

Cover Sheet: Request 12944

IDS2935 War & Peace: Revolution & Reconciliation in America & South Africa

Info

Process	Course New/Close/Modify Ugrad Gen Ed
Status	Pending at PV - General Education Committee (GEC)
Submitter	Elizabeth Ross eross@arts.ufl.edu
Created	8/15/2018 5:35:13 PM
Updated	8/24/2018 3:25:52 PM
Description of request	IDS2935 is the course "shell" through which the first offerings in the new UF Quest curriculum will be offered. I am asking that the Gen Ed committee temporarily approve a section of IDS2935 titled UFQuest 1, War & Peace, Revolution and Reconciliation in America and South Africa as an offering that fills the Humanities and International Gen Ed requirements. This temporary approval will last from Spring term, 2019, through fall term 2019.

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Art and Art History 011302000	Elizabeth Caple		8/20/2018
Ross cover letter Rev & Reconcile US_SA.pdf					8/15/2018
College	Approved	CFA - College of Fine Arts	Jennifer Setlow		8/24/2018
Ross UFQ1 War & Peace Rev & Reconcile US_SA syllabus.pdf					8/24/2018
General Education Committee	Pending	PV - General Education Committee (GEC)			8/24/2018
No document changes					
Office of the Registrar					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

Course|Gen_Ed|New-Close-Modify for request 12944

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Submitter: Elizabeth Ross eross@arts.ufl.edu

Created: 8/15/2018 5:26:50 PM

Form version: 1

Responses

Course Prefix and Number

Response:
IDS2935

Enter the three letter prefix, four-digit course number, and lab code (if applicable), as the course appears in the Academic Catalog (or as it has been approved by SCNS, if the course is not yet listed in the catalog).

If the course has been approved by the UCC but is still pending at SCNS, enter the proposed course prefix and level, but substitute XXX for the course number; e.g., POS2XXX.

Course Title

Enter the title of the course as it appears in the Academic Catalog (or as it has been approved by SCNS, if the course is not yet listed in the catalog, or as it was approved by the UCC, if the course has not yet been approved by SCNS).

Response:
UFQ1 War & Peace: Revolution and Reconciliation in America and South Africa

Delivery Method

Please indicate the delivery methods for this course (check all that apply). Please note that content and learning outcome assessment must be consistent regardless of delivery method.

Response:
Classroom

Request Type

Response:
Change GE/WR designation (selecting this option will open additional form fields below)

Effective Term

Enter the term (semester and year) that the course would first be taught with the requested change(s).

Response:
Spring

Effective Year

Response:
2019

Credit Hours

Select the number of credits awarded to the student upon successful completion. Note that variable credit courses are not eligible for GE or WR certification.

Response:
3

Prerequisites

Response:
n/a

Current GE Classification(s)

Indicate all of the currently-approved general education designations for this course.

Response:
None

Current Writing Requirement Classification

Indicate the currently-approved WR designation of this course.

Response:
None

Requesting Temporary or Permanent Approval

Please select what type of General Education Approval you desire for this course. Selecting 'Permanent', will request a permanent General Education designation. You may also select a temporary General Education assignment for 1, 2, or 3 semesters.

Response:
3 semesters

Requested GE Classification

Indicate the requested general education subject area designation(s) requested for this course. If the course currently has a GE designation and the request includes maintaining that designation, include it here.

Response:
H, N

Requested Writing Requirement Classification

Indicate the requested WR designation requested for this course. If the course currently has a WR designation and the request includes maintaining that designation, include it here.

Response:

None

August 15, 2018

Dear UF General Education Committee:

This letter introduces the course “Revolution and Reconciliation in America and South Africa” for your review for the Humanities and International General Education designations. My course will be one of many in UF Quest 1, a new Humanities curriculum intended to replace IUF 1000, “What is the Good Life?” Quest courses are not surveys; they address essential questions drawing upon the perspectives of multiple disciplines, using pedagogies that create instructor engagement, prompt students’ metacognitive development and personal reflection, and incorporate an experiential learning element.

