

**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.

Spring 2020

Tuesday, 3:00–4:55pm and Thursday, 3:00–3:50pm

Credit Hours: 3, Course Fee: \$0

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

**Dr. Elizabeth Ross, Associate Professor of Art History**

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The best way to reach Dr. Ross 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****Mark Hodge**

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Office Hours: TBA

**Undergraduate Teaching Assistant****CJ Baab**

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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*. And we will use one Reacting game that is in development: *Monuments and Memory-Making: The Vietnam Veterans Memorial, 1981–1982*. 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. *Monuments and Memory-Making* investigates the issues at stake in the conflict over its design.

**Course Policies:**

Attendance and due dates. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policy that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> . Please look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays) that conflict with classes, due dates, or exams. If you do have a conflict, contact Dr. Ross in advance.

Email. The instructors will contact you through the eLearning system or by emailing your UF address. Please check your account.

Classroom demeanor. No talking on cell phones, ringing or beeping, texting, social media browsing/posting, emailing, noisy or smelly eating, etc., during class, except as part of appropriate game play during game sessions. Students are expected to assist in maintaining a classroom environment that is conducive to learning. Inappropriate behavior shall result, minimally, in a request to leave class.

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

Course evaluations. 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 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/>.

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 (<https://sccr.dso.ufl.edu/students/student-conduct-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 consult with the instructors.*

UF’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. This means that cheating and plagiarism will be penalized, and a report will be filed with the Student Conduct and Conflict Resolution office. For a discussion of how to avoid plagiarism, consult *Misuse of Sources* on the course web site. *If you have any questions, please ask an instructor.* 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+	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	59-

See the following web page for UF policies for assigning grade points:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

## Course Requirements:

### Patriots, Loyalists

Quiz — 15 points

Feedback to Speaking Partner — 15 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)

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Total — 310 points

### Monuments and Memory-Making

*Monuments and Memory-Making* Role Performance—100 points

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Total — 100 points

### Collapse of Apartheid

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

*Collapse of Apartheid* Role Performance — 180 points

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Total — 380 points

Discussion board posts—30 points each for a total of 60 points

Final Monument Project—130 points

Attendance—20 points

“Misuse of Sources” quiz — Pass/Fail

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TOTAL—1000 points

*See the course website on eLearning for further details on each assignment.*

## ROLE PERFORMANCE

We will be playing three games—*Patriots, Loyalists*; *Monuments and Memory-Making*; and *Collapse of Apartheid*—designed according to a teaching concept called [Reacting to the Past](#). Each game will take place over 2–3 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. On January 17, before the first game, there will be a quiz on this material in class.

## **FEEDBACK TO SPEAKING PARTNER**

During the first week of class, to prepare for the first game, there will be a workshop where you will work with a partner to practice elements of effective public speaking. During the first game, you will observe your partner's speech to the class and filling out a feedback form.

## **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*)**

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. 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?

### **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, 600–700 words in length, that focuses on the constitutional process, explaining why it did or did not succeed, in your character's view. Discuss how that process and its outcomes reflect something of the particular characteristics of South African society or culture, how it connects to aspects of the history of governance and/or the culture of struggle, and what it implies about 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**

DBP #1—During the *Monuments and Memory-Making* game, you will visit UF's Harn Museum of Art to experience works of art that respond to and remember conflict. You will write a 1- to 2-paragraph discussion board post about your visit.

DBP #2—At the end of the course you will write a second discussion board post, responding to your experiences in the course and considering how the course may affect your course of study at UF and beyond.

## 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.

### Required textbooks to purchase:

- Offutt, Bill. *Patriots, Loyalists, and Revolution in New York City, 1775-1776*. 2<sup>nd</sup> 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.

### Other required readings (available via links or PDFs on eLearning):

- Livingstone, Rebecca, Kelly McFall, and Abigail Perkins. *Monuments and Memory-Making: The Vietnam Veterans Memorial, 1981-1982*. Game in Development for Reacting to the Past.
- 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>.
- Chin, Victoria. "UF discusses options for Confederate monument in St. Augustine." *The Independent Florida Alligator*, 19 July 2018.
- Tinker, Cleveland. "County effort aims to make peace with the past." *The Gainesville Sun*, 27 June 2018.
- Apartheid Museum (Johannesburg). *Understanding Apartheid: Learner's Book*. Cape Town: Oxford University Press, 2006. <https://www.apartheidmuseum.org/resources>.
- *Rand Daily Mail*, 17 December 1949, 1, 4-5.
- 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* [excerpt]. California Newsreel, 2000. Kanopy.

