**General Education Course Inclusion Proposal**

**HUMAN EXPRESSION**

*This proposal form is intended for departments proposing a course for inclusion in the Northern Michigan University General Education Program. Courses in a component satisfy both the Critical Thinking and the component learning outcomes. Departments should complete this form and submit it electronically through the General Education SHARE site.*

**Course Name and Number: HS 110: History and Popular Culture**

**Home Department: History**

**Department Chair Name and Contact Information** Keith Kendall (x-1648; kkendall@nmu.edu)

**Expected frequency of Offering of the course** Every Semester

**Official Course Status**: Has this course been approved by CUP and Senate? Yes

*Courses that have not yet been approved by CUP must be submitted to CUP prior to review by GEC. Note that GEC is able to review courses that are in the process of approval; however, inclusion in the General Education Program is dependent upon Senate and Academic Affairs approval of the course into the overall curriculum.*

**Overview of course** (please attach a current syllabus as well): *Please limit the overview to two pages (not including the syllabus)*

A. Overview of the course content: the course will examine popular manifestations and understandings of history in conjunction with scholarly understandings of these representations. The content of the course can vary widely. For example, if a course examined Slavery and Film, it might use such films as *Amistad* or *Sparticus;* alternatively, a course might examine wars through song, or the 1960s protests through Rock’n’Roll. These also involve historical debates.

B. Explain why this course satisfies the Component specified and significantly addresses both learning outcomes Fundamentally, all history courses engage the critical thinking components. Specifically, examining different representations of the past requires students to analyze which representations most honestly represent the available documentation; this requires evaluation and use of appropriate evidence, ideas, information and forces them to draw conclusions by bringing together extant and new knowledge. Popular culture representations of history are all around us, therefore students will be encouraged to reconsider these representations, even beyond those focused on the specific content topic of the section in which they are enrolled. All of this is, of course, evaluated within the workings of the historical method. Popular culture is sometimes considered “low brow” but it is clearly representative of broad aesthetics, whether accessed through film, novels, music, or art. Debates and, in some cases, roll playing allow students to work through various contingencies and alternative interpretations while seeking creative solutions to the historical problems presented.

C. Describe the target audience (level, student groups, etc.) This is course primarily targets incoming freshpeople

D. Give information on other roles this course may serve (e.g. University Requirement, required for a major(s), etc.) the course would be an elective within the major

E. Provide any other information that may be relevant to the review of the course by GEC: this course may be taught by any member of the department as it is not limited to any particular area of specialization. PLEASE NOTE: The “Reacting to the Past” is primarily a teaching method for addressing the issues here; however, I am including that syllabus as well as the “Record of Revolution” syllabus which uses more traditional methodologies for presenting the content.

**PLAN FOR LEARNING OUTCOMES  
CRITICAL THINKING**

*Attainment of the CRITICAL THINKING Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Critical Thinking Rubric for more information on student performance/proficiency in this area. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **DIMENSION GUIDANCE** | **PLAN FOR ASSESSMENT** |
| **Evidence** | Assesses quality of information that may be integrated into an argument | Type: quizzes, tests, papers (varies by professor)  Frequency: papers may be limited to two or three a semester; quizzes typically more frequent (weekly) and tests number three or four a semester  Importance: this is fundamental to all history courses; tests, quizzes, and papers in a 100 level class typically constitute between 80 – 100 % of the grade; all papers and tests would clearly address this dimensions. Even in a class with a significant attendance/participation score, this would constitute at least ½ of a student’s grade.  Projected submissions: selected papers or test questions  Projected Success Rate: 100-level classes typically range between 75% and 80% success; but, this is a new course so the prediction is made on experience in other courses. |
| **Integrate** | Integrates insight and or reasoning with previous understanding to reach informed conclusions and/or understanding | Type: this would be most represented in the papers  Frequency: an ongoing process represented in papers, which are likely to be collected two or three times a semester  Importance: an ongoing and critical tests, quizzes, and papers in a 100 level class typically constitute between 80 – 100 % of the grade; all papers and tests would clearly address this dimensions. Even in a class with a significant attendance/participation score, this would constitute at least ½ of a student’s grade.  Projected submission: end of semester papers  Projected success: 100-level classes typically range between 75% and 80% success; but, this is a new course so the prediction is made on experience in other courses. |
| **Evaluate** | Evaluates information, ideas, and activities according to established principles and guidelines | Type: quizzes, tests, papers  Frequency: collectively, rather frequently. Quizzes may be frequent, 3, 4, or 5 tests are likely and 2 or 3 papers  Importance: critical to passing the class; tests, quizzes, and papers in a 100 level class typically constitute between 80 – 100 % of the grade; all papers and tests would clearly address this dimensions. Even in a class with a significant attendance/participation score, this would constitute at least ½ of a student’s grade.  Projected Submissions: specific test questions or end-of-semester papers  Projected success: 100-level classes typically range between 75% and 80% success; but, this is a new course so the prediction is made on experience in other courses. |