UF Quest Themes/Essential Questions. Each UF Quest 1 course addresses one of five themes, and this course investigates essential questions for the theme “War and Peace.” What causes conflict? How are conflicts represented and remembered? How do people seek to resolve conflict? How do communities cope with the aftermath of conflict? The course will explore these questions through three case studies in the United States and South Africa—the revolutionary tumult in New York City in 1775–76, the controversy over the competition for the Vietnam Veterans Memorial in 1981, and the 1993 Multi-Party Talks to create a new government for South Africa after apartheid. The first case study focuses on questions of conflict; the second on remembering conflict, especially through the arts; and the third on resolving conflict and coping with the aftermath.

Active learning and RTTP. My course is built around an innovative active-learning pedagogy that I have adopted for my regular courses in the last two years. Called Reacting to the Past (RTTP), this pedagogy explores historical events through complex, rigorous, carefully structured multi-week role-playing games built around students’ engagement with primary sources. RTTP games are written by faculty who are members of the Reacting Consortium of colleges, universities, and faculty (<https://reacting.barnard.edu/>), and they are peer-reviewed and play-tested before being published by Norton or University of North Carolina Press. (I am working on writing a game of my own, though not for this course.) I can provide bibliography on RTTP and General Education, if interested. This course will use two games: *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. Then they will test their character’s answers in engagement with allied and adversarial characters, each advocating for their own answers.

Student/Faculty Engagement. RTTP increases student engagement. For example, my department interviewed students for a short video about this aspect of my teaching, and one reported: “I noticed that [at] the beginning of the game, the more quiet or reserved students became a lot more talkative by virtue of their character roles [that] ... allowed them to participate in ways that they didn’t normally do during class, and then after the game, you know, we heard more from them.” While the game is running, the instructor is intensively engaged with individual students and small groups to coach on strategy, field questions, and supply surprise developments (based on historical events).

On non-game days, the course has been designed to facilitate in-class discussion. For example, during the module on the Vietnam Veterans Memorial, students are asked to search a web site that collects testimony of men subject to the draft lottery. In class, they will share stories from men who have the same birthday as they do

and, therefore, who would have had the same fate in the draft. To give another example, I will introduce Afrikaner nationalism in South Africa through the lens of the Voortrekker monument. In class, students will be asked to compare two contemporary accounts of its dedication in 1949 at the beginning of apartheid—one account in a major South African newspaper, the other in a photo essay by a (female) American journalist in *Life* magazine.

Multidisciplinarity. The course draws upon materials and perspectives from a wide range of disciplines, including art history, history, literature, philosophy, journalism, and political science. The Voortrekker monument example above demonstrates this integration: to present a historical phenomenon and its political effects, we will focus on a work of art and architecture and as part of that, compare journalistic accounts, text and image. To give another example, the South Africa game book includes texts by Nelson Mandela and Steve Biko, and we will add photographs by Ernest Cole and Peter Magubane in a discussion of resistance to apartheid.

Experiential learning. The class incorporates an assignment around a visit to the Harn Museum to look at works that interpret conflict, such as El Anatsui's *Old Man's Cloth*.

Metacognitive development and personal reflection. A particular opportunity to develop students' critical analysis, personal reflection, and metacognition comes through the course's consideration of the essential question: how are conflicts represented and remembered? We will contrast, for example, the representation of revolutionary New York in the RTTP game and associated readings with *Hamilton: An American Musical*; consider the different methods of history and the arts; and then ask how contemporary society uses representations of the American revolution for political and cultural purposes. Our case study of the Vietnam Veterans Memorial (VVM) competition will explore similar issues in the 1980s.

