work submitted for credit at the University of Florida, the following pledge is either required or implied: *"On my honor, I have neither given nor received unauthorized aid in doing this assignment."*



You will complete all work independently unless given explicit permission to collaborate on course assignments. We will be using TurnItIn, a plagiarism detection program. **Plagiarism is a serious offense and will result in an honor code violation and potential failure of the course.** Furthermore, as part of your obligation to uphold the Honor Code, you should report any condition that facilitates academic misconduct to appropriate personnel. It is your individual responsibility to know and comply with all university policies and procedures regarding academic integrity and the Student Honor Code. Violations of the Honor Code at the University of Florida will not be tolerated. Violations will be reported to the Dean of Students Office for consideration of disciplinary action. For more information, please read the [Student Honor Code and Student Conduct Code](#).

**Important:** Any use, access, or handling of technology (e.g., cell phone, smart watch) during an exam will result in an honor code violation and potential failure of the course.

**Important:** Any requests for extra credit (beyond that given in class) or special exceptions to course grading policies will be interpreted as an honor code violation (i.e., asking for preferential treatment) and will be handled accordingly.

**RECORDING POLICY:** Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session. Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

**COURSE EVALUATIONS:** Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>.

Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>."

**MATERIALS AND SUPPLIES FEE:** None

## HEALTH & WELLNESS RESOURCES

Resources available on-campus for students include the following:

- *U Matter, We Care:* If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [umatter.ufl.edu/](http://umatter.ufl.edu/) to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center:* Visit [counseling.ufl.edu/](http://counseling.ufl.edu/) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center:* Call 352-392-1161 for 24/7 information to help you find the care you need, or visit [shcc.ufl.edu/](http://shcc.ufl.edu/).
- *University Police Department:* Visit [police.ufl.edu/](http://police.ufl.edu/) or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center:* For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [ufhealth.org/emergency-room-trauma-center](http://ufhealth.org/emergency-room-trauma-center).

**A PERSONAL NOTE:** If you are overwhelmed, don't be afraid to reach out. Please contact me or someone at UF's Counseling and Wellness Center. I genuinely care for your wellbeing, and there are many resources available on campus to assist you.

## GRADING

Grades will be based on evidence that students have completed assigned reading, attended, and participated actively in all class discussions and activities, completed all assignments, and completed both in class and outside of class activities throughout the semester. All completed tasks will be evaluated based on content, critical thinking, and communication. Details of each assignment, including rubrics, are posted on the Canvas site. **Please note that "A" grades require performance beyond the minimum or average – e.g., quality, depth, synthesis of ideas, originality, or creativity.**

Information on current UF grading policies may be found at:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/#gradingpoliciesext>

The following table outlines the point-accruing components of the course. The total points earned will be summed and divided by the total points in the course: 1,000

Assignments	Points	Approx. % of Total Grade
Reading Quizzes (10 @ 10 points each)	100	10%
Kitchen Table Conversations (10 @ 10 points each)	100	10%
Experiential Component #1: Plazas	20	2%
Community Narrative Journal: First 4 entries	40	4%
Midterm Exam	150	15%
Sacred Space	100	10%
Experiential Component #2: Public	50	5%
Analytical Essay	150	15%
Community Narrative Journal	160	16%
Introduction DBP; Reflections #1 and #2	30	3%
Attendance	100	10%
<b>Total</b>	<b>1,000</b>	<b>100%</b>

**Extra Credit:** There are opportunities for extra credit throughout the semester.

**READING QUIZZES:** There will be 10 quizzes on the readings and materials for designated modules. Quizzes will be available all week, but must be completed by Thursday before discussion sections on Friday. The reading quizzes are multiple choice format and designed to test your knowledge of the week's content and key concepts.

**KITCHEN TABLE CONVERSATIONS:** Kitchen Table Conversations will require students to provide a written reflection on the week's readings and require a dialogue with other classmates to reckon with challenging questions of individual and community issues. Students will be divided into smaller groups within which they will comment on others' Kitchen Table Conversations. Kitchen Table Conversation groups will be assigned at the beginning of the semester. The Kitchen Table Conversations will be partnered with in-class discussions of the materials.