**PLAN FOR LEARNING OUTCOMES  
HUMAN EXPRESSION**

*Attainment of the HUMAN EXPRESSION Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Rubric for more information on student performance/proficiency in this learning outcome. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **DIMENSION GUIDANCE** | **PLAN FOR ASSESSMENT** |
| **Knowledge of the role of the aesthetic** | Demonstrate comprehension of the role of aesthetic in the human experience including artistic, literary, and rhetorical expression. | Type: tests and papers  Frequency: between 3 and 5 tests and 2 or 3 papers  Importance: courses will typical center on one of these aesthetics, but that one will be key to the entire course. This would be a part of every graded assignment, hence it would be a portion of between 80% and 100% of the course grade, depending on attendance/participation points available  Projected Submission: end-of-semester papers; specific test questions  Projected success: 100-level classes typically range between 75% and 80% success; but, this is a new course so the prediction is made on experience in other courses |
| **Innovative Thinking** | Create or adapt activities, ideas, or questions expressing both creativity and experience | Type: monitored through class discussions, debates, roll playing and evaluated primarily through papers  Frequency: papers may be infrequent (2 or 3 a semester) but they grow from regular participation in the course discussions and debate  Importance: critical to the course (especially to course sections built on roll playing as a teaching method) ; As this would be mainly on papers, and only partially part of tests and quizzes, this would be between 25% and 50% of the grade.  Projected submissions: end-of-semester papers  Projected success: 100-level classes typically range between 75% and 80% success; but, this is a new course so the prediction is made on experience in other courses |
| **Acknowledging contradictions** | Integrates alternate interpretations or contradictory perspectives or ideas. | Type: monitored through class discussions, debates, roll playing and evaluated primarily through papers  Frequency: papers may be infrequent (2 or 3 a semester) but they grow from regular participation in the course discussions and debate  Importance: critical to the course (especially to course sections built on roll playing as a teaching method); In role playing course this can constitute up 50% of the activities, in other course, it is part of papers and tests, constituting between 65% and 100% of graded materials.  Projected submissions: end-of-semester papers  Projected success: 100-level classes typically range between 75% and 80% success; but, this is a new course so the prediction is made on experience in other courses. |

**HS 110: History and Popular Culture**

***A Record of Revolution: Music and Twentieth Century Social Change***

Fall 2013 Gabe Logan

Cohodas 203C 227-1744

Office Hours: M-Th 1:30-2:30 P.M.

glogan@nmu.edu Friday 12:00-3:00

**I. Course Materials:**

Brackett, David. *The Pop, Rock, and Soul Reader: Histories and Debates, 2nd Edition.* Oxford: University

of Oxford Press, 2009.

Starr, Larry and Christopher Waterman. *American Popular Music: From Minstrelsy to MP3.* Oxford:

University of Oxford Press, 2010.

