Course Syllabus, Spring Semester 2010

URBP 203: Collaborative Neighborhood Planning

A graduate-level urban planning course in the Department of Urban & Regional Planning at San José State University

Official Course Catalog Information

<table>
<thead>
<tr>
<th>Section 01 - Tuesdays 4:00 p.m. - 6:45 p.m. Hugh Gillis Hall, Room 221 (we will also meet occasionally in Washington Square Hall, Room 208)</th>
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<tbody>
<tr>
<td>Graduate-Level Course Title: Collaborative Neighborhood Planning</td>
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Instructor's Office Hours and Contact Information; Course Web Site

- Instructor: Rick Kos, AICP and Heidi Sokolowsky, Urban Designer, LEED AP
- Rick's Office Hours in WSQ 216-E:
  - Mondays 4:00 - 5:00 p.m.
  - Tuesdays 1:45 - 3:45 p.m.
  - Wednesdays 2:00 p.m. - 4:00 p.m.
  - By appointment
- Rick's Email (preferred method of communication): rickkos@mindspring.com or online chat: rickkos
- Heidi’s Email: sokolowksy@earthlink.net
- Department Phone: (408) 924-5875 Fax: (408) 924-5872
- Course web site: http://urbp201.pbworks.com (the wiki that was started last semester, in URBP-201)

Important Notes

✦ This is a studio course during which we will collaborate with downtown San Jose residents and business owners. Through this work, we will develop a targeted plan that aims to improve some aspects of the community’s livability. The determination of the specific project focus will be developed early in the semester as we weigh student learning interests, community needs, and the goals of the city’s Redevelopment Agency, our client. At least one class meeting this semester will take place outside of the classroom on a date other than the regularly-scheduled Tuesday class period, for a community meeting.

✦ Please be sure to plan well in advance for two important events: a community engagement meeting on Saturday, Saturday, April 10 and a final presentation of our semester’s work to community leaders on Tuesday, May 11. Your attendance at both meetings is required and essential to the success of our work. As soon as the
definitive meeting times are locked in, you will be notified. Please add these two important dates to your calendar.

**Course Overview**

Professional planners are engaged in meaningful work that helps to create a comprehensive vision for a community. Good planning helps create communities that offer better choices for where and how people live. Planning helps community members envision the direction their community will grow and helps determine the right balance of new development and essential services, protection of the environment, and innovative change (American Planning Association, 2008, [www.planning.org/careers](http://www.planning.org/careers) 2008). Fundamentally, urban planners shape our human habitat.

The basic element of a planner’s work is the creation of a plan - a document which arises from a goal-setting process and which integrates data analysis, field work, the input of community members, professional judgment and personal experience. At best, a well-constructed plan is used frequently by community leaders and residents as a reference to guide growth and change in a manner that represents the collective intentions of the community. At worst, a plan is finished with good intentions but is poorly designed, lacks useful implementation steps, and becomes quickly forgotten.

Last semester, thirty-four MUP students in URBP-201 prepared a thorough, multi-faceted, and beautifully presented community assessment of the East Santa Clara Street corridor in central San José. We were guided and inspired by staff members in the city’s Redevelopment Agency, especially Kip Harkness and Paul Pereira, who generously donated their time and helped us to understand this fascinating area of San José. We also collaborated with the transportation advocacy group Transform, the Santa Clara Valley Transportation Authority (VTA), the city’s Department of Transportation, and a number of individuals and community leaders with a vested interest in the success of this important corridor. This semester, you will build upon the foundational work created by the URBP-201 students.
The assessment that was completed last semester examined many facets of the corridor, including its streetscape elements, demographics, history, vehicular and pedestrian movement, and numerous quality of life features. Such assessments are the fundamental work of urban planners since we are trained to study a community from many angles at once. Effectively, URBP-201 and URBP-203 are designed as one cohesive course: once a baseline community assessment is completed in the fall, the spring semester students continue the planning process but with more emphasis on direct engagement with community merchants and residents who call this area home.

This semester, we will endeavor to create the second part of a plan for East Santa Clara Street. You will be an integral part of a team comprised of 15 talented Masters degree candidates in the Urban & Regional Planning Department who will collaborate closely with city staff, city officials, downtown San José property owners, business interests and residents in a fascinating and multi-faceted analysis of the city’s “heart”. In so doing, you will have an exciting opportunity to craft a real-world planning document through guided exercises, extensive research and documentation, and active community engagement. We will utilize the processes and tools employed by today’s professional planners and work closely with the community and multiple regulatory agencies. The resulting document, to be completed in May, will include a detailed stakeholder and social capital inventory as well as a community-generated priority list using information collected from merchant surveys and two community meetings that you will design and execute.
The document you will develop over the next 17 weeks will be of great value to the community and will serve as a solid reference for the city’s planners and redevelopment officials who will conduct future projects along East Santa Clara Street.

**Course Learning Objectives**

Students completing this course will be able to:

♦ Employ a systematic urban planning process to synthesize the issues inherent in complex, real world situations so that the problems and their solutions are meaningful to a client community.

♦ Understand the urban environment through the study of a particular setting: the definition of its assets, problems and opportunities, and recommending ways of improving its quality through planning and design.

♦ Apply a collaborative, community-based planning process involving outreach and the facilitation of public meetings in order to develop a plan in partnership with diverse community stakeholders.

♦ Select, manage and apply appropriate research strategies for assessing the assets, problems and opportunities of a community.