**SACRED SPACE NARRATIVE:** Sacred Space Narrative, requires students to prepare a graphic and written narrative associating a special place with the development of their identity.

**MIDTERM EXAM:** The Midterm Exam uses course material in a timed, written examination consisting of multiple choice, short answer, term identification, and other content-driven questions.

**ANALYTICAL ESSAY:** The Analytical Essay is a 1,000-word analysis in response to a writing prompt.

**COMMUNITY NARRATIVE JOURNAL:** The Community Narrative Journal is a semester-long graphic and written documentation of the expression of community narratives in the built environment. Students will document 16 examples of expressions of community narratives manifested in the built environment. Students will take at least one photo and write an accompanying paragraph describing the example and how it expresses community ideals, stories, histories, etc. Students will use Adobe Spark to prepare the narrative journal. The first four entries will be due early in the semester in order to solicit feedback prior to preparing the final assignment.

**EXPERIENTIAL COMPONENTS:** We will have two experiential learning experiences this semester. Early in the semester, we will visit Turlington Plaza and the Plaza of the Americas to examine the design and function of public plazas as sacred spaces in the community. Students will be asked to describe the similarities and differences of the two spaces. Observational questions include: What appears to be the purpose of these spaces? How does each space make you feel? What are people doing in these spaces? How do they interact with one another?

Towards the end of the semester, the class will go on a walking tour of the murals in and around downtown Gainesville to examine how communities express their stories through public art projects. Students will be asked to evaluate and analyze the narratives attached to each mural and reflect on how the narratives combine to create one narrative.

If you are unable to attend the experiential learning activities during their scheduled time due to an excused absence, a make-up time will be coordinated for you to complete the activities.

**REFLECTIONS:** At the midterm week and final week, you will complete a Reflection on the course thus-far. This is an opportunity to provide feedback on the course, ask questions, and articulate ideas for course improvement.

**ATTENDANCE:** Attendance will be taken at the beginning of each discussion class and recorded in the Canvas gradebook. Please refer to the attendance policy above for more information about excused absences.

**IDS 2935 GRADING SCALE:** All grades will be posted directly into the Canvas gradebook. Any discrepancies with points displayed in the gradebook should be pointed out to me. **There is no curve for this course and grades will not be rounded up.** *Any requests for extra credit (beyond that given in class) or special exceptions to these grading policies will be interpreted as an honor code violation (i.e., asking for preferential treatment) and will be handled accordingly.*

Points	Grade
940 – 1000	A
900 – 939	A-
870 – 899	B+
840 – 869	B
800 – 839	B-
770 – 799	C+
740 – 769	C
700 – 739	C-
670 – 699	D+
640 – 669	D
600 - 639	D-
Below 600	E

#### STUDY AND SUCCESS TIPS:

- Read the material before you come to class. Take notes. Interact with your notes and materials early and often.
- Engage your classmates and study as actively as possible.
- Do not fall behind or procrastinate your studies. You cannot cram the night before and expect to do well.
- Check Canvas announcements/emails daily. I will post important and helpful information as announcements or emails.
- Have a positive attitude! Planning is an exciting and dynamic profession! You are learning knowledge and skills that will help you be a more engaged member of your community.

