

Bomb Shelter activity

SCENARIO: Three days ago, Zombie apocalypse broke out around the world, with massive attacks in all heavily populated areas. You yourself have received a fatal dose of zombie saliva.

Some leaders saw this coming, and were able to put 100 children (ages 3-4) from around the globe into cryogenic suspension in a bomb shelter; in a year, they can be resuscitated and raised after-zombie levels become safe again.

You get a radio call: The intended adult caretakers met a tragic accident, and did not make it to the shelter. Instead, twelve other random people made it. BUT: there is only enough food, air, and other supplies to keep SEVEN of them alive until the atmosphere is safe. Five people must be ejected, and they can't come to an agreement themselves. They have agreed that they'll abide by your decision.

Choose which seven you decide to keep, and think about your reasons. These are the only adults around, to raise the future generations. Then we'll divide into groups, and each group will have to come to agreement.

1. Kiara Boxwood -- Age 19; college student (English major).
2. Hunter Lawson -- Age 62; nurse.
3. Riley Platt -- Age 34; retired soldier (communications specialist); one leg amputated; gets around on crutches and a wheelchair.
4. Jon Ferguson -- Age 29; rabbi. Grew up on a farm.
5. Rico Enderton -- Age 35; musician (piano, trumpet, drums).
6. Lashawn Jackson -- Age 41; corporate manager at a grocery store; identical twin of Courtney.
7. Courtney Jackson -- Age 41; biologist; vegetarian; identical twin of Lashawn.
8. Adelia Rotel -- Age 29; investment banker; self-made millionaire.
9. Hugo Mitchell -- Age 40; car salesman; gay; runs half-marathons.
10. Hayo Fukikomo -- Age 32; newspaper editor; studied history in college in Japan.
11. Laurent Dario -- Age 40; poet; lived in an organic co-op farm where all property was shared.
12. Linda Dempsey -- Age 71; civil engineer for 40yrs.

Can barely hear w/o a hearing aid (only 1month's
worth of batteries remain)

Creative Placemaking
Final Exam
Fall 2021

Choose 5 questions and write at least two double-spaced pages on each. Well-formed responses will directly reference class discussions, course readings, placemaking presentations, current events, and other inputs. Please state which question you are answering in each answer, so I don't have to guess. This is an "open book" test, and you can even use additional resources not covered in class. **Due December 8, 2021, at 5 pm via Blackboard Learn.**

1. What roles should artists play in creative placemaking, or community development more broadly? What kinds of support do artists need to succeed in this space? What sorts of training or awareness? Can any artist do creative placemaking successfully? Why or why not?
2. Who did you "meet" in this class who inspired you to think in a new way about creative placemaking? It could be a guest presenter, a practitioner we read about, someone you interviewed, or even a classmate.
3. When it comes to public art, do we have a right to *not* be offended? When is it legitimate for art to shock, offend, transgress, upset or mock? Who gets to decide if a work should be shown when there is a conflict about it? What are the criteria we use to evaluate this?
4. What are some of the ways creative placemaking intersects with processes of urban change, including but not limited to gentrification? What can be done to adjust our practices to make creative placemaking effective in local communities?
5. What can creative placemaking do to foster authentic cultural experiences? How can poor implementation of creative placemaking yield inauthentic experiences – or does the authenticity of an experience not matter?
6. What do you see as the biggest challenge to creative placemaking, going forward?
7. If you could design a creative placemaking project from scratch—one that embodies all of the best practices—what would the project or process look like? You can use a real example, either fully or as an inspiration, or you can invent something new.
8. To your mind, what were some of the big themes and takeaways of this course, cutting across all of the weeks? What were the ideas and messages that we conveyed in our discussions, and how can you synthesize them into a single, if complex, understanding of cultural policy? What questions remain?

AADM 746-001: Creative Placemaking
Spring Quarter 2024

Final Placemaking Project guidance

Due: Wednesday June 12, 11:59 pm

Worth 30% of your grade

Students will work to develop a proposal for a placemaking initiative of their own design, in a location of their choice. This location could be physical or virtual. Explain why you chose where to locate it.

You can either build upon and improve an existing project, or create a new project from your imagination, responding to a need. If you are profiling an existing place, make sure to include information on geography, demographics, community needs and wants, and other forms of context. Make sure to justify why you think this project should be considered creative placemaking.

Remember to engage the concepts we have discussed throughout the class, coming from class discussions, readings, and class guests. Review your notes carefully and make sure to think reflectively and critically about creative placemaking and the issues it raises. Your project should contain references and a works cited section.

The length should be approximately 3000 words, not including tables, graphs, photos or figures. If you have questions or concerns, or want to run a project idea by me, *do it in advance, by June 5 at the latest*.

Instructions:

1. Fill out the worksheet on your own.
2. Compare your numbers with your partner's. Choose the topic in which the numbers are furthest apart.
3. Choose one person to speak first. Speaker talks about their opinions on that topic.
4. Listener asks questions for the purpose of clarity and deeper understanding of the speaker's opinion.
5. Listener states three things they heard and appreciated, stated in positive language. **Hint: listen for values and less for strategies or specific methods.
6. Then the listener asks one powerful open-ended question that might open the speaker's mind to seeing the issue from a slightly different perspective, or another angle to the issue they may have not have considered yet. This is not to lead, judge or manipulate the other's thinking, but an alternative to arguing; a way to truly dialogue about an issue with open ears and minds.
7. Switch roles and repeat #3-#6.