♦ Develop the ability to communicate ideas, both graphically and verbally, reasoning with ability and logic, and expressing clearly the assumptions and criteria underlying the proposals.

♦ Work effectively as members and leaders of diverse planning teams, and apply an understanding of interpersonal group dynamics to assure effective group action.

**Readings and Project-related Costs**

In an effort to keep student costs down in these tough economic times, no textbook or reader is required for this course. However, a number of readings will be provided to you in hard-copy format during class or in digital format (PDFs) posted to the course web site. You are strongly encouraged to maintain a copy of all course materials in a binder for reference throughout the semester, but you are free to pick and choose those digital materials you deem necessary for printing. In light of the state’s and university’s budget crisis, please do NOT print course materials using department printers and paper - kindly use your own equipment for this.

Early in the semester, **$50.00** will be collected from each student in order to cover course-related costs such as meeting refreshments, paper and ink for the large-format plotter, professional printing of our finished document in May, and other costs. We should all endeavor to be as judicious as possible with these funds and, if extra funds remain at the conclusion of the semester, they will be divided equally amongst all students and returned.
It is strongly recommended, though not required, that each student purchase a basic **sketch book (approx. $10)** and **engineer's scale (approx. $8)** in order to maintain an ongoing record of analysis and techniques introduced in class, particularly digital cartography, urban design analysis, field work sketches and other graphical exercises. Above all, it is hoped that your sketch book will be a valuable resource to you during the semester and in your future urban planning career. As for the scale - every planner should have this simple and useful tool at the ready!

**Recommended Hardware, Portable Media and Supplementary Software**

The computer laboratory in WSQ208 and “mini-lab” (in the Planning Department lounge area) are available to you to complete in-class assignments and homework. If you plan to use your personal computer to complete assignments started in class, a USB Flash Drive with at least 2 GB of capacity and/or a rewriteable CD-ROM or DVD is strongly recommended for saving your in-class work and transferring it to your personal computer. Each student should have access to a computer with an Internet connection and have access to the following software: Microsoft Internet Explorer (or Firefox), Adobe Acrobat Reader (from [www.adobe.com](http://www.adobe.com)), and Microsoft Word, Excel, and Powerpoint. We will also use graphics programs (Adobe InDesign, Photoshop and Illustrator) which are accessible on the lab computers.

*The URBP-201/203 study area: East Santa Clara Street between 4th Street/City Hall and 17th Street/Coyote Creek (Source: Google Earth)*
Course Outline
Due to the fluid nature of a community-based studio course, the course outline is subject to change with reasonable notice. Changes will be communicated via email and/or verbally in class. In the most general terms, URBP203 is designed to model a professional, collaborative-based planning project conducted by today's urban planners and will be organized according to the following four-part outline:

Part One: Student and Instructor Introductions; Project Review and Field Visit; Skills/Interests Inventory (2 weeks)
Part Two: Merchant Survey and Project Planning (5 weeks)
Part Three: Studio Work for Community Meeting Preparations; Conduct Community Meetings (10 weeks)
Part Four: Synthesis of Findings and Report Production (2 weeks)

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<thead>
<tr>
<th>Date</th>
<th>Topics, Tasks and Assignments</th>
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<tr>
<td>January 26</td>
<td><strong>All:</strong> Introductions, syllabus and project review&lt;br&gt;<strong>Newcomers:</strong> Skills and interests survey, Draft Community Assessment review&lt;br&gt;<strong>Veterans:</strong> Organize next week's walking tour and presentation for newcomers&lt;br&gt;<strong>Assignment 1 Distributed:</strong>&lt;br&gt; - <strong>Newcomers:</strong> Mental Mapping, Draft Community Assessment review, 201/203 overview&lt;br&gt; - <strong>Veterans:</strong> Walking tour and presentation preparations (veterans)</td>
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<td>February 2</td>
<td><strong>East Santa Clara Street Corridor Walking Tour</strong>&lt;br&gt; - all students meet at City Hall Plaza at 4:00 p.m. <strong>sharp</strong>&lt;br&gt; - 4:00 – 5:30: walking tour of corridor led by veterans; newcomers develop mental maps&lt;br&gt; - 6:00 – 6:45: veterans present reprise of final URBP-201 presentation&lt;br&gt;<strong>Assignment 2 Distributed:</strong>&lt;br&gt; - Readings and written reflections on collaborative planning, surveys, Transform BRT materials</td>
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<td>February 9</td>
<td><strong>Assignments 1 &amp; 2 Due</strong>&lt;br&gt;<strong>Newcomers:</strong> mental map pin-ups and review/critique by veterans&lt;br&gt;<strong>All:</strong> Discussion of Assignment 2 readings, volunteers to attend Feb. 11 Horace Mann meeting&lt;br&gt;<strong>Guest visitor:</strong> Chris Lepe, Transform – East Santa Clara Street merchant survey preparations&lt;br&gt;<strong>Assignment 3 Distributed:</strong>&lt;br&gt; - Readings and written reflections on social capital and community diversity&lt;br&gt;<strong>Assignment 4 Distributed:</strong>&lt;br&gt; - East Santa Clara Street merchant survey preparations, execution, and data summaries&lt;br&gt;<strong>Assignment 5 Distributed:</strong>&lt;br&gt; - Development of a community stakeholder and community social capital inventory&lt;br&gt; - Team tasks and assignments for April/May community meeting planning and execution&lt;br&gt;<strong>Assignment 6 Distributed:</strong>&lt;br&gt; - Preparation of final course report</td>
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<td>Date</td>
<td>Topics, Tasks and Assignments</td>
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<td>February 16</td>
<td><strong>Assignment 3 Due</strong>&lt;br&gt;Guest visitors: Kip Harkness and Paul Pereira, San José Redevelopment Agency&lt;br&gt;- meeting facilitation considerations&lt;br&gt;- one-on-one dialog training&lt;br&gt;- social capital discussion&lt;br&gt;Final preparations for merchant survey</td>
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<td>February 23</td>
<td>East Santa Clara Street merchant survey, Part I&lt;br&gt;*** Reminder: Donald Shoup presentation; February 24th at City Hall ***</td>
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<tr>
<td>March 9</td>
<td>East Santa Clara Street merchant survey, Part 2&lt;br&gt;<strong>Assignment 7 Distributed:</strong>&lt;br&gt;- Readings and written reflections on community meeting preparations and execution</td>
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<td>March 16</td>
<td><strong>Assignment 7 Due</strong>&lt;br&gt;Assess results of merchant survey with Chris Lepe, Transform&lt;br&gt;Studio Work: preparations for April 10 community meeting</td>
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<tr>
<td>March 23</td>
<td><strong>Assignment 4 Due</strong>&lt;br&gt;Studio Work: preparations for April 10 community meeting</td>
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<td><strong>March 29 – April 2:</strong> SPRING BREAK!</td>
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<td>April 6</td>
<td>Studio Work: Preparations for April 10 community meeting&lt;br&gt;- Dry run with Kip Harkness and Paul Pereira&lt;br&gt;- Logistics check and other preparations</td>
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<tr>
<td>April 10 (Saturday)</td>
<td><strong>Draft Assignment 5 Due</strong>&lt;br&gt;Community Priority-Setting Meeting (time and location to be announced)</td>
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<td>April 13</td>
<td>Follow-up to April 10 Community Meeting: debriefing&lt;br&gt;Studio Work: Preparations for May 11 community meeting</td>
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<td>April 20</td>
<td><strong>Final Assignment 5 Due</strong>&lt;br&gt;(this class may be cancelled to compensate for time devoted to April 10 community meeting)</td>
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### Fundamentals for Success in this Course: Instructor and Student Roles