Two aspects of our study of South Africa provide a particular opportunity for students' reflection on their lives as Floridians. The beginning of the VVM module will introduce examples of other monuments, notably including the new National Memorial for Peace and Justice, a site that remembers the history and victims of lynching. The monument is surrounded by memorial slabs, one for each county where lynching took place, and counties may claim and install their slab at home after going through a process that confronts their local history. Alachua County has recently begun this process, which it is calling a "truth and reconciliation" initiative, in an apparent nod to the Truth and Reconciliation Commission that sought restorative justice in South Africa after apartheid. South Africa has also seen a recent student-led movement to remove monuments to Cecil Rhodes, a nineteenth-century leader associated with colonialism and proto-apartheid. "Rhodes Must Fall" offers a parallel to the push to remove Confederate monuments locally and nationally.

International designation. I am applying for the International General Education designation. Fifty percent of the course deals with contemporary South Africa (or the historical background required to understand the contemporary situation). And as explained above, our exploration of American representations and memory of conflict will be closely related to the South African material. In examining the experiences and processes that characterize contemporary South Africa, students will come to reflect on how systems and beliefs mediate both South Africans' and their own understanding of the world.

Thank you for considering my course.

Yours sincerely,



Dr. Elizabeth Ross
Associate Professor of Art History

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 2019

Tuesday and Thursday, TBA

Credit Hours: 3

Course Fee: \$

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

Dr. Elizabeth Ross, Associate Professor of Art History

Email: eross@arts.ufl.edu

Walk-in Office Hours: TBA or by appointment

Office Location: Fine Arts C (FAC) 119a

Office Phone: (352) 273-3067

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

Jane Smart

Email:

Office Hours:

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, 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. Then 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. The monument also engendered conflict over its design. We will assess the roles that the arts play in interpreting and remembering conflict also through works that complement the games: in particular, *Hamilton: An American Musical*, a contemporary representation of the Revolutionary War; South African photography that challenges apartheid and its aftermath; and Alachua County's truth and reconciliation process in response to the new National Memorial for Peace and Justice.

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: 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
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 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
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 Feedback to Speaking Partner Discussion Board Posts Final Project

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 feedback on the quality of instruction in this course by completing online evaluations 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>.

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 — 20 points

Feedback to Speaking Partner — 20 points

Patriots, Loyalists Speech Outline Assignment — 25 points

Patriots, Loyalists Paper — 100 points

Patriots, Loyalists Role Performance—175 points (including 25 points for first podium speech)

Total — 340 points

Collapse of Apartheid

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

Collapse of Apartheid Role Performance — 180 points

Total — 380 points

Discussion board posts—40 points each for a total of 80 points

Final Monument Project—150 points

Attendance—50 points

“Misuse of Sources” quiz — Pass/Fail

TOTAL—1000 points

PATRIOTS, LOYALISTS and COLLAPSE OF APARTHEID 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.

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 work with a partner on the mechanics of public speaking by observing your partner’s speeches to the class and filling out a feedback form.

PAPERS/SPEECH OUTLINE ASSIGNMENT

Speech Outline Assignment #1 (*Patriots, Loyalists*)

Instructions. The *Patriots, Loyalists* game book and role sheets give instructions for two papers. Instead of writing the entire first paper, you will outline your argument and evidence. For the format, follow the instructions at the end of this syllabus for the Speech Outline Assignment. For the content, follow the “first position paper” instructions on your role sheet.

Objective and grading. During the first half of *Patriots, Loyalists*, 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. It is due 2 hours before the class in which you are scheduled to give the speech. 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 #2 (*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. 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 #3 (*Collapse of Apartheid*)

Drawing on primary sources, write a speech or letter (600-800 words) 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. Follow these instructions instead of the instructions for papers in the *Collapse of Apartheid* game book. This paper will help prepare your role performance for *Collapse of Apartheid*.

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 #4 (*Collapse of Apartheid*)

Write a newspaper editorial (600–700 words) 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 or the culture of struggle, and what it implies about the future. Follow these instructions instead of the instructions for papers in the *Collapse of Apartheid* game book. 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?

