

IDS 2935

Revolution and Reconciliation in America and South Africa

UF Quest 1—War & Peace

Spring 2021

Monday, 4:05–6pm and Thursday, 5:05–6pm

Section 1WR1: Fine Arts C 201

Section 1WR0: Online

Credit Hours: 3, Course Fee: \$0

Course Web Site: <http://elearning.ufl.edu/>

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Office Hours: TBA

Course Description

What is the nature of human conflict? How is it resolved? What role do the arts play in conflict and its resolution? This course will investigate those essential questions through three case studies in the United States and South Africa—the revolutionary chaos in New York City in 1775–76, the controversy over the competition for the Vietnam Veterans Memorial in 1981–1982, and the 1993 Multi-Party Talks to create a new government for South Africa after apartheid. The first half of the class will focus on the United States; the second will turn to South Africa.

At the heart of the course stands the Reacting to the Past pedagogy that explores historical events through complex, rigorous, multi-week role-playing games. This course will use two games that have been peer-reviewed, play-tested, and published by the Reacting Consortium of faculty, colleges, and universities: *Patriots, Loyalists, and Revolution in New York City, 1775–1776* and *The Collapse of Apartheid and the Dawn of Democracy in South Africa, 1993*. For each game, each student will be assigned a historically-based character with detailed information about his/her biography, views, and goals, and they will participate in the simulation of events and write papers in that role. Students will examine the answer to the essential questions—and the political, cultural, social, and economic underpinning of those answers—from the point of view of their character. They will test their character's answers in engagement with allied and adversarial characters, each advocating for their own answers.

Patriots, Loyalists delves into the nature of conflict, challenging received ideas about the inevitable triumph of great American heroes by exploring the confusion, tumult, and competing goals of individuals and social groups (including women, laborers, and slaves) in revolutionary New York. *Collapse of Apartheid* immerses students in the challenges of forging peace, as they try to negotiate the form of a democratic government in a society with gross imbalances of wealth and power and a recent history of violent conflict. The Vietnam Veterans Memorial in Washington, DC exemplifies the potential for art to help resolve conflict—in this case, not the military battles, but the accompanying domestic civil strife and trauma of loss— by engaging the memory of the national community.

Course Policies

COVID-19 safety. To attend class in FAC 201, students must be (1) enrolled in section 1WR1 and (2) cleared for campus. You can check whether you are cleared for campus in OneUF. If you are not cleared for campus, you may attend class remotely. In the classroom and the rest of the building, you must wear a mask, maintain social distance, and observe the UF Student Behavioral Expectations Policy.

Due dates. Please take a look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays, family obligations, or extracurricular activities) that conflict with lectures, due dates, and exam times. If you do have a conflict, please see me well in advance to clear your absence, schedule an extension, or discuss the possibility of a make-up exam.

Zoom etiquette. Please see guidelines at the end of this syllabus and posted to the course web site.

Accommodation. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <http://www.dso.ufl.edu/drc/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to me when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course evaluations. Students are expected to provide feedback on the quality of instruction in this course based on ten criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

Online privacy. Our Zoom class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, (1) discuss your decision with me so I do not penalize your participation grade and (2) be sure to keep your camera off and not use a profile image during recording. When class is not being recorded, I will require all cameras to be on, unless you have gotten prior approval to keep your camera off because of extenuating circumstances. Likewise, students who unmute during class and participate orally on Zoom are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need, during recording, to keep your mute button activated and communicate exclusively in Zoom using the "chat" feature, which allows students to type questions and comments live. Make sure to discuss your decision with Dr. Ross so she does not penalize your participation grade. The Zoom chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited. In using Discord, you are consenting to the terms of their privacy policy. If you would prefer not to use Discord, let me know and we will work something out.

Diversity. It is my intent that we explore the content of this course in a way that is respectful of diversity—gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both my responsibility and yours. It is my intent that students from all backgrounds and perspectives be well-served by this course and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. Your suggestions are encouraged and appreciated.

Academic Honesty

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students 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.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. *If you have any questions or concerns, please ask me.*

UF’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. This means a report will be filed with the Student Conduct and Conflict Resolution office. During exams, personal items must be cleared from desks and chairs and placed in a bag on the floor. For information on what constitutes plagiarism, consult the UF Plagiarism Guide at <http://web.uflib.ufl.edu/msl/07b/studentplagiarism.html> and “Misuse of Sources” on the course web site. *If you have any questions, please ask me.* An online plagiarism checker service may be used to screen papers.