## COURSE SCHEDULE

**FINAL PROJECT:** The Community Narrative Journal is due on **April 23, 2022**.

Date	Module	Readings & Assignments
Week 1 Jan 5-7	Course Introduction	<p><b>Framing Questions:</b> What is Place? What is Community? What is Narrative?</p> <p><b>Readings:</b> “This Must Be The Place [Naïve Melody]” The Talking Heads.</p> <p><b>Assignment:</b> Introductory Discussion Board Post</p>
<p><b>Part 1: Individual Identities and Place.</b> Students will engage in a personal examination of place as a component of their “self” story.</p>		
Week 2 Jan 10-14	Formation of Identity	<p><b>Framing Questions:</b> Who are you? How has place influenced who you are and who you wish to become?</p> <p><b>Readings:</b> Natter, W. and J.P. Jones III, “Identity, space, and other uncertainties,” in <i>Space and Social Theory</i>, edited by G. Benko and U. Strohmayer (Oxford: Blackwell), pp. 140-61.</p> <p>Adkins, A. 2015. “Who am I? A philosophical inquiry.” TED-Ed. <a href="https://www.ted.com/talks/amy_adkins_who_am_i_a_philosophical_inquiry">https://www.ted.com/talks/amy_adkins_who_am_i_a_philosophical_inquiry</a></p> <p><a href="https://www.ted.com/talks/amy_adkins_who_am_i_a_philosophical_inquiry/transcript">https://www.ted.com/talks/amy_adkins_who_am_i_a_philosophical_inquiry/transcript</a></p> <p>Hatcher, A. 2021. “Just past utopia.” <a href="https://bittersoutherner.com/southern-perspectives/2021/just-past-utopia">https://bittersoutherner.com/southern-perspectives/2021/just-past-utopia</a></p> <p><b>Assignment:</b> Reading Quiz 1; Kitchen Table Conversation 1</p>
Week 3 Jan 17-21	Narrative and Identity	<p><b>Framing Questions:</b> What is the connection between narrative and identity? How does narrative help us to construct an identity?</p> <p><b>Readings:</b> Linde, C. 1993. <i>Life Stories: The Creation of Coherence</i>. Oxford: Oxford University Press, Overview (p. 3-19), Chapter 2 (p. 20-50) , Conclusions (p. 219-224)</p> <p>Ferrera, A. 2019. “My identity is a superpower - not an obstacle.” TED2019. <a href="https://www.ted.com/talks/america_ferrera_my_identity_is_a">https://www.ted.com/talks/america_ferrera_my_identity_is_a</a></p>

Date	Module	Readings & Assignments
		<p><a href="#">superpower not an obstacle/transcript</a></p> <p><a href="https://www.ted.com/talks/america_ferrera_my_identity_is_a_superpower_not_an_obstacle">https://www.ted.com/talks/america_ferrera_my_identity_is_a_superpower_not_an_obstacle</a></p> <p><b>Assignment:</b> Reading Quiz 2; Kitchen Table Conversation 2</p>
<p>Week 4 Jan 24- 28</p>	<p>Rootedness</p>	<p><b>Framing Questions:</b> What creates and sustains the emotional connection to place? What does it mean to be rooted in a place, or attached to a place?</p> <p><b>Readings:</b> Hester, R. 2006. "Sacredness" in <i>Design for Ecological Democracy</i>. Cambridge, MA: The MIT Press. p. 117-135.</p> <p>Cresswell, T. 2015. "Place in a Mobile World" in <i>Place: a short introduction</i>. Oxford: Wiley Blackwell. p. 62-87.</p> <p><b>Assignment:</b> Sacred Space Narrative</p>
<p>Week 5 Jan 31- Feb 4</p>	<p>Legibility &amp; Imageability</p>	<p><b>Framing Questions:</b> How do people perceive places? What are the elements of a good place?</p> <p><b>Readings:</b> Certeau, M. 1984. "Walking in the City" in <i>The Practice of Everyday Life</i>. Berkeley: University of California Press. p. 91 – 110.</p> <p>Lynch, K. 1981. <i>A Theory of Good City Form</i>. Chapter 13 City Size and the Idea of Neighborhood (p. 239-250); Chapter 17 A Place Utopia (p. 293-319)</p> <p><b>Assignment:</b> Experiential Component #1; Reading Quiz 3; Kitchen Table Conversation 3</p>

**Part 2: Individual Identities in Community** Students will engage in a collective examination of how self-stories move us towards empathy, belonging, and the creation of community.