Rampolla, Mary Lynn. *A Pocket Guide to Writing in History,* 5th ed*.*  New York: Bedford/St.

Martins, 2007. (Recommended).

**Reserve EDUCAT**

Cutler, Sam. *You Can’t Always get what You Want: My Life with the Rolling Stones, the Grateful Dead*

*and other Wonderful Reprobates.* Toronto: ECW Press, 2010.

King, Martin Luther Jr. *The Trumpet of Consciousness.* New York: Harper Row, 1968.

**II. Course Objectives:**

1. Students will recognize how music lends itself to social issues. This will be demonstrated through quizzes and assignments based on the day’s readings.
2. Students will examine how social and cultural history contribute to the grand narrative of our nation’s past. This will be demonstrated through the construction of formal papers that depend on analytical arguments and the use of historical evidence.
3. Students will comprehend how music and society influence each other. This will be demonstrated through the final paper which requires students to explain the reciprocal relationship.

**III. Course Requirements**

1. Reading and Discussion: This course is primarily based on discussion of the assigned reading. You should complete the reading (from the calendar below) BEFORE coming to class on the day it is assigned. Participation in class will constitute 20% of your grade; whereas the quizzes themselves will constitute 30% of your grade
2. Papers: Each student will submit three papers. The first will require analysis of music and society prior to 1950. The second will examine music and society in the 1960s and 70s. The final will explore a music festival and explain how it is a reflection of a social a movement. These three papers will comprise 50% of your overall grade.

**V. General Information and Policies**

1. Grades: I consider your final grade an evaluation of your overall performance. Since 20 % of the final grade is based on weekly discussions, active participation will weigh in your favor if you are border-line. Conversely, missing class, sleeping in class, reading other material, arriving late or leaving early can negatively affect your grade.
2. Disability Services: If you have a need for disability-related accommodations or services, please inform the Coordinator of Disability Services in the Dean of Students Office at 2001 C. B. Hedgcock Building (227-1700). Reasonable and effective accommodations and services will be provided to students if requests are made in a timely manner, with appropriate documentation, in accordance with federal, state, and University guidelines.
3. Plagiarism: The unacknowledged copying of others’ work is not tolerated in this classroom or the University. I will report any infractions to the Department Head and Dean and it will result in a failing grade for the class. For specific definition on plagiarism consult (<http://dso.nmu.edu/handbook/>) or see me.
4. Computer Usage: Classroom laptop usage is restricted to academic purposes. Emails, IMs, and other forms of outside communications infringe on mine and your colleagues’ education experience and should be turned off during class time. Additionally, you will be called upon to share researched images to the class, so keep your laptop updated and charged.