Grading Scale

| Letter Grade | A | A- | B+ | B | B- | C+ | C | C- | D+ | D | D- | E |
|--------------|---------------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|---------------|
| % Equivalent | 93% and above | 90–92% | 87–89% | 83–86% | 80–82% | 77–79% | 73–76% | 70–72% | 67–69% | 63–66% | 60–62% | 59% and below |

Note: A minimum grade of C is required for General Education credit. See the following web page for information on UF policies for assigning grade points: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Course Requirements

Patriots, Loyalists

Discussion Board Post #2—20 points

Quiz — 20 points

Patriots, Loyalists Speech Outline Assignment — 20 points

Patriots, Loyalists Paper — 100 points

Patriots, Loyalists Role Performance—160 points (including 25 points for first podium speech)

Total — 320 points

Collapse of Apartheid

Discussion Board Post #6—30 points

Collapse of Apartheid Papers —100 points each for a total of 200 points

Collapse of Apartheid Role Performance — 180 points

Total — 410 points

Discussion Board Posts #1 and 4—20 points each for a total of 40 points

Discussion Board Posts #3, 5, and 7—30 points each for a total of 90 points

Final Monument Project—110 points

Attendance—30 points

“Misuse of Sources” quiz — Pass/Fail

TOTAL—1000 points

See the course web site for further details on assignments.

ATTENDANCE

You are expected to attend class sessions in real time online via Zoom (section 1WR0) or in the classroom (section 1WR1). Note that during the game sessions, both sections will attend class remotely. Those sessions are marked “ALL ONLINE” below.

Your attendance is recorded automatically by Zoom, and I will take attendance in the classroom. I reserve the right to mark you absent if you arrive late or leave early. If you cannot connect or you lose connection, send TA Mark an email to let him know. I will excuse absences for technical difficulties as long as you work to resolve them before they become a chronic problem. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> .

ROLE PERFORMANCE

We will be playing two games—*Patriots, Loyalists* and *Collapse of Apartheid*—designed according to a teaching concept called [Reacting to the Past](#). Each game will take place over several weeks. For each, you will be assigned a historically based character with detailed information about his/her biography, views, and goals, and you will participate in a simulation of historical events and write papers in that role. Game play will require you to speak persuasively about the issues in short prepared speeches to the class, impromptu public interventions, and private conversations; to use primary sources in framing historically appropriate arguments; to ask pointed questions of speakers; to strategize independently and with allies; and to negotiate deals. Your participation in the games will be assessed according to the rubrics at the end of this syllabus.

The games will be the most intense periods of work for the class. I encourage you to mark the dates on your calendar, avoid conflicts, and let me know well in advance of any necessary absences or other situations that may affect your participation.

QUIZ

At the beginning of each game, you will need to read historical background information, primary sources, and an explanation of the rules and structure of the game. Before the first game, there will be a quiz on this material in class.

PAPERS/SPEECH OUTLINE ASSIGNMENT

Speech Outline Assignment (*Patriots, Loyalists*)

During the first half of the *Patriots, Loyalists* game, you will give a prepared speech from the podium as part of your role. This assignment will help prepare that speech, as well as the rest of your role performance. You will outline your argument and evidence for the speech and post your outline to a discussion board where other students can view it and reply. You will receive full points for an outline submitted on time with all required elements. The content and delivery of the speech itself will be graded separately, according to the *Patriots, Loyalists* role performance rubric at the end of this syllabus.

Paper #1 (*Patriots, Loyalists*)

Drawing on primary sources, write a position paper to persuade wavering characters of the wisdom/justice or foolishness/injustice of declaring independence from your character's point of view. This paper will help prepare your role performance for the final sessions of the *Patriots, Loyalists* game and prompt you to reflect on one of the essential questions of the course: why or why not make war? Detailed instructions for your paper, tailored to your character, can be found on your role sheet. Follow the instructions for "second position paper," except that the paper should be 750–1000 words in length.