DISCUSSION BOARD POSTS

DBP #1—During our discussion of the Vietnam Veterans Memorial, 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 (500-600 words) of the ideas behind your design, including 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; (d) a comparison (300-500 words) of your monument to two of the monuments or visual works we have discussed in the course. Your explanatory essay (c) should also persuade the reader of the importance of remembering the conflict and remembering it in the way you suggest. 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. Access the quiz through the <Quizzes> link at the left 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 Textbook to purchases:

- Bill Offutt, *Patriots, Loyalists, and Revolution in New York City, 1775-1776*, 2nd ed. (New York: Norton, 2015). Includes primary sources: John Locke, *Second Treatise of Government*; pamphlets and essays on the Stamp Act debate; Samuel Seabury, *Letters of a Westchester Farmer*; Thomas Paine, *Common Sense*; John Chalmers, *Plain Truth*.
- John Eby and Fred Morton, *The Collapse of Apartheid and the Dawn of Democracy in South Africa, 1993* (Chapel Hill: Reacting Consortium Press, 2017). Includes primary sources, such as United Nations, *Universal Declaration of Human Rights*; Hendrik Verwoerd, *Explaining Apartheid*; Congress of the People (Kliptown), *Freedom Charter*; Nelson Mandela, *Verwoerd's Grim Plot* and *I Am Prepared to Die*; Steve Biko, *White Racism and Black Consciousness: The Totality of White Power in South Africa*; and the Kairos Document.

Other Required Readings (available via links or PDFs on eLearning):

- Lily Lamboy, "Speaking to Connect," 2012, video series available at <http://elizross.dropmark.com/562825>
- Lin-Manuel Miranda, *Hamilton [sound recording]: Original Broadway Cast Recording* (New York, NY: Atlantic Recording Company, 2015).
- Tim O'Brien, "On the Rainy River," in *The Things They Carried* (New York: Houghton Mifflin, 1990), 37-58.
- Jonathan Shay, "Learning about Combat Stress from Homer's *Iliad*," *Journal of Traumatic Stress* 4, no. 4 (1991): 561-78.
- Testimony from men subject to the 1970 Vietnam War draft lottery at www.vietnamwardraftlottery.com
- Primary documents from the Vietnam Veterans Memorial competition and controversy, 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
- Victoria Chin, "UF discusses options for Confederate monument in St. Augustine," *The Independent Florida Alligator*, 19 July 2018. [Article choice to be updated as issue develops.]

- Cleveland Tinker, “County effort aims to make peace with the past,” *The Gainesville Sun*, 27 June 2018. [Article choice to be updated as issue develops.]
- Apartheid Museum (Johannesburg), *Understanding Apartheid: Learner’s Book* (Cape Town: Oxford University Press, 2006).
- *Rand Daily Mail*, 17 December 1949, pages 1, 4–5 (articles on opening of Voortrekker Monument).
- Margaret Bourke-White, “South Africa Enshrines Pioneer Heroes,” *Life Magazine*, 16 January 1950, 21–27.
- Ernest Cole, *House of Bondage* [excerpt] (New York: Random House, 1967).
- Greg Marinovich and Joo Silva, “f5.6 Should Be Right,” Chapter 3 of *The Bang Bang Club: Snapshots from a Hidden War* (New York: Basic Books, 2001), 31–45.
- Frances Reid and Deborah Hoffman, dir., *Long Night’s Journey into Day* [excerpt], Iris Films, 2000.
- Okwui Enwezor and Rory Bester, eds., *Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life* [excerpt] (New York: International Center of Photography, 2013).
- Eve Fairbanks, “Why South African Students Have Turned on Their Parents’ Generation,” *The Guardian*, 18 November 2015.
- Sethembile Msezane, “Rhodes Must Fall UCT to Oxford by Sethembile Msezane,” published 28 December 2015, YouTube video, 2:15, <https://youtu.be/GX6IVagb0-s>.