### Optional readings (available via links or PDFs on eLearning):

- Schecter, Barnet. "The Bastions of Authority," Chapter 1 and "The Monster Tyranny Begins to Pant," Chapter 2. In *The Battle for New York*, 11-45. New York: Walker and Company, 2002.
- Wood, Gordon. "Hierarchy," Chapter 1 and "Patricians and Plebeians," Chapter 2. In *The Radicalism of the American Revolution*, 11-42. New York: Alfred A. Knopf, 1992.

- Clark, Nancy L. and William H. Worger. *South Africa: The Rise and Fall of Apartheid*. 2<sup>nd</sup> Ed. Routledge: London, 2011. Taylor & Francis Group PDF, 2013.
- Your role sheets may suggest optional readings that apply to your game character in particular.

## WEEK 1

### January 7— Introduction

#### Warm-up Game—Making History: The Breakup

Reading:

Offutt, Bill. *Patriots, Loyalists, and Revolution in New York City, 1775-1776*. 2<sup>nd</sup> ed. New York: Norton, 2015, 2–17. This is the *Patriots, Loyalists Game Book*.

### January 9— “Speaking to Connect” Workshop

**Role Questionnaire due at 5pm**

**Misuse of Sources Quiz due at 5pm**

Reading:

Get started on the reading due next week.

### January 10— **Role assignments for *Patriots, Loyalists* distributed via eLearning after end of drop/add**

## WEEK 2

### January 14— Historical and Philosophical Background of Rebellion (Locke)

**The Situation in New York, 1775**

Reading:

*Patriots, Loyalists Game Book*, 18–131

Optional:

Schechter, Barnet. “The Bastions of Authority,” Chapter 1 and “The Monster Tyranny Begins to Pant,” Chapter 2. In *The Battle for New York*, 11–45. New York: Walker and Company, 2002.

Wood, Gordon. “Hierarch,” Chapter 1 and “Patricians and Plebeians,” Chapter 2. In *The Radicalism of the American Revolution*, 11–42. New York: Alfred A. Knopf, 1992.

### January 16— *Patriots, Loyalists*: Game Rules and Faction Meetings

**Reading Quiz in class**

Reading:

*Patriots, Loyalists Game Book*, 131–159

## WEEK 3

### January 19— **Speech Outline Assignment due 5pm for Group 1**

### January 20— **Speech Outline Assignment due 5pm for Group 2**

### January 21— *Patriots, Loyalists*: Game Session 1-2 (April 1775)

### January 23— *Patriots, Loyalists*: Game Session 3 (Summer 1775)

**Speech Outline Assignment due at noon for Group 3**

## WEEK 4

### January 28— *Patriots, Loyalists*: Game Session 4 (Fall 1775)

### January 30— *Patriots, Loyalists*: Game Session 5 (Early 1776 through March)

Reading:

*Patriots, Loyalists Game Book*, 160–92

## WEEK 5

### February 4— *Patriots, Loyalists*: Game Session 6 (July 1776)

**Paper #1 due noon**

### February 6— *Patriots, Loyalists*: Debriefing

## WEEK 6

### February 11— The Vietnam War and its Veterans

Reading:

Livingstone, Rebecca, Kelly McFall, and Abigail Perkins. *Monuments and Memory-Making: The Vietnam Veterans Memorial, 1981–1982*, 1–12, 17–27, 51–71. This is the **Monuments and Memory-Making Game Book**, but you can find it as a PDF on eLearning (unlike the hard copy *Patriots, Loyalists Game Book*).

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>.

### February 13— Monuments and Historical Memory

#### Final Project Instructions Discussed

Reading:

*Monuments and Memory-Making Game Book*, 13–17, 27–49, 72–83.

Chin, Victoria. “UF discusses options for Confederate monument in St. Augustine.” *The Independent Florida Alligator*, 19 July 2018.

Tinker, Cleveland. “County effort aims to make peace with the past.” *The Gainesville Sun*, 27 June 2018.

## WEEK 7

### February 18— *Monuments and Memory-Making: Game Session 1*

Reading:

*Monuments and Memory-Making Game Book*, 83–102.