Paper #2 (*Collapse of Apartheid*)

Drawing on primary sources suggested in your role and/or faction sheet, write a speech or letter, 600–800 words in length, to your character's main constituents addressing a specific problem that needs to be worked out in designing a new constitution for South Africa. The speech/letter must persuade the audience (your party) to adopt this issue as a priority in the constitutional deliberations. In addition to developing the problem, it should recommend a strategy for the party to adopt. This paper will help prepare your role performance for *Collapse of Apartheid*. Follow these instructions instead of the instructions for papers in the *Collapse of Apartheid* game book.

Paper #3 (*Collapse of Apartheid*)

Write a newspaper editorial, 500–600 words in length explaining why the constitutional process did or did not succeed, in your character's view. Be specific in analyzing the particulars of our simulation of the negotiations. How did the process reflect the particulars of South African society, politics, culture, and/or history? What does the process imply for the future? This paper asks you to reflect on the outcome of *Collapse of Apartheid* and a second essential question for the course: why did making peace succeed or fail? Follow these instructions instead of the instructions for papers in the *Collapse of Apartheid* game book.

DISCUSSION BOARD POSTS

During the course of the semester, you will post short homework assignments or more substantive analysis (1-to 2- paragraphs) to the Canvas discussion board. The DBPs will prepare you for class discussion or ask you to reflect on aspects of the course.

FINAL PROJECT

You will design (1) a monument to the participants in or survivors of a conflict *or* (2) a work of art for a public site that interprets a conflict, as if you were entering a competition for the commission. Your competition entry will include (a) a sketch, collage, or other visual representation of the design; (b) a sketch, collage, or other visual representation showing how the monument/public art will relate meaningfully to its site; (c) an explanation, 600–800 words in length, of the ideas behind your design. Your

explanation should (a) consider the role the monument/public art will play in shaping our cultural memory of the conflict through its form, site, and appeal to the viewer; (b) persuade the reader of the importance of remembering the conflict and remembering it in the way you suggest; and (c) compare the monument/public art to at least one of the monuments or visual works we have discussed in the course. If you are intimidated by the idea of making a sketch or collage, remember the simplicity of Maya Lin's sketches for her winning design.

MISUSE OF SOURCES QUIZ

In preparation for the papers, you will read a brief text: Gordon Harvey, "Misuse of Sources," Chapter 3 of *Writing with Sources*, 2nd ed. (Indianapolis: Hackett, 2008), 29-44. You will then take a short online quiz. There is a link to the text on the front page of the course web site. You may take the quiz as many times as you need until you get all the questions right, but you must get all the questions right to pass the quiz (= 15 points). You will not receive a grade for the quiz, but you must pass the quiz to pass the course.

Readings

Required textbooks to purchase

- Offutt, Bill. *Patriots, Loyalists, and Revolution in New York City, 1775-1776*. 2nd ed. New York: Norton, 2015.

This is abbreviated as *Patriots, Loyalists* below.

- Eby, John and Fred Morton, *The Collapse of Apartheid and the Dawn of Democracy in South Africa, 1993*. Chapel Hill: Reacting Consortium Press, 2017.

This is abbreviated as *Collapse of Apartheid* below.

Other required readings (available via Canvas)

- Kail, Thomas, dir. *Hamilton*. Music and lyrics by Lin-Manuel Miranda. Burbank, CA: Disney, 2020, <https://www.disneyplus.com/movies/hamilton/3uPmBHWIO6HJ> . If the student does not have access to Disney+, then alternate free links to the soundtrack will be provided.
- Testimony from men subject to the 1970 Vietnam War draft lottery at www.vietnamwardraftlottery.com.
- Klay, Phil. "Redeployment." *Granta*, 30 August 2011. <https://granta.com/redeployment/>.
- Ebeltoft, Paul. "[Obituary for] William Ebeltoft." *The Dickinson Press*, 16 December 2019. <https://www.thedickinsonpress.com/obituaries/obits/4825048-William-Ebeltoft>.
- Primary documents from the Vietnam Veterans Memorial competition and controversy (1980–82), including the Call for Entries, the winning entry, editorial/letter criticizing/defending the winning entry, statements from the U.S. Commission of Fine Arts meeting, a White House memo, and a newspaper account of the artist's response
- Apartheid Museum (Johannesburg). *Understanding Apartheid: Learner's Book*. Cape Town: Oxford University Press, 2006. <https://www.apartheidmuseum.org/resources>.
- Marinovich, Greg and João Silva. "'f5.6 Should Be Right.'" Chapter 3 in *The Bang Bang Club: Snapshots from a Hidden War*, 31–45. New York: Basic Books, 2001.
- Gebrekidan, Selam and Norimitsu Onishi. "In South Africa's Fabled Wine Country, White and Black Battle Over Land." *New York Times*, March 9, 2019.
- Hoffman, Deborah and Frances Reid, dirs. *Long Night's Journey into Day*. California Newsreel, 2000.
- Students' individual role sheets for the Reacting games may suggest optional readings that apply to their game character.