Optional Readings (available via links or PDFs on eLearning):

- Barnet Schechter, *The Battle for New York* (New York: Walker and Company, 2002), 11–45.
- Gordon Wood, *The Radicalism of the American Revolution* (New York: Alfred A. Knopf, 1992), 11–42.
- Nancy L. Clark and William H. Worger, *South Africa: The Rise and Fall of Apartheid* (Harlow, England: Pearson, 2004).
- Your role sheets may suggest optional readings that apply to your game character in particular.

WEEK 1

January 8— Introduction

“Speaking to Connect” Workshop

Reading:

Patriots, Loyalists Game Book, 3–17

Lambo, “Speaking to Connect” videos at <http://elizross.dropmark.com/562825>

January 10— *Patriots, Loyalists: Historical and Philosophical Background of Rebellion (Locke)*

Role sheets distributed via eLearning after end of drop/add on January 11

Reading:

Patriots, Loyalists Game Book, 18–61 and 97–131

WEEK 2

January 15— *Patriots, Loyalists: The Situation in New York, 1775*

Patriots, Loyalists: Game Rules and Faction Meetings (break)

Reading Quiz in class

Reading:

Patriots, Loyalists Game Book, 62–95 and 131–159

Optional Reading:

Barnet Schechter, *The Battle for New York* (New York: Walker and Company, 2002), 11–45.

Gordon Wood, *The Radicalism of the American Revolution* (New York: Alfred A. Knopf, 1992), 11–42.

January 17— *Patriots, Loyalists: Game Session I (April 1775)*
Speech Outline Assignment due for Group 1

WEEK 3

January 22— *Patriots, Loyalists: Game Session 2 (April 1775)*
Speech Outline Assignment due for Group 2

January 24— *Patriots, Loyalists: Game Session 3 (Summer 1775)*
Patriots, Loyalists: Game Session 4 (Fall 1775) (break after for Cuyler)
Speech Outline Assignment due for Group 3

WEEK 4

January 29— *Patriots, Loyalists: Game Session 5 (Early 1776 through March) (break)*
Paper #2 due for student playing John Cuyler

January 31— *Patriots, Loyalists: Game Session 6 (Late spring of 1776)*
Paper #2 due for rest of students

Reading:

Patriots, Loyalists Game Book, 160–92

WEEK 5

February 5— *Patriots, Loyalists: Game Session 7 (July 1776, the final resolution)*
Patriots, Loyalists: Debriefing

February 7— **How Monuments Remember History for the Present**
Instructions for Final Project distributed

Reading:

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

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

WEEK 6

February 12— *Hamilton: An American Musical I*

Reading:

Lin-Manuel Miranda, *Hamilton [sound recording]: Original Broadway Cast Recording* (New York, NY: Atlantic Recording Company, 2015). Listen to Part I, “Alexander Hamilton” through “Non-Stop.”

February 14— *Hamilton II*

Reading:

Lin-Manuel Miranda, *Hamilton [sound recording]: Original Broadway Cast Recording* (New York, NY: Atlantic Recording Company, 2015). Listen to Part II, “What’d I Miss?” through “Who Lives, Who Dies, Who Tells Your Story.”

WEEK 7

February 19— **The Vietnam War at Home I**
Discussion Board Post #1 due

Reading:

Tim O’Brien, “On the Rainy River,” in *The Things They Carried* (New York: Houghton Mifflin, 1990), 37–58.

February 21— **The Vietnam War at Home II**

Reading:

Jonathan Shay, “Learning about Combat Stress from Homer’s *Iliad*,” *Journal of Traumatic Stress* 4, no. 4 (1991): 561–78.