This course is intended to be a culminating experience in which you apply all of your knowledge from previous coursework (especially URBP-201, if you took it last semester), professional practice and your own life experiences to the creation of a planning document for a real-world community. As in the planning profession itself, a great deal of self-initiative is required.

The role of the instructor in a studio course is to teach, guide, mentor and encourage the project teams. The role of the student is to take full advantage of the freedom and flexibility offered by a studio course to collaborate with fellow students, to complete assigned tasks in a manner that exceeds expectations wherever possible, to serve a community, and to produce a professional-grade document and presentation for the student's portfolio. The course will be conducted in a manner that mirrors professional practice in order to help you develop valuable workplace skills. We all need to be in agreement that the following standards will apply:

#### Instructor Responsibilities
- To create a physically and intellectually safe and stimulating environment for learning
- To assist students as much as possible with their individual and collective learning goals
- To help resolve conflicts that hinder learning by answering student questions clearly and promptly, or to research answers and reply to the student as soon as possible
- To treat students with respect and kindness, using encouragement and humor to foster learning
- To arrive at each class prepared and organized, with clear learning objectives and a schedule
- To evaluate and grade student work fairly and accurately while providing constructive feedback

#### Student Responsibilities
- To attend each class session and to arrive punctually, bringing all needed materials
- To treat other students and the instructor with absolute respect, supporting fellow students whenever possible with their learning objectives, and minimizing distractions in class
★ To complete all assignments on time and professionally according to requirements listed in this syllabus
★ To fully read and understand all aspects of this syllabus and to carry out the requirements therein, and to sign the form on the last page of this document to confirm understanding of the syllabus
★ To actively and consistently participate in class discussions and question-and-answer sessions
★ To demonstrate self-reliance, self-motivation and self-direction in completing learning objectives
★ To accept responsibility for working collaboratively in the learning process
★ To devote the appropriate amount of additional time beyond of the scheduled class period to conduct research and to complete assignments

As with any studio-based course, the structure will not feature a regular series of lectures and clearly delineated assignments; rather, you should expect to be given general direction and clear goals from your instructors who will work with you to determine the appropriate strategies for execution of the project.

Students that typically do well in studio courses:
✦ pull their weight by sharing the workload equally with team members and attend all team meetings and discussions
✦ consistently demonstrate enthusiasm for the project, even when deadlines loom and stress levels elevate
✦ consistently demonstrate full support for their team
✦ devise strategies for carrying out the team’s short- and long-term tasks and goals
✦ are organized, respectful and professional in their conversations with community members and agency officials
✦ embrace the flexibility and inherent creativity of a studio course to actively pursue career interests and the acquisition of new skills
✦ quickly adapt to changes in project goals and schedule changes (though these will be minimized to the extent practicable)
✦ have confidence in their abilities and recognize that their contributions are valuable and important
✦ know when to ask for help, then ask for it
✦ are organized and diligent note-takers
✦ are respectful of everyone in the class and handle disagreements professionally and assertively, focusing on the issues at hand and not the person
✦ share ideas with others and offer constructive suggestions to improve work processes and project goals