Course Schedule

Week 1

January 11

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| Activity | Introduction and Discord Setup |
| Reading | <i>Patriots, Loyalists</i> 2–17 |
| Assignment | Review “Start Here” page Join Discord Server |

January 13

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| Activity | Making History Game |
| Assignment | Role Questionnaire due 5pm, Friday, January 15 DBP #1: Introduction due 5pm, Friday, January 15 Misuse of Sources Quiz due 5pm, Friday, January 15 |
| after January 15 | Role assignments for Patriots, Loyalists game distributed on Canvas after end of drop/add |

Week 2

January 18 **No Class (Martin Luther King Holiday)**

January 20

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| Activity | Historical and Philosophical Background of Rebellion (Locke) |
| Reading | <i>Patriots, Loyalists</i> , 18–131 |
| Assignment | DBP #2: Locke due 3pm |

Week 3

January 25

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| Activity | The Situation in New York, 1775 |
| Assignment | Quiz on <i>Patriots, Loyalists</i> reading in class |

January 27

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| Activity | Game Rules and Faction Meetings |
| Reading | <i>Patriots, Loyalists</i> Game Book, 131–159 |
| Assignment | Speech Outline for Group 1 due 3pm on Sunday, January 31 |

Week 4

February 1

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| Activity | <i>Patriots, Loyalists: Game Session 1-2 (April 1775)</i> | ALL ONLINE |
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Speech Outline for Group 2 due 3pm

February 3

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| Activity | <i>Patriots, Loyalists: Game Session 3 (Summer 1775)</i> | ALL ONLINE |
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| Assignment | Speech Outline for Group 3 due 3pm |
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Week 5

February 8

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| Activity | <i>Patriots, Loyalists: Game Session 4 (Fall 1775)</i> | ALL ONLINE |
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February 10

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| Activity | <i>Patriots, Loyalists: Game Session 5 (Early 1776 to March)</i> | ALL ONLINE |
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Week 6

February 15

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| Activity | <i>Patriots, Loyalists: Game Session 6 (July 1776)</i> | ALL ONLINE |
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| Assignment | Paper #1 due 3pm |
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February 17

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| Activity | <i>Patriots, Loyalists: Debriefing</i> |
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Week 7

February 22

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| Activity | Hamilton |
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| Reading | <i>Hamilton</i> |
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| Assignment | DBP #3: Hamilton due 3pm |
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February 24

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| Activity | Vietnam Veterans Memorial: The Vietnam War at home |
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| Assignment | DBP #4: Draft Lottery due 3pm |
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Week 8

March 1

Activity Vietnam Veterans Memorial: Veterans' Experiences

Reading Klay, "Redeployment"
Obituary for William Ebeltoft

March 3

Activity Vietnam Veterans Memorial: Monuments and Historical Memory

Assignment **DBP #5: Monuments due 3pm**

Week 9

March 8

Activity Vietnam Veterans Memorial: Case Study

Reading Primary documents from the Vietnam Veterans Memorial competition and controversy (1980–82)

March 10

Activity South Africa to 1949 and the Voortrekker's Monument

Reading *Collapse of Apartheid*, 1-11
Understanding Apartheid, Chapters 1–3

Week 10

March 15

Activity Apartheid and Resistance

Reading *Understanding Apartheid*, Chapter 4 and 5
Collapse of Apartheid, 12–29, 54–87

March 17

Activity The Situation in 1993

Reading *Collapse of Apartheid*, 29–53, 109–116, 126–151

Assignment **DBP #6: MPNP Political Parties due 3pm**

Week 11

March 22

Activity The Situation in 1993

Reading Marinovich and Silva, "f5.6 Should Be Right"