**Course Calendar**

**Week One: The role music and society/ Jamming in the Tin Pan Alley**

**8/27** Class Introduction/ Minstrel Shows, Stephen Foster,

**8/29** APM Chapter Two (skim pp.20-28) and Three

**Week Two: Migrations, amalgamations, and musical isolates**

**9/3** APM Chapter Four and Five

**9/5** Bracket TBD three readings from Part One

**Week Three: Swinging with the Big Bands**

**9/10**AMP Chapter Six

**9/12** Bracket TBD: three readings from Part One

**Week Four: Boogie Woogie and Drifting Cowboy Bands**

**9/17** AMP Chapter Seven

**9/19** Bracket TBD: three readings from Parts One or Two

**Week Five: Hail Hail Rock and Roll (First Paper due)**

**9/24** AMP Chapter Eight

**9/26** Bracket TBD: three readings from Part Two

**Week Six: Bandstand, Motown, and Brits Abroad**

**10/1** AMP Chapter Nine

**10/3** Bracket TBD: three readings from Parts Two or Three

**Week Seven: Bandstand, Motown, and Brits Abroad Part Two**

**10/8** Bracket TBD: three readings from Part Three

**10/10** Bracket TBD: three readings from Part Three

**Week Eight: Voices from the Village and Psychedelics**

**10/15** APM Chapter 10,

**10/17** Bracket TBD: three readings from Part Three

**Week Nine: Black Power Expression in Music Vietnam Expression in Music**

**10/22** Martin Luther King: *The Trumpet of Conscience*

**10/24** Sam Cutter: *The Construction of Nightmares*

**Week Ten: Rock is Pushing out Bingo and X-Rated**

**10/29** AMP Chapter Eleven

**10/31** Bracket TBD: Three readings from Part Four

**Week Eleven: Punks and Reggae (Second Paper Due)**

**11/5** AMP Chapter Twelve

**11/7** Bracket TBD: Three readings from Part Four

**Week Twelve: Movement of *Jah* People and Other Interested Parties**

**11/12** *Marley* part one

**11/14** *Marley* part two

**Week Thirteen: I want my MTV, Digital Technology, and Madonna**

**11/19** AMP Chapter Thirteen

**11/21** Bracket TBD: Three Readings for Part Five

**Week Fourteen: Alienation and Teen Spirit**

**11/26** AMP Chapter Fourteen

**11/28 Thanksgiving No Class**

**Week Fifteen: Where do we go?**

**12/3** Bracket TBD Three Readings from Part Six

**12/5** Bracket TBD Three Readings from Part Six

**Final Exam week**

**Final paper due: 12-10 noon in history office**

*HS 110: History and Popular Culture: Reacting to the Past: Fall 2014*

*Sample Syllabus from Fall 2014*

**Professor Robert Goodrich**

**What is Reacting to the Past?**

In most classes you learn by receiving ideas and information from instructors and texts, or you discuss such materials in seminars. “Reacting to the Past” courses employ a different pedagogy. You learn by taking on roles, informed by classic texts, in elaborate games set in the past; you learn skills — speaking, writing, critical thinking, problem solving, leadership, and teamwork — in order to prevail in difficult and complicated situations. That is because Reacting roles, unlike those in a play, do not have a fixed script and outcome. While you will be obliged to adhere to the philosophical and intellectual beliefs of the historical figures you have been assigned to play, you must devise your own means of expressing those ideas persuasively, in papers, speeches or other public presentations; and you must also pursue a course of action you think will help you win the game.

You may chafe at the notion of playing games in college. The idea of “reacting” to the past may bring to mind the Thanksgiving pageant of grade school, when one dressed up like Squanto and Miles Standish. But that experience has as much relation to Reacting as Tic-Tac-Toe does to chess, or arithmetic to calculus. A Reacting game is among the greatest challenges I hope you experience at NMU.

Reacting is also fun; it is designed explicitly as a game, and amusing things will happen. But many games have a serious side: few players laugh their way through a football game. Sometimes Reacting games similarly acquire heart-pounding tension in the final sessions. Any game is enjoyable if one plays it well, but this nearly always requires hard work.

**Components**

Each Reacting game will last approximately five weeks. The length of the game is set in the game booklet. Each Reacting game consists of three components for students:

* a student game book (published by Norton);
* one or more central philosophical or historical texts (available at the bookstore or library);
* a role description (provided to the student by the instructor);

The first two components are available to everyone. The role description is individual and secret: you should **not show it to anyone.**

We will be using three different games sequentially:

* Athens in 403 B.C.
  + Gamebook
  + Plato’s *Republic*
* Revolution in France, 1791
  + Gamebook
  + Rousseau’s *Social Contract*
* Weimar Germany, 1929-32
  + Packet
  + *Weimar Republic Sourcebook*

**Three Phases: set-up, game, & post-mortem**

During the first few sessions of a game, known as the **set-up phase**, I will provide general guidance on the historical context, major texts, and intellectual issues of the game. These sessions will be much like a normal class, consisting of short lectures and instructor-directed discussion. You will surely find the complexity of the game confusing, so you should ask questions! During or after the second or third set-up class, I will distribute the roles. Later in that class, or sometime in the next, the class will break into factions, allowing students in the same factions, or with similar roles, to determine how to work together to accomplish your objectives. You should also meet regularly with your faction outside of class meetings.