<p>Week 6 Feb 7-11</p>	<p>Who is "Us"?</p>	<p><b>Framing Questions:</b> Whose narratives are valued and what stories do they tell? What is privileged in narratives? What can we learn from reading a diverse range of narratives?</p> <p><b>Readings:</b> Chimamanda Adichie, "The Danger of the Single Story", TED, 7/09 found at: <a href="http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.html">http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.html</a> [18 min.]</p>
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Date	Module	Readings & Assignments
		<p>Finnegan, R. 1998. <i>Tales of the city</i>. Cambridge: Cambridge University Press. Chapter 1 Story: ‘the orders by which we live our lives’ (p. 1-13); Chapter 7 Whose stories of the city? (p. 165-180).</p> <p>Dedenbach, L., K. Frank, K. Larsen, T. Redden. 2020. Building the foundation for Arnstein’s ladder: community empowerment through a Participatory Neighborhood Narrative process. In <i>Learning from Arnstein's Ladder: From Citizen Participation to Public Engagement</i>, Eds. Lauria and Slotterback. Routledge Press: RTPI Library Series. p. 284-300.</p> <p><b>Assignment:</b> Reading Quiz 4, Kitchen Table Conversation 4, Submit first 4 entries of the Community Narrative Journal</p>
<p>Week 7 Feb 14-18</p>	<p>Making Sense of the World</p>	<p><b>Framing Question:</b> Why does our psyche embrace some narratives and not others?</p> <p><b>Readings:</b></p> <p>Ganz, M. 2009. “Why Stories Matter: The Art and Craft of Social Change”. <i>Sojourners</i>, pp. 18-19.</p> <p>Inman, M. 2017. The Backfire Effect. <a href="https://theoatmeal.com/comics/believe">https://theoatmeal.com/comics/believe</a></p> <p>Selasi, T. 2014. “Don’t ask where I’m from, ask where I’m local.” TEDGlobal2014. <a href="https://www.ted.com/talks/taiye_selasi_don_t_ask_where_i_m_from_ask_where_i_m_a_local">https://www.ted.com/talks/taiye_selasi_don_t_ask_where_i_m_from_ask_where_i_m_a_local</a> <a href="https://www.ted.com/talks/taiye_selasi_don_t_ask_where_i_m_from_ask_where_i_m_a_local/transcript">https://www.ted.com/talks/taiye_selasi_don_t_ask_where_i_m_from_ask_where_i_m_a_local/transcript</a></p> <p><b>Assignment:</b> Reading Quiz 5; Kitchen Table Conversation 5</p>
<p>Week 8 Feb 21-25</p>	<p>Belonging</p>	<p><b>Framing Question:</b> How does narrative challenge or affirm our existence?</p> <p><b>Readings:</b></p> <p>Clair, R.P. 2006. Narratives in the old neighborhood: an ethnographic study of an urban neighborhood’s stories. <i>Qualitative Inquiry</i>, 12(6). 1244-1261</p> <p>Spacks, P.M. 1982. In praise of gossip. <i>The Hudson Review</i>, 35(1), 19-38.</p>



Date	Module	Readings & Assignments
		<p>hooks, b. 2009. <i>Belonging: a culture of place</i>. New York: Routledge. p. 1-33.</p> <p><b>Assignment:</b> Midterm Exam (in class on Thursday, Feb 24); Reflection #2</p>
<p>Week 9 Feb 28- Mar 4</p>	<p>Discovery</p>	<p><b>Framing Questions:</b> Who are “We”? How does connection to place help situate individual, collective, and community identities?</p> <p><b>Readings:</b> Sandercock, L. 2000. When strangers become neighbors: managing cities of difference. <i>Planning Theory and Practice</i>, 1(1): 13-30.</p> <p>Keen, S. 2006. A Theory of Narrative Empathy, <i>Narrative</i>, (14)3: 207-236.</p> <p><b>Assignment:</b> Reading Quiz 6; Kitchen Table Conversation 6</p>
<p>Week 10 Mar 7- 11</p>	<p>Spring Break</p>	

**Part 3: The Formation and Expression of Community Identity** Students will evaluate and analyze narratives that unite and empower community.