Students that typically do not do well in studio courses:
✦ expect the course to be “an easy A”
✦ rely on their team members to perform the bulk of the work
✦ do not take initiative at key moments to move their team and the project forward
✦ focus on setbacks and negativity rather than finding proactive solutions
✦ are consistently late to class and to group meetings
✦ focus on the bare minimum of effort rather than quality work that reflects the best of their abilities
✦ fail to ask for assistance when it is needed
✦ fail to complete assignments on time

It is important to remember that the instructor’s primary role in a planning studio course is to help you succeed and grow as a professional planner. Therefore, you should always feel welcome to ask for help either during the class period, privately during office hours, or remotely via e-mail. Asking for assistance will never be perceived as a liability and will never impact your grade negatively. Also, Heidi and Rick recognize that they have as much to learn from you as you do from them, and they look forward to a creatively exciting semester with each of you so that they, too, can grow as urban planners and as instructors.
You are encouraged to offer your views of the course at any time during the semester; you do not need to wait for the formal end-of-semester course evaluation. Heidi and Rick very much want this course to be useful, interesting and exciting for you, so please let us know how you feel the course is progressing. Compliments and constructive criticisms are both welcome!

**Final Course Grade Weighting**
Your final grade will be determined by your performance in the following two weighted areas:

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<th>Component</th>
<th>Percentage of Final Course Grade</th>
<th>Details</th>
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| Individual Performance        | 60%                              | There will be seven assignments this semester and your individual grade on these assignments will constitute 60% of your final course grade.  
|                               |                                  | Additionally, you will complete an individual and team performance appraisal in late April. This will help the instructors evaluate your performance to date including areas of success and other areas warranting improvement. Specific suggestions that would lead to an improvement in the course grade may be offered.  
|                               |                                  | The goal of this approach is to provide regular, consistent feedback on your progress throughout the course as is done in professional planning practice through scheduled performance appraisals with supervisors. |
| Project Team Performance      | 40%                              | All students in a team will receive the same grade based on overall performance during the semester. Team members are encouraged to seek performance appraisals from the instructor, though regularly-scheduled appraisals are not required for teams as they are for individual students. |

**Numeric Grading System**
Grades on student work will be assigned as follows:

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<tr>
<th>A+</th>
<th>A</th>
<th>A-</th>
<th>B+</th>
<th>B</th>
<th>B-</th>
<th>C+</th>
<th>C</th>
<th>C-</th>
<th>D+</th>
<th>D</th>
<th>D-</th>
<th>F</th>
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<tr>
<td>98-100</td>
<td>94-97</td>
<td>90-93</td>
<td>88-89</td>
<td>84-87</td>
<td>80-83</td>
<td>78-79</td>
<td>74-77</td>
<td>70-73</td>
<td>68-69</td>
<td>64-67</td>
<td>60-63</td>
<td>below 60</td>
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This scheme will not be followed strictly since upward adjustment of the final grade will be made if performance on one activity is an outlier (e.g. exceptionally low) or if the pattern of scores shows a significant improvement. If such adjustments are made, they usually result in about a half-letter grade improvement. Adjustments will also be made for students taking the course as enrolled undergraduates or through Open University; generally this will be accomplished at the instructor’s discretion via more lenient grading on graded materials. Students are encouraged to meet privately with the instructor early in the semester to discuss expectations.
Grading Criteria - General

Students are expected to think and analyze conceptually and practically. The grade in this class will be determined by the ability to express that thinking in written, oral and graphic form. Students should strive to use proper syntax, express ideas clearly, punctuate, spell and, where appropriate, employ symbolic and visual modes of communication. The projects in this class will be analytical and critical in nature. The following criteria will be used when grading individual and team work this semester:

**Analytical Thinking:** the ability to analyze, present and evaluate concepts. The grade will be determined by the way the student demonstrates his/her thinking in evaluating concepts, compares/contrasts ideas, and utilizes conceptual models.

**Conceptual Ability:** the ability to abstract, think logically and organize ideas into a conceptual whole. The grade will be determined on the basis of the student’s ability to move along a continuum from abstraction to concreteness, to deal systematically with material presented in class, in readings and in field observations.

**Communication:** the ability to organize and transmit ideas in written, graphic, and, when appropriate, oral form. Visual communication in particular should be of professional quality, and clearly convey a message. Ideas and analyses should be exposed effectively and with as much visual support as needed for clarity. Utilize the mix of communication media best suited to express your ideas: text, maps, photographs, sketches, video, etc. Make sure that your assignments are presented neatly and in a professional manner – for instance, text should be typed (or neatly hand written, if you have training in technical handwriting), and all photographs, graphics and visual material should be referenced and well integrated with the text.

**Research:** the degree to which the student demonstrates that the subject matter has been adequately investigated. Grades will be determined by the ability to demonstrate in the assignments that material supports knowledge building by using empirical research – such as field observations – theory, and practice.

**Format:** Since all assignments will be compiled under one single document at the end of the course, you should establish a format (size, style and layout) which can be utilized throughout the semester and that is easy to reproduce and match. I recommended using page sizes that do not to exceed 11”x17”. If maps or graphics are larger than the document, fold them before attaching.

Approach to Grading for Assignments and Final Course Grade

Rick and Heidi both understand that grades are important to students on both a personal and professional level. They are a measure of your achievements in class and your progress towards meeting the course learning objectives. We also understand that there tends to be a great deal of “grade anxiety” in a university setting. The best way that we can help students with these matters is to be as clear as possible about grading criteria and weightings in this syllabus so that you can plan accordingly. Please understand that we are very thoughtful, careful, thorough and fair graders of student assignments and it is a responsibility that we do not take lightly. You are encouraged to review your graded assignments with us at any time to discuss our comments and suggestions for improvement.

