

IDS 2935**Revolution and Reconciliation in America and South Africa****UF Quest 1—War & Peace****General Education—Humanities, International**

Note: A minimum grade of C is required for General Education credit.

Summer B 2023

Meeting Times M-F (Period 4 or Period 5 depending on class number)

Credit Hours: 3, Course Fee: \$0

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

Dr. Mark Hodge, Visiting Assistant Professor of Art History

Email: mch22@ufl.edu

Office Hours: TBA

Office Location: Fine Arts D (FAD) 333

The best way to reach Dr. Hodge is through email. You do not need an appointment for walk-in office hours, but without an appointment, you may have to wait your turn.

Teaching Assistant (Class #18346, #18347)

Anna Dobbins

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Office Hours: TBA

Teaching Assistant (Class #18344, #18345)

Brittany Hughes

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Office Hours: TBA

Teaching Assistant (Class #18348, #18349)

Megan Martin

Email: martin.megan@ufl.edu

Office Hours: TBA

Required Textbooks:

- Offutt, Bill. Patriots, Loyalists, and Revolution in New York City, 1775-1776. 2nd ed. New York: Norton, 2015.
- Eby, John and Fred Morton. The Collapse of Apartheid and the Dawn of Democracy in South Africa, 1993. Chapel Hill: Reacting Consortium Press, 2017.

Class Format:

This class will be offered in a hybrid format. The class meets Monday-Friday. Depending on which section you are in, your class time will either be Period 4 (12:30-1:45) or Period 5 (2:00-3:15). Class #18344, Class #18346, and Class #18348 meet during Period 4. Class #18345, Class #18347, and Class #18349 meet during period 5. Class meetings are divided between synchronous online lectures given at those times by Dr. Hodge at <https://ufl.zoom.us/j/96778314886> and face-to-face class meetings led by the TAs according to the schedule laid out below.

When the class is taught in-person you will meet in the following rooms according to section:

Class #18344: FAC 120

Class #18345: FAC 120

Class #18346: FAC 127

Class #18347: FAC 127

Class #18348: FAC 102

Class #18349: FAC 102

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 enslaved people) 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. This was a watershed monument design that opened new possibilities for how monuments look, what they represent, and how they address audiences. We will consider the legacy of that shift in our contemporary moment in current conversations about how and what monuments should represent.

Quest and General Education Credit

Quest 1

General Education Humanities

General Education International

This course accomplishes the [Quest](#) and [General Education](#) objectives of the subject areas listed above. A minimum grade of C is required for Quest and General Education Credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.

Grading Scale:

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

Course Requirements:

Patriots, Loyalists

Discussion Board Post #2—20 points

Quiz — 20 points

Patriots, Loyalists Speech Outline — 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

General

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 website on eLearning for further details on each assignment.

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.

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DISCUSSION BOARD POSTS

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

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 or way forward 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.

How to choose a topic: In the second week of the game, you will divide into three Constitutional Working Groups (CWGs) that will each work on developing part of the constitution. Look at pages 40-42 of the *Collapse of Apartheid* game book for a list of topics the groups will address and the important questions for each topic. Then look the “Major Issues for Debate” on pages 37–38 for the larger issues at stake in debating the elements of the constitution. Think about your character’s goals. Choose a constitutional problem from these lists that is important to achieving your character’s goals.

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.

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/3uPmBHW1O6HJ>. If you do 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.

Class Schedule

Week 1: 7/3-7/7

7/3: Introduction (**Online at Lecture Zoom Link**)

Reading: Patriots, Loyalists, 2–17

Assignment: Review “Start Here” page on eLearning

7/4: NO CLASS

7/5: Historical Background—Locke, pt. 1 (**Online at Lecture Zoom Link**)

Assignment:

DBP #1: Introduction due

Misuse of Sources Quiz due

7/6: Historical Background—Locke, pt. 2 (**Online at Lecture Zoom Link**)

Reading: Patriots, Loyalists, 18-131

Role Questionnaire due

7/7: The Situation in New York, 1775 (**Online at Lecture Zoom Link**)

Assignment: Patriots, Loyalists Reading Quiz

Week 2: 7/10-7/14

7/10: Making History Game/Patriots, Loyalists Game Rules (**Face to Face with TA**)

Assignment: DBP #2 Locke

7/11: Patriots, Loyalists: Game Sessions 1-3 (**Face to Face with TA**)

Assignment: Speech Outlines Due

7/12: Patriots, Loyalists: Game Sessions 1-3, cont. (**Face to Face with TA**)

7/13: Patriots, Loyalists: Game Sessions 4-5 (**Face to Face with TA**)

7/14: Patriots, Loyalists: Game Sessions 4-5, cont. (**Face to Face with TA**)

Reading: Patriots, Loyalists, 160–92

Week 3: 7/17-7/21

7/17: Patriots, Loyalists: Game Session 6 (**Face to Face with TA**)

Assignment: Paper 1 Due

7/18: Patriots, Loyalists: Debrief (**Online at Lecture Zoom Link**)

7/19: Hamilton (**Online at Lecture Zoom Link**)