1-----2-----3-----4-----X-----6-----7-----8-----9

DOES NOT BELIEVE

COMPLETELY BELIEVES

Statement	Self	Partner
1. Every student/family should have a choice in which school they attend.		
2. Taxes are too high in this country and should be lowered!		
3. If the police shoot someone, they should always be given the benefit of the doubt.		
4. All parking should be paid or permitted. There should be no free parking!		
5. Housing is a right, no one should have to experience homelessness, and it is the government's responsibility to house everyone.		
6. Gentrification isn't all bad.		
7. Our local government is effective and represents the interests of the majority of Philadelphians.		
8. Community College of Philadelphia should be free to all Philadelphians.		
9. Bike lanes are important and should be implemented on as many roads as possible.		

AADM 746: Creative Placemaking

Tips for successful class participation

- Be an active reader; take careful marginal notes or summarize the readings and be ready to present your ideas and questions.
- Bring evidence from the texts we read: quotes, paraphrases, big ideas, questions that occur to you.
- Bring observations from other classes, professional experiences, or personal experience to the classroom conversation.
- Ask questions of the texts, the guests, of me, and of each other! Don't be afraid not to know things.
- Be prepared – come with your materials ready for discussion and debate.
- Put yourself out there! There are no bad ideas or “stupid” questions.

URBS 510: History of Urban Space
Fall 2021
September 22, 2021

Urban Space Questionnaire

The purpose of this questionnaire is to get students to reflect critically on their experience of cities and urbanism. Answer the questions as individual short essays, and you will have the chance to revise and expand this questionnaire into a personal essay at the end of the course.

1. What is your first memory of being in a city?
2. Growing up, what was your relationship to the city (even and especially if you didn't grow up in one)?
3. What is the most meaningful positive experience you have had in a city?
4. What is the most memorable negative experience you have had in a city?
5. What frightens you about the city?
6. What excites you about the city?
7. Is there a city that you particularly love? Why?
8. Is there a city that you just cannot stand? Why?
9. What are some of the challenges faced by the city?
10. What are some of the advantages of the city?
11. How do you view equality and inequality in the contemporary city?
12. What does a just city look like to you?
13. Do you see yourself living in a city later in life? Why or why not?

Urban Strategy Thesis Writing Tips

Revised: Winter Quarter 2018-2019

- The introduction and abstract are usually the last things you write. You may write a preliminary version but revise them once you have completed your findings, analysis and conclusions. Advice on how to write an abstract can be found here: <https://www.dropbox.com/s/t174ze2yurzykn/How%20to%20Write%20an%20Abstract.pdf> – remember, a good abstract briefly states the study's findings – it's not a secret what you learned!
- Beware the use of passive voice. I prefer you state: "I researched school choice and came to these conclusions" rather than "Conclusions were reached after careful study." More info on passive voice can be found here: <https://owl.english.purdue.edu/owl/resource/539/01/>
- Do not write about your thesis in the future tense, as in "I will study the effect of mass media on school choice." We are already reading the final product! Use the present tense to talk about your research: "This thesis describes the effect of mass media on school choice."
- Sometimes, you may lose the narrative thread and clear organization that the reader needs. In this case, reverse outlining may help. By writing a reverse outline of what you have already written, you can see how things need to be adjusted or rearranged. More info on reverse outlining is here: <https://owl.english.purdue.edu/owl/resource/689/1/>
- Any print publications that you quote directly require page numbers in the citation, as in Zitcer states: "This thesis is dedicated to my cat" (2019, 32).
- Citations should be author-date using Chicago or APA style, with a reference list at the end. Footnotes should be used for explanations or other material that is useful but not part of the main narrative flow.
- Format your thesis according to the guidelines in Drexel's Thesis Manual, found here: <https://www.library.drexel.edu/services/thesis-and-dissertation/thesis-and-dissertation-submission/>
- Submission and approval protocols for final theses can be found here: <https://www.library.drexel.edu/services/thesis-and-dissertation/>

Civic Engagement and Participatory Methods
Reading Prompts
February 3, 2020

1. Iris Marion Young asserts that we are all members of a variety of different groups, some cultural and some structural. These groups make claims on society for recognition and justice. How do your overlapping group identities play into your sense of justice and injustice?
2. Oppression is a family of conditions under which people “suffer some inhibition of their ability to develop and exercise their capacities and express their needs, thoughts, and feelings,” according to philosopher Iris Marion Young. She goes on to say that “oppression designates the disadvantage and injustice some people experience not because a tyrannical power coerces them, but because of the everyday practices of our society.”

Do you agree that oppression is built into the everyday practices of our society? If so, where do you see it taking place?