March 24 **No Class (Spring Recharge Day)**

Week 12

March 29

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| Activity | <i>Collapse of Apartheid: Game Session 1 (All-Party Talks)</i> | ALL ONLINE |
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March 31

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| Activity | <i>Collapse of Apartheid: Game Session 2 (All-Party Talks)</i> | ALL ONLINE |
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| Assignment | Paper #2 due 3pm |
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Week 13

April 5

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| Activity | <i>Collapse of Apartheid: Game Session 3 (Constitutional Working Groups)</i> | ALL ONLINE |
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April 7

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| Activity | <i>Collapse of Apartheid: Game Session 4 (Constitutional Working Groups)</i> | ALL ONLINE |
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Week 14

April 12

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| Activity | <i>Collapse of Apartheid: Game Session 5 (All-Party Talks)</i> | ALL ONLINE |
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April 14

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| Activity | <i>Collapse of Apartheid: Game Session 6 (All-Party Talks)</i> | ALL ONLINE |
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Week 15

April 19

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| Activity | <i>Collapse of Apartheid: Debriefing</i> |
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| Reading | "In South Africa's Fabled Wine Country," <i>New York Times</i> , March 9, 2019 |
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| Assignment | Paper #3 due 3pm |
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April 21

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| Activity | Truth and Reconciliation |
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| Reading | <i>Long Night's Journey into Day</i> Watch the first two (of four) stories through minute 41:00. |
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| Assignment | DBP #7: Reflection due 3pm Final Project due Wednesday, April 28 at 3pm |
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Academic Resources

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learningsupport@ufl.edu.

Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling. <http://www.crc.ufl.edu/>

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.
<http://teachingcenter.ufl.edu>

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.
<http://writing.ufl.edu/writing-studio/>

On-Line Students Complaints: <http://www.distance.ufl.edu/student-complaint-process>

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu or (352) 392-1575 or visit the [U Matter, We Care website](#) to refer or report a concern, and a team member will reach out to the student in distress.

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) 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 the Student Health Care Center website](#).

University Police Department: [Visit UF Police Department website](#) 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; [Visit the UF Health Emergency Room and Trauma Center website](#).

Zoom Etiquette

1. Turn on your camera. Don't lurk behind a blank screen or a static photo. You will regularly be required to participate quite actively in class through small group activities and especially through the games. My lecturing to a screen of black boxes gets boring for everybody. It lowers my energy and engagement, which lowers yours, which lowers mine... And let's face it, when you turn off the camera, you're free to do other things while you listen. With the cameras on, we can create a more active and interactive class. If you have extenuating circumstances or you're concerned about your privacy, let's talk and work something out.
2. What if I need to move around, talk to my mom, shoo my cat, etc? Turn your video off for a few moments and then turn it back on when you're done.
3. Feel free to use a virtual background. A virtual background can give you privacy, or it can just be fun.
4. No political or offensive messaging in your virtual background. There are few limits to your freedom of speech in class discussion or messages on clothing. Just don't use your virtual background as a platform. It's distracting for me and the rest of the class.
5. No shirt, no service. Please wear what you would wear to a live class. Shoes optional.
6. Mute your audio when you're not speaking.
7. Try to log into class from a distraction-free, quiet environment. I realize this might not always be possible. With a virtual background and mute, you can prevent your environment from spilling over into the class.
8. If you want to speak, try raising your actual hand on camera or using the "Raise Hand" feature. If you take yourself off mute, that is also a cue that you are getting ready to say something. If I see that, I'll call on you.
9. Feel free to use the chat, too.
10. No screen shots. Respect everyone's privacy and refrain from recording or photographing your classmates and me without permission—which also means no distributing screenshots by, say, posting them on social media.

General Education Objectives and Learning Outcomes

This course is a Humanities (H) subject area course in the UF General Education Program. 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.

Humanities Student Learning Outcomes

At the conclusion of the course, students will be able to...

- Identify, describe, and explain the history, underlying theory and methodologies used in the course (Content).
- Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives (Critical Thinking).
- Communicate knowledge, thoughts and reasoning clearly and effectively (Communication).

This course also meets the International (N) of the UF General Education Program. International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world.

International Student Learning Outcomes

At the conclusion of the course, students will be able to...

- Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world.
- Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world.