Reading: *Hamilton*

Assignment: DBP #3: Hamilton

7/20: Vietnam Veterans Memorial: The Vietnam War at Home (**Online at Lecture Zoom Link**)

7/21: Vietnam Veterans Memorial: Veterans' Experiences (**Online at Lecture Zoom Link**)

Reading: Klay, "Redeployment"

Obituary for William Ebeltoft

Assignment: DBP #4: Draft Lottery

Week 4: 7/24-7/28

7/24: Vietnam Veterans Memorial: Monuments and Historical Memory (**Online at Lecture Zoom Link**)

7/25: Vietnam Veterans Memorial: Case Study (**Online at Lecture Zoom Link**)

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

Assignment: DBP #5: Monuments

7/26: South Africa to 1949 and the Voortrekker's Monument (**Online at Lecture Zoom Link**)

Reading: *Collapse of Apartheid*, 1-11

Understanding Apartheid, Chapters 1–3

7/27: Apartheid and Resistance

Reading: *Understanding Apartheid*, Chapter 4 and 5 (**Online at Lecture Zoom Link**)

Collapse of Apartheid, 12–29, 54–87

7/28: The Situation in 1993 (**Online at Lecture Zoom Link**)

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

Week 5: 7/31-8/4

7/31: The Situation in 1993 (**Online at Lecture Zoom Link**)

Assignment: DBP #6: MPNP Parties

8/1: Collapse of Apartheid: Game Session 1 (All-Party Talks) (**Face to Face with TA**)

8/2: Collapse of Apartheid: Game Session 2 (All-Party Talks) (**Face to Face with TA**)

8/3: Collapse of Apartheid: Game Session 3 (Constitutional Working Groups) (**Face to Face with TA**)

Assignment: Paper #2

8/4: Collapse of Apartheid: Game Session 4 (Constitutional Working Groups) (**Face to Face with TA**)

Week 6: 8/7-8/11

8/7: Collapse of Apartheid: Game Session 5 (All-Party Talks) (**Face to Face with TA**)

8/8: Collapse of Apartheid: Game Session 6 (All-Party Talks) (**Face to Face with TA**)

8/9: Collapse of Apartheid Debrief (**Online at Lecture Zoom Link**)

Reading: "In South Africa's Fabled Wine Country," New York Times, March 9, 2019

Assignment: Paper #3

8/10: Collapse of Apartheid Debrief: Truth and Reconciliation (**Online at Lecture Zoom Link**)

Reading: Long Night's Journey into Day

Watch the first two (of four) stories through minute 41:00.

Assignment: DBP #7: Reflections

8/11: Final Project Due

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.

Quest Learning Experiences

Experiential Learning Component

The experiential component draws, when possible, upon events taking place that semester at UF. For example, in the first year, students wrote about a work of art on temporary exhibition at the Harn Museum. This semester, they are encouraged to attend an event sponsored by the Samuel Proctor Oral History Program. To accommodate pandemic learning modalities during the last two years (Spring 2020, Spring 2021), I developed an assignment that requires them to find and assess a monument in their local environment, usually their hometown or Gainesville. That assignment is then a platform for class discussion and the final project. It will stay part of the class, and it will always provide an alternate activity for student who have conflicts that prevent them from participating in any out-of-class activity particular to the semester. The *Patriots*, *Loyalists* and *Collapse of Apartheid* games and their assessments can also be considered an in-class experiential learning component.

Self-Reflection Component

Each of the games sets aside time for an in-class debrief when students reflect (as themselves, not as their historically-based characters) on the course of the game, what they experienced and learned, and what the implications are for themselves and others. *Collapse of Apartheid*, at the end of the course, sets aside an entire week for this. To prepare for this, immediately before the *Collapse of Apartheid* debrief week, students write a paper reflecting on the course of the game. Immediately after the *Collapse of Apartheid* debrief week, they write a Discussion Board Post (DBP) that prompts them to reflect on what they learned in the course and how they might apply it in their time at UF and after. In the first week of class, students write a Discussion Board Post (DBP) that introduces themselves and reflects on their interest in the class. This provides a baseline to assess their growth against the final DBP.

Course Policies

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 class or assignments. If you do have a conflict, please see me well in advance to clear your absence and discuss making-up work.

Attendance

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>.

Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UF Evaluations Process

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

University Honesty Policy

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 Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. [Click here to read the Conduct Code.](#) *If you have any questions or concerns, please consult with the instructor or TAs in this class.*

In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student

Campus Resources

Health and Wellness

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](#).

Academic Resources

E-learning technical support: Contact the [UF Computing Health Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

[Career Connections Center](#): Reitz Union, 352-392-1601. Career assistance and counseling services.

[Library Support](#): Various ways to receive assistance with respect to using the libraries or finding resources.

[Teaching Center](#): Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.

[Writing Studio](#): 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information](#).

On-Line Students Complaints: [View the Distance Learning Student Complaint Process](#)

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).

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 *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	Fully engaged and shows enthusiasm in the role 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 *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	Fully engaged and shows enthusiasm in the role 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