Syllabus Design for Place-Based Gen-Ed Courses

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Welcome to HU 145!

**Course Description**

In this course, we will explore the idea of the American landscape as a signature of national identity. Our study will reflect on how the Florida of 2018 works to strengthen its cultural and national identity. This endeavor will be achieved through an examination of Florida’s unique physical and cultural landscape, as well as the influence of tourism, the creative arts, and the media in shaping Florida’s identity. We will focus on how Florida’s landscape is depicted in literature, art, and film, and how it has been used to promote tourism and economic development. The course will culminate in a final project that will allow students to apply what they have learned to a real-world case study.

**Course Goals**

- To understand the role of landscape in shaping national identity.
- To analyze the ways in which Florida’s landscape is depicted in literature, art, and film.
- To examine the influence of tourism, the creative arts, and the media in shaping Florida’s identity.
- To develop skills in critical thinking and analysis.
- To produce a final project that applies what has been learned to a real-world case study.

**What Will You Say?**

- “Greetings from Florida” studies Florida literature and culture from the perspective that the state’s landscape is an environmental force shaping the state’s culture and the narratives we tell about it. Land of Sunshine, State of Dreams: A Social History of Modern Florida (2005) by Carl Hiaasen and State of Dreams: A Social History of Modern Florida (2005) by Carl Hiaasen seem to have become nightmares.
- “Greetings from Florida” is based on the idea that landscapes can be used to signify national identity. As Carl Hiaasen describes the “Florida of 2018” in his novel, “Inhabiting the Midwest,” the Florida of 2018 is nothing but a “blackboard” on which the state’s identity is written.
- “Greetings from Florida” is a literary tour of the state’s landscape, from the Everglades to the beaches, and from the mountains to the ocean. The book is filled with stories about the state’s history, culture, and people, as well as with the places where they live.
- “Greetings from Florida” is a celebration of the state’s unique landscape, from its Everglades swamps to its beautiful beaches, and from its miles of coastline to its stunning gubernatorial mansion.
- “Greetings from Florida” is a work of art, a work of literature, and a work of scholarship. It is a book that every Floridian should read, and a book that every visitor to the state should enjoy.

**Syllabus Design for Place-Based Gen-Ed Courses**

- **Visual Design**: A Design Tutor’s Perspective
- **Student-Centered Design**: Inhabiting the Midwest
- **Student-Centered Design**: Writing Rural Spaces & Communities
- **Regionalism in Syllabus Design**

*Works Cited*

- Yunxia Liu, Aerospace Engineering ’19, Lead Tutor @ Digital Studio

*Infrastructure: Undergirding “Inhabiting the Midwest”*

- The first page of “Inhabiting the Midwest” has less content than “Greetings from Florida,” as I chose to communicate more fully through the main image, a 1938 John Vanhoch photograph of guest elevators along the railroad tracks in Steamtown, South Dakota, required by the Visual Communication Guy in a horizontal photo of railroad track in a landscape view. To help Dr. Oler make her syllabus look better, I replaced production as a national template, “Greetings from Florida” studies Florida literature and culture from the perspective that the state’s landscape is an environmental force shaping the state’s culture and the narratives we tell about it. For example, attention was drawn to headings with a larger font size or fonts that were bolded in color (11). Florida-raised psychic helps students quickly understand the goals of the class. An initial tab of the document shows aspects of Florida’s culture, such as sunshine, palm trees, oranges, alligators, racing, and the color orange. Visual representation of content is one of the most effective design tools we use in the Digital Studio to make informative documents look better. To help Dr. Oler with these changes, we recommended Christine Heston and Melissa Thomasville, “Visual Communication Guy” (2014). The first page of the syllabus communicates the central work of the course: the header “What Will You Say?” turns from a course reading to the students’ own expression, which is who denies the type of travel writing and personal history of that students will complete for this course.