UF Quest 1 Program Objectives and Learning Outcomes

This course is a UF Quest 1 subject area course in the UF Quest Program. Grounded in the modes of inquiry and expression characteristic of the arts and humanities, Quest 1 courses invite students to explore essential questions that transcend the boundaries of any one discipline—the kinds of complex and open-ended questions they will face as critical, creative, and thoughtful adults navigating a complex and interconnected world.

UF Quest 1 courses...

- Address in relevant ways the history, key themes, principles, terminologies, theories, and methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.
- Present different arts and humanities disciplines' distinctive elements, along with their biases and influences on essential questions about the human condition.
- Require students to explore at least one arts or humanities resource outside their classroom and explain how engagement with it complements classroom work.
- Enable students to analyze and evaluate essential questions about the human condition clearly and effectively in writing and other forms appropriate to the discipline.
- Embed critical analysis of the role arts and humanities play in the lives of individuals and societies and the role they might play in students' undergraduate degree programs.

UF Quest 1 Student Learning Outcomes

At the conclusion of the course, students will be able to...

- Identify, describe, and explain 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 course (Content).
- Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course (Critical Thinking).
- Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond (Critical Thinking).
- Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course (Communication).

| Course Objectives | Student Learning Outcomes | Assessment |
|---|---|--|
| This course will accomplish the General Education and UF Quest I objectives by... | At the conclusion of the course, students will be able to... | This will be assessed by... |
| CONTENT | | |
| Addressing the essential questions of the course through an active learning pedagogy and case studies centered on New York in 1775-76, South Africa in 1993, and Washington, DC in 1981 | Identify, describe, and explain philosophical, political, social, and economic factors that affected the debate over revolution in 1775–1776 New York and the transition to a post-apartheid order in 1993 South Africa Identify art, visual works, and monuments that interpret conflict, such as the Vietnam Veterans Memorial; <i>Hamilton</i> ; and photography and monuments from South Africa, and describe and explain how they do so | Quiz Discussion Board Posts #2, 4, 5, and 6 <i>Patriots, Loyalists</i> role performance, speech outline assignment, and paper <i>Collapse of Apartheid</i> role performance and papers Final Project |
| CRITICAL THINKING | | |
| Presenting approaches from the disciplines of art history, history, and literature that address the essential questions and the complex political, cultural, social, and economic dynamics at work in conflict, conflict resolution, and art that responds to conflict Requiring students to experience <i>Hamilton</i> and find and analyze monuments and to explain how they address the essential questions | Assess arguments that address the central questions from multiple perspectives by identifying and analyzing their key elements, biases, and influences Evaluate how the interpretation of conflict in art, visual works, and monuments speaks to contemporary society | <i>Patriots, Loyalists</i> role performance, speech outline assignment, and paper <i>Collapse of Apartheid</i> role performance and papers Discussion Board Posts #3, 5, and 6 Final Project |
| Embedding critical analysis of the role arts and humanities play in the lives of individuals and societies and the role they might play in students' undergraduate degree program | Relate the course's discussion of conflict, its resolution, and its representation to their intellectual development at UF and beyond | Discussion Board Post #1 and 7 |
| COMMUNICATION | | |
| Enabling students to analyze and evaluate the essential questions orally and in writing | Formulate arguments that address the essential questions using historical or art historical evidence Create a design for a monument or work of public art that addresses the essential questions | <i>Patriots, Loyalists</i> role performance, speech outline assignment, and paper <i>Collapse of Apartheid</i> role performance and papers Discussion Board Posts #3 and 5 Final Project |