3. Which aspects of the five faces of oppression -- exploitation, marginalization, powerlessness, cultural imperialism, and violence -- help to explain reality in Philadelphia as you see it? Are different “faces” more prominent or problematic?
4. Does it seem true to you that the same person or group can possess both privilege and oppression at the same time? How is this true or not true in your experience?
5. Can anything be done to overcome the five faces of oppression in our society? What power do we have to change the status quo? What help would we need to achieve our goals?

URBS 610 – Civic Engagement and Participatory Methods

Final project components

Final deliverable is a proposal for a civic engagement project (you don't actually have to carry it out). Final proposal will be 3-5 pages plus a five-minute oral presentation that covers the following:

- Definition of the problem
- Definition of the desired end state
- Definition of the stakeholders
- Why it's important?
- Why I am the person to take this on?
- Who will I partner with? What other skills do I need from partners?
- What do I need to know?
- Who do I need to get permission from?
- What are my action steps?
- How will I document this?
- What challenges do you anticipate?
- How will I handle adversity and failure?
- How would I measure success?
- Who do I want to tell about this? (Spreading the word)

Urban Strategy Thesis Expectations

Revised: Fall Quarter 2019

Theses in the Urban Strategy graduate program are based on original research and grounded in the literature of the field. There may be considerable variation in the form the final project takes, whether a research paper, multimedia project, design project or another format. All thesis topics and deliverables require instructor approval.

Each thesis has several components:

- Statement of the purpose of the thesis, including 1) the research question or questions, 2) why this question is important to research (both in general and to the field of urban strategy), 3) an overview of how the questions fits in the literature, 4) a short discussion of the proposed methods (be sure to state why they are appropriate for your question), 5) a paragraph or two explaining the data sources, and how they will be collected and analyzed, 6) the potential limitations of the study (i.e. what you aren't studying and why), and 7) the anticipated findings.
- A review of the literature, which is a summary of previous research that relates to your topic area; it presents a framework, or map, in which your research question fits. It highlights the critical components and methodological approaches of your research idea by both summarizing and synthesizing the literature. Be advised, a literature review is NOT a detailed account of all writing on your issue topic.
- Primary research into your stated questions, usually by means of interviews, focus groups, surveys, document analysis, observations and the like.
- Analysis of the primary research materials leading to conclusions that answer your research questions and advance the field's understanding of your topic.
- A complete list of in-text citations and references for all literature cited in the thesis, in APA or Chicago/Turabian author-date format (not footnotes or endnotes).

All theses should triangulate data, meaning that you employ multiple sources, whether that means multiple interviews within a single case study, or multiple methods of data gathering (census data, surveys, and focus groups) on a given set of research questions.

All theses should feature considerable depth and detail, meaning that they explore a given topic thoroughly as well as explaining it completely. This can be achieved through thorough and rigorous (not superficial) research into your subject.

There are a few common types of thesis. These include, but aren't limited to:

- **Single case study:** an in-depth study of a single organization, program, initiative, city, neighborhood, etc. Must include at least 5 interviews, or more than one focus group, plus document review or observations related to the case.
- **Multiple case study:** an in-depth study of a set of organizations, programs, etc. Cases can number 2-5 or so. Must include at least 2 interviews from each case, plus other modes of data collection like those outlined above.
- **Surveys of the field:** a field-wide understanding of a phenomenon, such as multi-site comparisons, studying the perceptions of a geographic population, etc. Often uses electronic surveys in combination with other methods, such as focus groups. Does not focus on a particular organization or set of organizations, but attempts to get a sense of what is going on in the field more broadly. Survey data should work to achieve as close to a representative sample of the broad population as possible, using techniques to determine appropriate sample size and margin of error.
- **“Pure” research:** academic study of phenomena such as demographic trends, audience makeup, etc. Based on an extremely extensive literature review plus expert interviews and quantitative data analysis.

Theses will vary in length and scope, but they should be at least 35 double spaced pages in length, excluding references (or in another format approved by the instructor).

Theses can incorporate quotes from both secondary sources and primary data such as interviews and focus groups, but quotes should be used judiciously and always accompanied by proper citations. Theses should include visual support for claims whenever possible, in the form of charts, graphs, tables and the like. Theses should follow the Drexel Thesis Guidelines found on the Graduate College webpage, including the guidelines around formatting, use of in-text citations, and use of headings and subheadings.

Sample thesis outline (can vary by project):

1. Introduction
2. Problem Statement
3. Research Questions
4. Methodology/Limitations
5. Anticipated Conclusions
6. Literature Review
7. Presentation of Data/Findings
8. Analysis
9. Conclusions/Need for further study
10. Reference list

Beware of plagiarism. If you are confused about how to properly use a source, consult this resource: <https://owl.english.purdue.edu/owl/resource/589/01/>

Thesis completion: Theses must be turned in during week 1-2 of the term in which you intend to graduate (or complete thesis) in completed draft form. The thesis must have all the required components, even if they are in rough form. Students will work with their advisor and second reader on a series of revised drafts until the thesis is cleared by both the advisor and program director. Second readers should see a near-complete draft by week 6. Failure to follow this timeline can result in the need to take another term of URBS 690: Thesis Completion at additional cost to the student.