Use your birthdate and the chart on eLearning to find what your lottery number would have been, had you

been subject to the 1970 Vietnam War draft. Go to the web site “Vietnam War Draft Lottery” at www.vietnamwardraftlottery.com. On this site, men who were subject to the lottery are invited to submit their memories of how they responded. Search for stories from men who had ‘your’ lottery number. If you cannot find any stories with ‘your’ number, then browse some stories from Florida. Bring one story with you to class (electronic or hard copy).

WEEK 8

February 26— Vietnam Veterans Memorial Competition I

Reading:

Primary documents 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.

February 28— Vietnam Veterans Memorial Competition II

WEEK 9

March 4, 6, and 8—No Class (Spring Break)

WEEK 10

March 12— *Collapse of Apartheid: South Africa to 1949, Early Apartheid, Voortrekker’s Monument*

Reading:

Collapse of Apartheid Game Book, 1–11

Understanding Apartheid: Learner’s Book, Chapters 1–3

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

[Margaret Bourke-White, “South Africa Enshrines Pioneer Heroes,” *Life Magazine*, 16 January 1950, 21–27.](#)

Optional Reading:

Nancy L. Clark and William H. Worger, *South Africa: The Rise and Fall of Apartheid* (Harlow, England: Pearson, 2004), 3–107. This book 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 14— *Collapse of Apartheid: Apartheid and Resistance*

Role Sheets distributed

Reading:

Understanding Apartheid: Learner’s Book, Chapter 4

Collapse of Apartheid Game Book, 54–87

Ernest Cole, *House of Bondage* [excerpt] (New York: Random House, 1967).

WEEK 11

March 19— *Collapse of Apartheid: The Situation in 1993; Game Structure*

Reading:

Understanding Apartheid: Learner’s Book, Chapter 5

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

March 21— *Collapse of Apartheid: Photography and Resistance; Faction Meetings*

Reading:

Greg Marinovich and João Silva, “f5.6 Should Be Right,” Chapter 3 of *The Bang Bang Club: Snapshots from a Hidden War* (New York: Basic Books, 2001), 31–45.

WEEK 12

March 26— *Collapse of Apartheid: Game Session 1 (All-Party Talks)*

March 28— *Collapse of Apartheid: Game Session 2 (All-Party Talks)*

Paper #3 due

WEEK 13

April 2— *Collapse of Apartheid: Game Session 3 (Constitutional Working Groups)*

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

WEEK 14

April 9— *Collapse of Apartheid: Game Session 5 (All-Party Talks)*

April 11— *Collapse of Apartheid: Game Session 6 (All-Party Talks)*

WEEK 15

April 16— *Collapse of Apartheid: Debriefing I*

Paper #4 due

Reading:

Long Night's Journey into Day [film excerpt], 2000. Watch the first two (of four) stories through minute 41:00.

April 18— *Photography as History: Power and Problems*

Reading:

Okwui Enwezor and Rory Bester, eds., *Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life* [excerpt] (New York: International Center of Photography, 2013).

WEEK 16

April 23— *Toppling Monuments Today: Rhodes Must Fall*

Discussion Board Post #2 due

Reading:

[Eve Fairbanks, "Why South African Students Have Turned on Their Parents' Generation," *The Guardian*, 18 November 2015.](#) Also available an [audio recording](#).

Sethembile Msezane "Rhodes Must Fall UCT to Oxford by Sethembile Msezane," published 28 December 2015, YouTube video, 2:15, <https://youtu.be/GX6IVagb0-s>.

Final Project due Tuesday, April 30

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-Campus Student Concern Form: https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf
[The UF syllabus policy recommends this link, but it is broken. I cannot find a replacement.]

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 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.

IDS 2930

Revolution and Reconciliation in American and South Africa

Dr. Elizabeth Ross

Patriots, Loyalists Podium Speech Outline Assignment

Due date: Post this assignment to the discussion board on eLearning by [2 hours before class] on the day you give your speech.