We’ve both been called “tough graders”, and it’s true! High grades must be earned and all grades reflect our estimation of a student’s effort - just as your efforts in a professional work environment are judged accordingly and considered by supervisors for promotions and pay raises. For example, we reserve a grade of “A” only for exceptional work, as a way of honoring students who go “above and beyond” when completing course assignments. After all, the strict definition of an “A” grade is “exceptional” - not “average” or even “above average”. Please note that the quality of the work is what matters most; in other words, high grades are not given simply based on the amount of time a student commits to an assignment. Again, this is how the work world operates as well. The guidelines in this
section explain general grading criteria but, as your instructors, we reserve the right to use our professional discretion at all times, taking into account a student’s entire approach to the course: participation and alertness in class, consistent timely submissions of assignments, demonstrated and repeated willingness to assist other students with their learning objectives, and other factors. If you have any questions about this approach, you are more than welcome to talk with one or both of us privately.

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<thead>
<tr>
<th>Grades</th>
<th>Criteria and Interpretation</th>
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<tr>
<td>A-, A and A+</td>
<td>For assignments that clearly demonstrate <strong>excellence</strong>, workplace-quality professional presentation and obvious dedication to meeting course learning objectives, we reserve grades of A- and A. We very rarely issue an A+ grade unless student work exceeds our expectations on any and all levels. Put another way, you should not expect to receive an “automatic A” simply by completing assignments; these grades are set aside for students who go the extra mile. If you receive a grade in the A’s, it is our way of indicating that we are aware and proud of your extra effort. In instances where the work product is not of exceptional quality but the student has clearly demonstrated commitment in terms of extra effort spent and/or seeking help with the assignment, earning a grade of A- is a strong possibility.</td>
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<tr>
<td>B-, B and B+</td>
<td>If work is <strong>above average</strong> in quality, thoroughness and presentation, we tend to issue a grade of B-, B or B+. We interpret these grades to mean “much better than ‘just good’”; in such instances the student has demonstrated more of a commitment to quality work than an assignment graded with a C. If you receive a grade in the B’s, you can be assured that your work was of very good quality and that we are pleased with your progress. We do not view B’s as bad grades.</td>
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<tr>
<td>C-, C and C+</td>
<td>If student work is <strong>sufficient and acceptable</strong>, we issue a grade of C or C+ because these grades are reserved for work of average quality. We do not view a C or C+ as a terrible grade; it is an acknowledgment of average and acceptable effort, but that you could have done better.</td>
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<tr>
<td>D and F</td>
<td>We certainly hope not to issue any such grades this semester, but will do so for student work that is <strong>sub-par on all levels</strong> (D's) or demonstrates the <strong>barest of minimal effort</strong> (F).</td>
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<tr>
<td>Zero</td>
<td>For assignments that are not submitted on the due dates listed in this syllabus and/or assignments which do not adhere to the late-submission policy described herein.</td>
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**Grading Criteria - Individual Written Reports and Assignments**

The narrative below describes the main attributes of A, B, C, D and F written assignments.

"A" **Report**: The principal characteristic of the "A" report is its rich content and the seamless integration of high quality supporting illustrations – maps, drawings, photographs, sketches – with the text. The information delivered is such that the reader feels significantly taught by the author, sentence after sentence, paragraph after paragraph. The "A" report is also marked by stylistic finesse: the opening paragraph is engaging; the transitions are artful; the phrasing is light, fresh, and highly specific; the sentence structure is varied; the tone enhances the purposes of the essay. Finally, the "A" report is carefully organized and developed. The author organizes the report so that it addresses the topic thoroughly. The report imparts a feeling of wholeness and clarity – it integrates the course readings, the lectures, the thoughts of the writer, as well as findings and interpretations derived from the systematic observation of the study.
area. This report leaves the reader feeling bright, thoroughly satisfied, and eager to reread the piece.

"B" Report: This report is significantly more than competent. Besides being almost free of mechanical errors, the "B" report delivers information that is substantial in both quantity and interest-value. Its specific points address the topic in question and are logically organized. It is well developed, and unified around a clear principle that is stated early in the essay. The opening paragraph draws the reader in; the closing paragraph is both conclusive and thematically related to the opening. The transitions between sections/paragraphs are for the most part smooth; the sentence structures are varied and pleasing. Illustrations – maps, drawings, photographs, sketches – are abundant, carefully prepared, and clearly expand on the concepts presented in the text. This report also integrates the citations, course readings, the lectures, as well as the thoughts of the writer and conclusions derived from field observations, although perhaps not as thoroughly as the A report. The distinction of the "B" report is typically much more than concise and precise than that found in the "C" report. Occasionally, it even shows distinctiveness – i.e., finesse and memorability. On the whole, the "B" report makes the reading experience a pleasurable one, for it offers substantial information with few distractions.