By the fourth or fifth session, the **game phase** will commence. Students whose characters function in a supervisory capacity — for example, as president of the Athenian Assembly — will preside over the proceedings. I now take on a new role as well and become the Gamemaster (GM); I will likely sit off to the side, intruding only to resolve disputes or issue rulings. The GM will determine when the game is over. Then follows the **“post-mortem” phase**, in which winners are announced, students relinquish their roles, and the entire class freely discusses the game and attendant issues from (your own) contemporary perspective.

**Counterfactual history and Individual Agency**

Reacting games are designed to reflect the multiple causal forces that shape history—economic, political, sociological, technological, and cultural. But unlike conventional history courses, which teach what happened and why, Reacting games may depart from the actual events and outcomes of the past. Socrates may be acquitted; conservatives may circumvent the radical phase of the French revolution, and so on. This may seem to be an odd way of teaching history.

There are several justifications for the Reacting approach.

The first justification concerns historical causation. Most history lecturers and textbook authors seek to tell clear and persuasive narratives: Event X led to Event Y which led to Event Z. If the narrative is too complicated, students will not learn “what happened.” Historians thus rely on strong declarative statements of a causal character. But all causal statements include (often unstated) counterfactual hypotheses. For example, the statement, “Aggressive British tax policies caused the American colonists to break away from Great Britain,” includes the unstated premise: “If Britain did not pursue aggressive tax policies, the American colonists would not have broken away from Britain.” Reacting games, by providing the possibility of alternative narratives, illuminate counterfactual premises and deepen our understanding of historical causation.

The second and related justification concerns the role of the individual in history. Because historians commonly focus on the large forces of a universalizing character (industrialization, modernization, technological change), we sometimes neglect the role of the individual. In Reacting, you can **change** history; this presumes that history is contingent – that it could have pursued a different course from what happened. By asserting the centrality of individual agency, Reacting provides a balance to the conventional emphasis on the large forces that figure so prominently in most historical accounts.

**Winning the game**

In most games, players know all of the rules at the outset; and they commence the game with equal prospects of winning. But life adheres to neither of these game conventions. Often the best-laid plans fall apart; and people do not begin life on equal footing. In Reacting, similarly, things may happen that one may not anticipate and over which one has little or no control. Moreover, the role you are assigned affects your prospects for winning. Some objectives are more difficult to achieve than others, and chance may intervene in unpredictable ways. You may play a game brilliantly and lose, or you may bungle your way to victory. All of this is to concede that Reacting is not “fair.” Nor is life.

[NB: Remember that your grade is not dependent on winning: if your papers and class performance are superb, you will likely receive an A even if you lose the game; conversely, if your papers and class performance are poor, you will likely receive a poor grade even if you wins the game. I **may** choose to award a small grade bonus to “winners”: the “winner’s bonus” is applied to the **class participation component** of your grade.]

Persuasion is at the heart of all Reacting games. Although most roles are partisan in character, obliging you to advance views with which others will disagree, some roles are indeterminate or ambiguous. “Indeterminates” are partially free to consider the primary texts and listen to the class debates with an open mind. But heed the modifier **partially**: the indeterminate roles are not **determined** but they are **shaped** by history. The “victory objectives” of “indeterminate” players require that they faithfully “represent” a type of actual historical person. This cannot be defined precisely: the “indeterminates” will have the freedom to arrive at their own opinions, but their opinions must in some way be consistent with their historical “role.” This, too, is like life. When, for example, one is called to serve as juror, one is free to vote his or her opinion, yet one is also bound by one’s oath as juror to abide by the laws of the state. “Indeterminates,” though free to take whatever position they wish, are still obliged to represent with some credibility their assigned social/historical role.