Answer each of the numbered points below (#1-6) as your character. Your argument should advance your character's goals. Use complete sentences and paragraphs. Work to shape the elements into a cohesive whole. This outline will help you think through your ideas, strategy, and rhetoric. However, you may not read your speech; for the speech, you may use one 4x6 card with notes (not the whole text in tiny writing). Outlining your ideas in full sentences/paragraphs will help you absorb them so that you can speak more clearly and fluidly. Your speech should be 3-4 minutes in length, which equals 350–600 words.

Depending on your character, you may want to coordinate with your faction so that your faction's main points are covered among the faction's speeches. Your faction will want to reinforce the most important ideas across different speeches, but without too much repetition (less persuasive because boring).

Note also that in giving the speech, you may need/want to respond on the fly, especially to counterarguments made in class by your opponents. Elements of your speech may change between outline and delivery.

Preliminary Introduction

Begin your speech by briefly introducing yourself to the Provincial Congress.

Your Argument (3 paragraphs, 1 paragraph each for #1–3)

1. Purpose or Topic?

This is the *thesis statement* for your argument. Find a clear and concise way to express your character's main claim. Express the main claim in a single sentence. Then add 2-5 subsidiary points.

- What are you talking about?
- What should be done about the matter at hand?
- Do you have a specific proposal/petition to put forward or oppose?

2. Why?

Persuade the Provincial Congress. You may also tailor this to address particular potential allies.

- Why should we care?
- Why should the Provincial Congress or your potential allies do as you suggest?
- Why is this an important issue for the Provincial Congress or your potential allies at this time?

3. Evidence?

Support your argument with evidence from the primary sources and game events.

- Use at least two references from Locke or other primary sources used in class. See your role sheet for suggestions.
- Analyze this evidence to explain how it supports your position. Do not simply quote an author: explain why his ideas support your position.

Counterarguments (1 paragraph for #4 and #5 together)

4. Possible counterarguments?

Explain at least one counterargument and provide at least one relevant primary source quotation that supports the counterargument.

- Why might someone object to your idea?

5. Rebuttal?

Rebut the counter-argument.

- Why are your opponents wrong?

Conclusion (1-2 sentences)

6. Takeaway?

- What main point do you want your audience to take away from your talk?

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 (18–20 points)	Shows consistent engagement with role without major deviations from character (16–17 points)	Shows lackluster engagement with role and/or substantive deviations from character (14–15 points)	Shows poor engagement with role and/or very significant and strongly historically inaccurate deviations from character (<14 points)	20
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 adapts speech, plans, and actions based on other characters’ speech and actions (36–40 points)	Collaborates, asks questions, poses challenges to other characters, and answers challenges; adapts speech, plans, and actions based on other characters’ speech and actions (32–35 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 adaptation based on other characters’ speech and actions (28–31 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 (<28 points)	40
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) (27–30 points)	Communicates fairly clearly; speaks without wholly relying on notes with good attention to mechanics (eye contact, etc.) (24–26 points)	Communicates with some disorganization and ambiguity; speaks with a few deficits in mechanics (eye contact, etc.) (21–23 points)	Communicates with notable disorganization, confusion and/or vague expression; speaks with notable deficits in mechanics (eye contact, etc.) (<21 points)	30

PODIUM SPEECH CONTENT					
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	175

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 (18–20 points)	Shows consistent engagement with role without major deviations from character (16–17 points)	Shows lackluster engagement with role and/or substantive deviations from character (14–15 points)	Shows poor engagement with role and/or very significant and strongly historically inaccurate deviations from character (<14 points)	20
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 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) (45–50 points)	Communicates fairly clearly; speaks without wholly relying on notes with good attention to mechanics (eye contact, etc.) (40–44 points)	Communicates with some disorganization and ambiguity; speaks with a few deficits in mechanics (eye contact, etc.) (35–39 points)	Communicates with notable disorganization, confusion and/or vague expression; speaks with notable deficits in mechanics (eye contact, etc.) (<35 points)	50
				TOTAL MAXIMUM POINTS	180