"C" Report: This report is generally competent. It meets the assignment, has few mechanical errors, and is reasonably well organized and developed. The actual information it delivers, however, seems thin and unsubstantiated by the literature. One reason for that impression is that the ideas are typically cast in the form of vague generalities. These generalities prompt the confused reader to ask marginally: "in every case?," "exactly how?," "why?," "according to whom?." Stylistically, the "C" report has other shortcomings as well: the opening paragraph does little to draw the reader in; the final paragraph offers only a perfunctory wrap-up; the transitions between paragraphs are often bumpy; the sentences besides being a bit choppy, tend to follow unclear logic; and the diction is occasionally marred by unconscious repetition, redundancy, and imprecision. The "C" report gets the job done, but it lacks intellectual rigor and hence does not address the topic in an in-depth format. It lacks care in the presentation and integration of graphic material.

"D" Report: Its treatment and development of the subject are rudimentary. While organization is present, it is neither clear nor effective. Sentences are frequently awkward, ambiguous, and marred by serious mechanical errors. Evidence is either misrepresented or not used at all, or it is scanty (showing little study of the readings, course readings, lectures or field observation). The whole report gives the impression of having been produced carelessly. Illustrations lack care and precision, and detract from the overall integrity of the report.

"F" Report: Its treatment of the subject is superficial, its theme lacks discernible organization. Stylistically, it is wanting. There is no evidence of reading, reflection, or of integration of the materials of the class and the field observations. The ideas, the organization, and style fall far below what is acceptable graduate level writing. It is often seriously incomplete and shows no evidence of familiarity with either the course material, the assignment instructions, or the study area.

(The preceding two sections of this syllabus were adapted in part from Dr. Julia Rodriguez-Curry’s handout on “Grading Criteria,” San José State University, Mexican-American Studies Department, 2003)

Grading Criteria - Oral Presentations
The criteria below describe the main attributes of A, B and C presentations. It is not anticipated that grades of D or F will be given.

A: Cohesive, avoids jargon, accurate, professionally presented, entertaining, demonstrates exceptional organization
B: Cohesive, some jargon, accurate, reasonably professional presentation, demonstrates reasonable organization
C: Not cohesive, jargon in speech, accuracy questionable, boring, disorganized
Grading Criteria - Team Work

**Team Communication:** the grade will be based primarily on the student's ability to express his/her viewpoints, to actively listen to others and endeavor to understand their points of view, to identify communication problems and act quickly to solve them, and to contribute to the team's overall flow of communication. Other grading factors include the demonstrated ability to communicate one's thoughts clearly in oral and graphic form, to engage other team members equally in discussions, to respect different opinions, and to actively contribute to consensus finding.

**Team Participation:** this component of the teamwork grade will reflect the student's ability and willingness to meet with the team on a regular basis, to actively participate in the team's discussions, and to perform an equal share of the tasks determined by the team. In general, the student's level of commitment to the team and his/her fair share of time and tasks will form the basis for the grade.

**Team Initiative:** the ability to organize and motivate the team, and to move the team forward even in critical situations is central to this portion of the teamwork grade. Included in this is the demonstrated ability to actively address team issues and to find constructive solutions to time, organizational, technical or quality problems. The grade will be based on the student's suggestions, plans and actions that help keep both the team and project on track.

Completing Assignments on Time and Professionally; Late Assignment Policy

Assignments are due at the date and time specified in the course syllabus. In only rare instances will late assignments be accepted, as described below. Late assignments will receive a one letter grade deduction for each day an assignment is late. For example, if the assignment would normally receive a grade of “B” but is submitted one day late, it will receive a final grade of “C”.

We realize that life happens. If a student expects not to be able to complete an assignment on time, it is important for the student to contact me at least 24 hours prior to the due date and, if appropriate, the other students in a group (for group project work). The student must also provide a date and time by which the late assignment will be submitted. If a student does not communicate an anticipated late assignment within this time frame or if the late assignment is not received on the date promised, the assignment will receive a grade of zero. The grading policies described earlier in the syllabus will still apply. A maximum of two late assignments which adhere to this policy will be accepted; all subsequent late assignments will receive an automatic grade of zero. Sorry, no exceptions to these policies will be granted, in fairness to the majority of students who commit to submitting their assignments on time.

Since this course focuses on the development of professional skills used by urban planners, the presentation of submitted materials will be considered as part of the assignment's grade. All assignments must include the student's name, date, course number, assignment number and other items as directed by the instructor. Neatness, clarity and organization do count. As in a professional setting, typed submissions are expected; handwritten assignments are not acceptable. Printing assignments on the clean sides of already-printed paper is neither professional nor acceptable (though the thought is appreciated, of course). Assignments not meeting these fundamental practices of professional presentation will generally receive a one-half to one-point deduction in the grade.

University, College or Department Policies

♦ **Academic integrity statement (from Office of Judicial Affairs)**

Your commitment as a student to learning is evidenced by your enrollment at San José State University. The University's Academic Integrity policy, located at [http://www.sjsu.edu/senate/S07-2.htm](http://www.sjsu.edu/senate/S07-2.htm), requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at [http://www.sa.sjsu.edu/judicial_affairs/index.html](http://www.sa.sjsu.edu/judicial_affairs/index.html).
Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy S07-2 requires approval of instructors.

♦ Participation in Class and Attendance

Student participation in class discussions is a vital component of this course and students should make every attempt to attend all classes and actively participate in discussions. In cases where a student misses a significant number of lectures or does not actively participate in discussions, this will impact the final course grade. According to University policy F69-24, “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to ensure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

♦ Plagiarism and Proper Citation of Sources

Plagiarism is the use of someone else’s language, images, data, or ideas without proper attribution. It is a very serious offense both in the university and in your professional work. In essence, plagiarism is both theft and lying: you have stolen someone else’s ideas, and then lied by implying that they are your own.