Rubric for *Patriots, Loyalists* role performance

| | A/A- | B+/B/B- | C+/C/C- | D+ and below | Maximum points |
|---|--|--|---|--|-----------------------|
| CONTENT | | | | | |
| Engages with role and stays in character | Shows great enthusiasm in depicting role without deviating from character (14–15 points) | Shows consistent engagement with role without major deviations from character (12–13 points) | Shows lackluster engagement with role and/or substantive deviations from character (11 points) | Shows poor engagement with role and/or very significant and strongly historically inaccurate deviations from character (≤10 points) | 15 |
| Demonstrates knowledge of character’s historical moment, political beliefs, social outlook, and other aspects of identity | Interprets role in correct, insightful, and imaginative way that extensively evokes primary sources (18–20 points) | Interprets role mostly correctly, if somewhat predictably and evokes primary sources (16–17 points) | Interprets role somewhat correctly with a predictable portrayal of the basic elements of the character and little mention of primary sources (14–15 points) | Interprets role with significant errors, inattention to the basic elements of the character, and little to no mention of primary sources (<14 points) | 20 |
| CRITICAL THINKING | | | | | |
| Speaks, strategizes, and acts in a manner calculated to advance the character’s goals | Insightfully analyzes appropriate issues to formulate (1) persuasive arguments that extensively incorporate primary sources and (2) comprehensive, creative strategies (36–40 points) | Analyzes appropriate issues well to formulate (1) mostly persuasive arguments that incorporate ideas from primary sources and (2) somewhat predictable strategies (32–35 points) | Analyzes issues, but somewhat incompletely and/or superficially to formulate (1) somewhat thin arguments with few ideas from the primary sources and (2) somewhat underdeveloped strategies (28–31 points) | Deficient analysis of issues (e.g. wholly incomplete or off–topic) to formulate (1) thin, faulty arguments with few to no idea from the primary sources and (2) underdeveloped strategies (<28 points) | 40 |
| Listens to other characters and flexibly responds to other characters and game events | Collaborates, asks questions, challenges other characters, and answers challenges with insight and strategic thinking; thoughtfully and dynamically responds to other characters and events (32–35 points) | Collaborates, asks questions, poses challenges to other characters, and answers challenges; responds to other characters and events (28–31 points) | Collaborates unevenly, asks few questions, poses few challenges to others, and/or avoids drawing questions/challenges; generally sticks to planned speech and actions with minimal response to game events or other characters (25–27 points) | Avoids collaboration, asking questions, posing challenges to others, and/or drawing questions/challenges’ does not adapt speech and actions based on other characters’ speech and actions (≤24 points) | 35 |
| COMMUNICATION | | | | | |
| Communicates persuasively (all written and oral interventions except prepared podium speech and paper) | Communicates very clearly, confidently, and fluently; speaks with minimal notes and excellent mechanics (eye contact, posture, gestures, pacing, volume, and tone) (23–25 points) | Communicates fairly clearly; speaks without wholly relying on notes with good attention to mechanics (eye contact, etc.) (20–22 points) | Communicates with some disorganization and ambiguity; speaks with a few deficits in mechanics (eye contact, etc.) (18–19 points) | Communicates with notable disorganization, confusion and/or vague expression; speaks with notable deficits in mechanics (eye contact, etc.) (≤17 points) | 25 |
| | | | | TOTAL MAXIMUM POINTS | 135 |

Rubric for *Patriots, Loyalists* speech

| PODIUM SPEECH CONTENT | A/A- | B+/B/B- | C+/C/C- | D+ and below | Maximum points |
|---|---|---|---|--|----------------|
| Identifies key issues for character and explains their importance | Accurately identifies key issue(s) for character and cogently describes them with unusual insight and attention to detail, including spont (5 points) | Accurately identifies key issues for character and describes relevant aspects of key issue(s) (4 points) | Identifies and describes issues, but overlooks relevant aspects (3.5 points) | Identifies and/or describes issues largely inaccurately (<3.5 points) | 5 |
| PODIUM SPEECH CRITICAL THINKING | | | | | |
| Constructs an organized argument | Constructs an argument with excellent organization (5 points) | Constructs an organized argument (4 points) | Constructs a somewhat disorganized argument (3.5 points) | Constructs a speech that lacks organization (<3.5 points) | 5 |
| Selects and analyzes evidence that supports claim(s) | Selects evidence, including primary sources, that logically and strategically supports argument and analyzes it with unusual insight (5 points) | Selects evidence, including primary sources, that supports argument and analyzes it mostly correctly (4 points) | Selects evidence that does not support argument, neglects primary sources, and/or makes significant mistakes in analyzing evidence (3.5 points) | Neglects to select much evidence, selects evidence that undermines argument, and/or wholly misunderstands evidence (<3.5 points) | 5 |
| Takes situation and audience into account in formulating an address that will further character goals | Supports character goals by formulating an address that is strategically tailored to the situation and audience, including spontaneous reactions to other characters (5 points) | Formulates address that supports character goals while taking the situation and audience into account (4 points) | Formulates address that generally supports character goals, but largely neglects to take the situation and audience into account (3.5 points) | Does not formulate address that supports character goals or take the situation and audience into account in (<3.5 points) | 5 |
| PODIUM SPEECH COMMUNICATION | | | | | |
| Speaks persuasively with attention to the mechanics of good public speaking | Speaks clearly, confidently, and fluidly with minimal notes and excellent contact, posture, gestures, pacing, volume, and tone (5 points) | Speaks mostly clearly without wholly relying on notes with solid attention to eye contact and other elements (posture, gestures, pacing, volume, and tone) (4 points) | Speaks with hesitation and some ambiguity, as well as a few deficits in eye contact and other elements (posture, gestures, pacing, volume, and tone) (3.5 points) | Speaks with notable disorganization, confusion, and/or vague expression and notable deficits in eye contact and other elements (posture, gestures, pacing, volume, and tone) (<3.5 points) | 5 |
| | | | | TOTAL MAXIMUM POINTS | 25 |