In order to win the debates — to persuade the “indeterminates” to support one’s objectives — you must understand the historical/social context of your assumed lives. At the same time, some people always have their own, or merely different, agendas that break from the larger groups to which they belong. The purpose of such roles is to establish additional links to the actual forces that impinged on the historical debates. All of this is to say that a Reacting game is very complicated; one cannot possibly “figure it” all out. Nevertheless, a close reading of the historical context will provide clues to some of these forces.

You can improve your prospects for success in several additional ways: first, by plunging into the gamebook and the readings **before the first meeting of the set-up session**; by forming an effective and cooperative team; by studying the world you will inhabit; and by making plans for the unexpected. In addition to understanding those whom you wish to persuade, you must study the views of those who seek to block their goals. You should read the game materials several times and the accompanying texts carefully. You also need to cultivate skills that enable you to speak and write clearly and persuasively, solve problems, and work effectively with others.

**Course Requirements and Grading**

**Reading**

The central premise of “Reacting” is that ideas and life are interwoven. A less obvious corollary is that the study of ideas cannot be undertaken without consideration of the social context in which they emerged, and that the study of people requires an awareness of the intellectual constructs that have shaped their societies and cultures.

This is important to the game because you will be obliged, in a very short period of time, to acquire a solid understanding of complex ideas and difficult texts, and also to navigate through a historical situation that is equally complicated.

The readings, consequently, tend to be of two types: 1) the works of important thinkers; and 2) books and articles that establish the social or historical context. You may be daunted by your first encounter with Plato’s *Republic*, or Rousseau’s *Social Contract*. These works are not easy because the ideas themselves are (literally) so thoughtful. There are good reasons why they have influenced civilizations so powerfully. You must engage with these texts fully and in the light of the historical moment that brought them to the fore. You may be tempted to take a point that makes sense to your classmates without bothering to figure out how the argument was originally framed. (“We all know that democracy is good, right?”) This lazy strategy almost surely will not work: the superficiality of the engagement with the material will be evident to me. More important, easy arguments, though perhaps attuned to your classmates, will be hard to defend when sharply examined by those whose roles contradict your role. Socrates/Plato has devised an ingenious worldview, with a series of powerful presuppositions; this is also true of the Jacobins and National Socialists. If you have failed to scrutinize the entire train of these ideas, you will be hard-pressed to make persuasive arguments.

Your task as reader is simplified by the fact that your **position** is determined at the outset. That is, if you have been assigned the task of persuading the people of Athens in 403 B.C. that democracy is good, then your reading of Plato’s *Republic* will be adversarial. If you are assigned to be a Jabobin radical in France, you will be inclined to criticize Burke’s ideas. You will look for weaknesses of evidence or argument.

A key point: you should not wait until the game phase begins to do the reading. Reacting games unfold swiftly and often shift focus. You must possess advance knowledge to be prepared and should commence reading even before the first setup phase class.

**Making Arguments**

You need not believe what you argue, but you must make your cases persuasively. To argue effectively, you should keep several things in mind:

1. You must **build their arguments on solid facts**; lazy students may merely articulate “their” ideas as outlined on their “role sheets”. But even well-expressed opinions, if unsupported by fact, will not persuade. You must conduct research, often of a historical character, to support your opinions.

[NB: everything that occurred in history prior to the beginning of the game can be cited in a student’s speeches and papers; but you cannot cite events that occurred after the beginning of the game. For example, for the game on Weimar Germany in 1930, you cannot cite the Holocaust or World War Two as reasons to oppose the National Socialists.]

2) While advancing **an argument, you should anticipate and rebut the best argument of your likely critics.** For example, if you are a radical democrat in ancient Athens, it is not sufficient to show the merits of democracy; you should also explain why the arguments of the anti-democrats are wrong. Often you will cite the actual words of other student-players, and then illuminate deficiencies of fact, logic, or argument.