Plagiarism on either draft or final work handed in to your instructor will lead to grade penalties and a record filed with the SJSU Office of Judicial Affairs. It may also result in your failing the course. If you are unsure what constitutes plagiarism, it is your responsibility to make sure you clarify the issues before you hand in written work. Faculty will from time to time submit student work to Turnitin.com to check for plagiarism.

Learning when to cite a source, and when not to, is an art, not a science. However, here are some common examples of plagiarism that you should be careful to avoid:

• If you use a sentence (or even a part of a sentence) that someone else wrote and don’t identify the language as a quote by putting the text into quote marks and referencing the source, you have committed plagiarism.
• If you paraphrase somebody else’s theory or idea and don’t reference the source, you have committed plagiarism.
• If you use a picture or table you found in a web page, book, or report and don’t reference the source, you have committed plagiarism.
• If your paper incorporates data someone else has collected and you don’t reference the source, you have committed plagiarism.

San José State University has created a website tutorial on how to identify and avoid plagiarism that students are encouraged to visit. The site is available at http://tutorials.sjlibrary.org/tutorial/plagiarism/index.htm. In addition, the "Academic Dishonesty Procedures” are available in any SJSU Schedule of Classes.

It is important to properly cite any references you use in your assignments. The Department of Urban and Regional Planning uses Kate Turabian’s A Manual for Writers of Research Papers, Theses, and Dissertations, 7th edition (University of Chicago Press, 2007, ISBN-10: 0-226-82336-9). Copies are available in the SJSU King Library. Additionally, the book is relatively inexpensive, and you may wish to purchase a copy ($11.56 recently listed at amazon.com). Please note that Turabian’s book describes two systems for referencing materials: (1) footnotes or endnotes, plus a corresponding bibliography, and (2) in-text parenthetical references, plus a corresponding reference list. Either system is fine, but you need to be consistent with your referencing style.
The University of Indiana has developed a very helpful website with concrete examples about proper paraphrasing and quotation. See in particular the following pages:

- Overview of plagiarism at http://www.indiana.edu/~istd/overview.html
- Examples of plagiarism at http://www.indiana.edu/~istd/examples.html
- Plagiarism quiz at http://www.indiana.edu/~istd/test.html

If you still have questions after reading this section, feel free to talk to your me or your graduate advisor. There is nothing wrong with asking for help, whereas even unintentional plagiarism is a serious offense.

♦ Campus policy in compliance with the Americans with Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need special arrangements in case the building must be evacuated, please make an appointment with the instructor as soon as possible, or visit during office hours. Presidential Directive 97-03 requires that students with disabilities register with the Disability Resource Center (DRC) to establish a record of their disability. Students requesting accommodation of disabilities must do so through the DRC at http://www.drc.sjsu.edu/ or by calling (408) 924-6000. Accommodations will be provided only to those students who are registered with the DRC, and who have requested accommodation pursuant to policies of the DRC.

♦ Academic Honesty

Faculty will make every reasonable effort to foster honest academic conduct in their courses. They will secure examinations and their answers so that students cannot have prior access to them and proctor examinations to prevent students from copying or exchanging information. They will be on the alert for plagiarism. Faculty will provide additional information about other unacceptable procedures in class work and examinations. Students who are caught cheating will be reported to the Judicial Affairs Officer of the University, as prescribed by Academic Senate Policy S04-12.

♦ Eating

Eating and drinking (except water) are prohibited in the classroom. Students with food will be asked to leave the classroom. Students who disrupt the course by eating and do not leave the classroom will be referred to the Judicial Affairs Officer of the University. There will be at least one, short scheduled break during the class period during which you may eat or drink in the appropriate locations near the classroom.

♦ Cell Phones & Other Audible Devices

Students will turn their cell phones and other audible devices off or put them on vibrate mode while in class. They will not answer their phones in class. Students whose phones disrupt the course and do not stop when requested by the instructor will be referred to the Judicial Affairs Officer of the University. There will be at least one, short scheduled break during the class period during which students may take calls outside of the classroom.

♦ Computer Use

Using your laboratory computer during class time for non-course related activities is disrespectful and distracting to the instructor and to your fellow students. In the classroom, faculty allow students to use computers only for class-related activities. These include activities such as taking notes on the lecture underway, following the lecture on web-based PowerPoint slides that the instructor has posted, and finding Web sites to which the instructor directs students at the time of the lecture.

Students who use their computers for other activities or who abuse the equipment in any way, at a minimum, will be asked to leave the class and will lose participation points for the day, and, at a maximum, will be referred to the
Judicial Affairs Officer of the University for disrupting the course. (Such referral can lead to suspension from the University). Students are urged to report to their instructors computer use that they regard as inappropriate (i.e., used for activities that are not class related).

Odds and Ends
♦ Adds/Drops
The student is responsible for understanding the policies and procedures about add/drops, academic renewal, withdrawal, etc. found at http://www2.sjsu.edu/senate/S04-12.pdf

♦ Incomplete Grade
An incomplete grade will only be assigned for a documented, serious, non-academic reason.

♦ Students Adding the Class after the First Day of Class
Students who add the class after the first day of class are responsible for completing all work in the course on the same schedule as students who were registered from the first day of the semester.

♦ Level of Effort
This course requires a minimum 6 to 8 hours of work per week outside of the normal class period, including the completion of individual and team assignments, and other tasks as assigned.