Rubric for *Collapse of Apartheid* role performance

| | A/A- | B+/B/B- | C+/C/C- | D+ and below | Maximum points |
|---|--|--|--|--|----------------|
| CONTENT | | | | | |
| Engages with role and stays in character | Shows great enthusiasm in depicting role without deviating from character (23–25 points) | Shows consistent engagement with role without major deviations from character (20–22 points) | Shows lackluster engagement with role and/or substantive deviations from character (18–19 points) | Shows poor engagement with role and/or very significant and strongly historically inaccurate deviations from character (≤17 points) | 25 |
| Demonstrates knowledge of character’s historical moment, political beliefs, social outlook, and other aspects of identity | Interprets role in correct, insightful, and imaginative way that extensively evokes primary sources (32–35 points) | Interprets role mostly correctly, if somewhat predictably, and evokes primary sources (28–31 points) | Interprets role somewhat correctly with a predictable portrayal of the basic elements of the character and little mention of primary sources (25–27 points) | Interprets role with significant errors, inattention to the basic elements of the character, and little to no mention of primary sources (≤24 points) | 35 |
| CRITICAL THINKING | | | | | |
| Speaks, strategizes, and acts in a manner calculated to advance the character’s goals | Insightfully analyzes appropriate issues to formulate (1) persuasive arguments that extensively incorporate primary sources and (2) comprehensive, creative strategies (36–40 points) | Analyzes appropriate issues well to formulate (1) mostly persuasive arguments that incorporate ideas from primary sources and (2) somewhat predictable strategies (32–35 points) | Analyzes issues, but somewhat incompletely and/or superficially to formulate (1) somewhat thin arguments with few ideas from primary sources and (2) somewhat underdeveloped strategies (28–31 points) | Deficient analysis of issues (wholly incomplete or off–topic) to formulate (1) thin, faulty arguments with few or no ideas from primary sources and (2) underdeveloped strategies (<28 points) | 40 |
| Listens to other characters and flexibly responds to other characters and game events | Collaborates, asks questions, challenges other characters, and answers challenges with insight and strategic thinking; thoughtfully and dynamically responds to other characters and events (45–50 points) | Collaborates, asks questions, poses challenges to other characters, and answers challenges; responds to other characters and events (40–44 points) | Collaborates unevenly, asks few questions, poses few challenges to others, and/or avoids drawing questions/challenges; generally sticks to plans with minimal response to game events or other characters’ speech and actions (35–39 points) | Avoids collaboration, asking questions, posing challenges to others, and/or drawing questions/challenges; does not respond to game events or other characters’ speech and actions (<35 points) | 50 |
| COMMUNICATION | | | | | |
| Communicates persuasively (all interventions except papers) | Communicates very clearly, confidently, and fluently; speaks with minimal notes and excellent mechanics (eye contact, posture, gestures, pacing, volume, and tone) (32–35 points) | Communicates fairly clearly; speaks without wholly relying on notes with good attention to mechanics (eye contact, etc.) (28–31 points) | Communicates with some disorganization and ambiguity; speaks with a few deficits in mechanics (eye contact, etc.) (25–27 points) | Communicates with notable disorganization, confusion and/or vague expression; speaks with notable deficits in mechanics (eye contact, etc.) (≤24 points) | 35 |
| | | | | TOTAL MAXIMUM POINTS | 180 |