<p>Week 11 Mar 14- 18</p>	<p>Place and Memory</p>	<p><b>Framing Questions:</b> What is the role of place in collective memory? Why do narratives have such a powerful role in past and present society?</p> <p><b>Readings:</b> Hayden, D. 1997. <i>The Power of Place: Urban Landscapes as Public History</i>. Cambridge, MA: MIT Press. Chapter 1 Contested Terrain (p. 2-12); Chapter 2 The Sense of Place and Politics of Space (p.14-43).</p> <p><b>Assignment:</b> Reading Quiz 7, Kitchen Table Conversation 7</p>
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Date	Module	Readings & Assignments
Week 12 Mar 21-25	Place and Culture	<p><b>Framing Questions:</b> How does a narrative connect and divide people / cultures? How do narratives from different contexts in a range of forms reveal ideas about the human condition? How are narratives vehicles for challenging cultural practices?</p> <p><b>Readings:</b>            Episode 207: Soul City. 99% Invisible Podcast. 2016.</p> <p>Strain, C. 2004. Soul City, North Carolina: black power, utopia, and the African American dream, <i>The Journal of African American History</i>, 89(1). p. 57-74.</p> <p>Buckley, J.M &amp; Graves, D. 2016. Tangible benefits from intangible resources: Using social and cultural history to plan neighborhood futures. <i>Journal of the American Planning Association</i>, 82(2), 152-166.</p> <p><b>Assignment:</b> Analytical Essay</p>
Week 13 Mar 28-Apr 1	Expressions of Community Narrative	<p><b>Framing Question:</b> In what ways do communities tell their stories?</p> <p><b>Readings:</b>            Gates, Theaser. 2015. How to Revive a Neighborhood: with imagination, beauty, and art. TEDTalk.</p> <p>Kwon, M. 2004. <i>One Place After Another: Site Specific Art and Locational Identity</i>. Cambridge, MA: MIT Press. Chapter 4 From Site to Community in New Genre Public Art: The Case (p. 96-113).</p> <p>Sandercock, L. and Attili, G. 2014. Changing the lens: film as action research and therapeutic planning practice. <i>Journal of Planning Education and Research</i>, 34(1), 19-29.</p> <p><b>Assignment:</b> Reading Quiz 8, Kitchen Table Conversation 8, Experiential Component #2</p>
Week 14 Apr 4-8	Counternarratives	<p><b>Framing Questions:</b> How can entrenched narratives be rewritten for unity and empowerment?</p> <p><b>Readings:</b>            Hamilton, T., &amp; Curran, W. 2013. From “Five Angry Women” to “Kick-ass Community”: Gentrification and environmental activism in Brooklyn and beyond. <i>Urban Studies</i>, 50(8), 1557-1574.</p>

Date	Module	Readings & Assignments
		<p>Permentier, M., Van Ham, M., &amp; Bolt, G. 2008. Same neighbourhood...different views? A confrontation of internal and external neighbourhood reputations. <i>Housing Studies</i>, 23(6), 833-855.</p> <p><b>Assignment:</b> Reading Quiz 9, Kitchen Table Conversation 9</p>
<p>Week 15 Apr 11-15</p>	<p>The Community Narrative</p>	<p><b>Framing Question:</b> How can understanding community narrative equip us for challenges in our own lives and in our own communities?</p> <p><b>Readings:</b> Goldstein, B.E., Wessells, A.T., Lejano, R., &amp; Butler, W. (2015). Narrating resilience: Transforming urban systems through collaborative storytelling. <i>Urban Studies</i>, 52(7), 1285-1303.</p> <p><i>Home: A Story of the Porter's Community in Gainesville, FL</i></p> <p>Umemoto, K. (2001). Walking in another's shoes: Epistemological challenges in participatory planning. <i>Journal of Planning Education and Research</i>, 21(1), 17-31.</p> <p><b>Assignment:</b> Reading Quiz 10</p>
<p>Week 16 Apr 18-22</p>	<p>Reflection</p>	<p><b>Final Class Meeting: April 19</b></p> <p><b>Assignment:</b> Kitchen Table Conversation 10, Reflection #2</p>

**Disclaimer:** This syllabus represents my current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.

**Notice:** Class assignments require attendance at events that occur outside of our normal class meeting time. Review the schedule carefully. If you have valid reasons for being unable to attend these activities (e.g., team practice schedule, work, another class), then it is your responsibility to inform me of the conflict at the beginning of the semester or as soon as you know of the conflict. Accommodations for alternate assignments may only be made in advance of an assignment.