About the Instructors

Rick Kos, AICP
I am very much looking forward to working with you this semester and expect that you will learn quite a bit in our 3-1/2 months together. We’ll have some fun along the way, too. My goal is teach you a number of fundamental skills used by today’s planners while demonstrating professional project management techniques.

A little about my background: my formal training is in environmental planning and urban design (B.S., Rutgers University, 1985) as well as regional planning and New Urbanism (Masters, University of North Carolina at Chapel Hill, 1993). In the late 1980s I worked as an assistant planner in Middlesex County, NJ, reviewing subdivision and site plan proposals for compliance with county regulations. In the 1990s, I served two rapidly-growing North Carolina municipalities in a dual role as town planner and GIS coordinator (the latter being a role I created for both towns), so I am equally conversant in the language of both disciplines. From 1996 - 2000, I served as Senior Town Planner for Huntersville, North Carolina - the fastest-growing town of its size in the state at the time. The New Urbanist principles mandated by the Town’s development regulations applied to both greenfield and infill sites. Since the regulations were design-based (i.e. non-Euclidean), they required me to make frequent subjective judgments on the visual qualities of streets, the orientation of proposed buildings to public spaces, and the relationship of buildings and land uses to one another. I thoroughly enjoyed defending the principles of traditional town planning, often to developers and citizens that weren’t particularly receptive at first to deviations from conventional suburban planning.

After relocating to the Bay Area in 2000, I worked with the Metropolitan Transportation Commission as a GIS Planner/Analyst. The Bay Area Lifeline Transportation Map that I completed for MTC locates disadvantaged neighborhoods and thousands of geocoded essential destinations (e.g. grocery stores, daycare centers, clinics) within the 9-County region, along with existing public transit services. The spatial analyses enabled by this mapping work allowed transportation planners to locate gaps in transit service so that decision-makers could direct funding to alter bus schedules, connections and routing for improved neighborhood connectivity.
From 2003 to 2007 I served as GIS Manager for Design, Community & Environment, a 45-person planning and design firm in Berkeley. I managed all aspects of the firm’s GIS practice. Currently, I am a digital cartographer with WorldLink, based in the Presidio of San Francisco. I am helping to create an engaging geobrowser application called Interactive Earth that is designed to excite school-age children about geography and in becoming world citizens. I am also a part-time GIS instructor with the GIS Education Center affiliated with City College of San Francisco. Additionally, I am co-authoring a book titled GIS Tutorial in Economic Development with Professor Mike Pogodzinski of the SJSU Economics Department. The book will be released in the spring of 2010 by ESRI Press.

I also engage in occasional freelance GIS projects. For example, I am now assisting the City of Mountain View, CA with GIS work related to the update of the city’s 1992 General Plan. I also assist Raimi + Associates of Berkeley, CA with GIS work related to their mission of fostering healthy cities.

Heidi Sokolowsky, LEED AP
I received my master degree in architecture and urban design from the University of Technology in Darmstadt, Germany, and I am a LEED accredited professional. I have been working in urban design, architecture and planning since 1992 and I am particularly interested in bringing the three disciplines together to form a comprehensive approach. My focus is on contemporary and sustainable urban design, which I have practiced in numerous international competitions, workshops, and in my professional office work, both in Europe and the U.S. After my move to San Francisco in 1999, I have worked for several architecture and planning firms until I joined Field Paoli Architects in 2006. In addition to my office work, I regularly participate in urban design competitions and received several design awards such as the AIA Award in Urban Design for an urban mixed-use development plan in Manchester, UK and for the Harvey Milk Memorial Plaza in San Francisco. My office projects range from small to large scale and include concept studies, master plans, design guidelines, and public workshops for both the private and public sector. I have also worked on projects for the City of San Jose, most recently on the Urban Design Guidelines for North San Jose and the Diridon Station Area Urban Design and Land Use Plan.

I am very excited about the opportunity to work with urban planning students at SJSU to analyze and develop innovative ideas for the East Santa Clara Street corridor which can potentially support the city in its efforts to make San Jose a lively, urban, and pedestrian/bike-friendly place. I am a strong believer in teamwork because open discussion, reflection, constructive criticism, testing and brainstorming all make good ideas conceptually more solid and even better. URBP 201 will be the ideal opportunity for you to work in both small and big teams, with the aim to generate a comprehensive report that will cover many aspects of the planning and design process for a project of this scale.

Aside from my professional work, I am a board member of City|Space, a cultural organization that organizes film events, art exhibitions, interventions and panel discussions with an urban theme. I am also engaged in committee work for SPUR, the San Francisco Planning and Urban Research Association. We recently published our findings about Downtown San Francisco’s privately owned public spaces in The Urbanist, SPUR's monthly newsletter. In my free time I love to travel and explore urban places and public spaces with my camera. I have also discovered digital film making and editing as a great tool for my explorations.
I, __________________________ (print your name) have read the entire course syllabus for URBP-203 Collaborative Neighborhood Planning. I understand the details contained in the syllabus related to student and instructor responsibilities, the weekly schedule, the course grading policy and assignment submission policies, and I understand the University, College and Department policies contained herein. If any matter was not clear, I have received clarification from the instructor prior to signing this Statement of Understanding.

By signing below, I agree that this signed Statement will reside with the instructor as evidence that all course expectations and policies in this course syllabus are fully understood.

Signed: ________________________________ (sign your name)

Date: ________________________________ (today’s date)