### February 20— *Monuments and Memory-Making: Game Session 2*

## WEEK 8

### February 25— *Monuments and Memory-Making: Game Session 3*

### February 27— *Monuments and Memory-Making: Debriefing*

#### Discussion Board Post #1 due at noon

## WEEK 9

### March 3 and 5—No Class (Spring Break)

## WEEK 10

### March 10— South Africa to 1949, Early Apartheid, Voortrekker’s Monument

Reading:

Eby, John and Fred Morton, *The Collapse of Apartheid and the Dawn of Democracy in South Africa, 1993*. Chapel Hill: Reacting Consortium Press, 2017, 1–11. This is the ***Collapse of Apartheid Game Book***.

Apartheid Museum (Johannesburg). Chapters 1–3. In *Understanding Apartheid: Learner’s Book*, 7–54. Cape Town: Oxford University Press, 2006. <https://www.apartheidmuseum.org/resources>.

*Rand Daily Mail*, 17 December 1949, 1, 4–5. (articles on opening of Voortrekker Monument)

Optional:

Clark, Nancy L. and William H. Worger. “Setting the Scene,” Part 1 and “Analysis [excerpt],” Part II. In *South Africa: The Rise and Fall of Apartheid*, 2<sup>nd</sup> ed, 3–107. Routledge: London, 2011. Taylor & Francis Group PDF, 2013. This provides an overview of the apartheid period that can supplement the required readings for the *Collapse of Apartheid* game in Week 10 and Week 11.

### March 12— Apartheid and Resistance

#### Role Sheets distributed in class and on eLearning

Reading:

*Understanding Apartheid: Learner’s Book*, Chapter 4

*Collapse of Apartheid Game Book*, 54–87

## WEEK 11

### March 17— The Situation in 1993

Reading:

Marinovich, Greg and João Silva. ““f5.6 Should Be Right,”” Chapter 3. In *The Bang Bang Club: Snapshots from a Hidden War*, 19–34. New York: Basic Books, 2001.

*Understanding Apartheid: Learner’s Book*, Chapter 5

*Collapse of Apartheid Game Book*, 12–53, 109–116, 126–151

### March 19— Game Structure and Faction Meetings

## WEEK 12

March 24— *Collapse of Apartheid: Game Session 1 (All-Party Talks)*

March 26— *Collapse of Apartheid: Game Session 2 (All-Party Talks)*

**Paper #2 due at noon**

## WEEK 13

March 31— *Collapse of Apartheid: Game Session 3 (Constitutional Working Groups)*

April 2— *Collapse of Apartheid: Game Session 4 (Constitutional Working Groups)*

## WEEK 14

April 7— *Collapse of Apartheid: Game Session 5 (All-Party Talks)*

April 9— *Collapse of Apartheid: Game Session 6 (All-Party Talks)*

## WEEK 15

April 14— *Collapse of Apartheid: Debriefing I*

**Paper #3 due at noon**

Reading:

Gebrekidan, Selam and Norimitsu Onishi. "In South Africa's Fabled Wine Country, White and Black Battle Over Land." *New York Times*, March 9, 2019.

### April 16— Truth and Reconciliation

Reading:

Hoffman, Deborah and Frances Reid, dirs. *Long Night’s Journey into Day* [excerpt]. California Newsreel, 2000. Kanopy. Watch the first two (of four) stories through minute 41:00.

## WEEK 16

April 21— **Monuments as Historical Memory in South Africa**

**Discussion Board Post #2: Reflection due at noon**

**Final Project due Tuesday, April 28 at noon**



**Academic Resources:**

**E-learning technical support**, 352-392-4357 (select option 2) or e-mail to [Learningsupport@ufl.edu](mailto: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 a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or (352) 392-1575 so that a team member can reach out to the student.

**Counseling and Wellness Center:** <http://www.counseling.ufl.edu> or (352) 392-157

**University Police Department:** (352) 392-1111 or 9-1-1 for emergencies

**Sexual Assault Recovery Services (SARS)**, Student Health Care Center, (352) 392-1161.

## **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).

<b>Course Objectives</b>	<b>Student Learning Outcomes</b>	<b>Assessment</b>
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...
<b>CONTENT</b>		
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: An American Musical</i> ; and photography and monuments from South Africa, and describe and explain how they do so	Quiz  <i>Patriots, Loyalists</i> role performance, speech outline assignment, and paper  <i>Collapse of Apartheid</i> role performance and papers  Final Project
<b>CRITICAL THINKING</b>		
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 explore relevant works at UF’s Harn Museum of Art or another venue 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 Post #1  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 #2
<b>COMMUNICATION</b>		
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  Feedback to Speaking Partner  Discussion Board Posts  Final Project