3) Keep the audience firmly in mind; you must connect with their listeners and readers. A factual solid and irrefutable argument may not prevail if your audience is not paying attention.

**Writing**

The purpose of written work is to complement class presentations: you write in order to win the game. Usually this means that your writing will be an attempt to persuade people of your views.

Each game will have approximately two written assignments, although this may vary for some roles. I will inform you of the total number of pages you are expected to complete for the game, and also what proportion of your grade is based on written work.

Because the purpose of written work is to persuade other students, it should be posted on the online class discussion board, or distributed to the entire class through e-mail or by hard copy. You must submit your work on time. A beautifully crafted defense of Socrates does him no good if he has already sipped the hemlock. Late work harms your team as well. The requirements of the game — particularly the mechanism for posting all papers on the web site — further necessitate timely submission of written work. I will impose a penalty for written work that is late.

You are largely free to choose whatever form of written expression you wish. The purpose of written work is to help you achieve your “victory objectives.” You may think it advantageous to write a legal indictment, a poem, a sermon, a newspaper article, a diary entry, or whatever else serves your purpose. A common form of expression will be an essay that advances your position and rebuts the arguments of your opponents.

**Class Participation**

Your class participation complements your writing; both are tools you must use to the best of your ability to win the game. You will sometimes speak as a member of a particular team, or faction; sometimes alone; and sometimes you will have an indeterminate role and have the freedom to write some of your own game objectives in response to what you have read and heard. But in most roles, you must sooner or later seek to persuade others so as to achieve your objectives and win the game.

There is one constraint on your oral performance: although you may refer to notes, reading aloud is unnecessary (the full and precise text of major presentations may be posted on a web site) and often dull: I forbid it. It is nearly impossible to receive an “A” for classroom presentations that have been read aloud.

I will inform you as to what portion of your course grade is based on your writing and class participation. I include a half grade bonus (B becomes B+) **in the class participation** component of the grade for those who win, that is, achieve their game objectives.

Unless a student is “dead” or has somehow been silenced, you can participate freely in all oral discussions. Students whose roles make them responsible for running the class may determine who speaks and when. This may prove frustrating. As a means of ensuring that everyone has an opportunity to speak, the classroom will be provided with a podium or some other privileged space, at which anyone may stand. Anyone who approaches the podium asserts the right to give a speech, to pose questions, or to address the class. If someone is already at the podium, students may take a place in line.

**Roles: Shifts, Secrecy, and Role-playing Confusion**

In life, most people are assigned multiple roles. People “perform” as students, parents, spouses, employees, voters, etc., without being fully conscious of their goals, or, more precisely, without understanding how one role may affect our performance of another. One example: bosses may script a role that requires a total commitment to work and offers abundant rewards for a good performance; yet sometimes this role may be rejected because our friends or family demand a different performance. No one knows for certain his or her own ultimate goals; sometimes, in the course of demanding circumstances, a person learn things about him or herself that the person does not anticipate.

For this reason, and for some practical ones as well, you should not assume that your initial, printed “game objectives” are “permanent.” Opinions change, as do objectives. The fates (or the Gamemaster) may alter your objectives, perhaps informing you so by e-mail. Sometimes you will be enjoined to secrecy. Again, as in life, you should never assume that your knowledge is complete or perfect.

**Other Players: “In” Role or “Out” of It?**

Reacting games often acquire considerable intensity. Sometimes debates continue in dining halls and dorm rooms. Sometimes factions will meet on weekends. Sometimes roommates find themselves on opposing sides. Remember that your “opponents” are **performing roles** and **playing a game**. When another player criticizes your speech or argument, he or she is **not criticizing you as a person**; this player is criticizing the role and ideas that have been assigned to you. Nevertheless, you may identify to some extent with your roles; once someone attacks your roles, you may perceive it as personal.

One way to help reinforce the point that “it’s all a game” is to be sure to identify yourself by your game role (and name), and, when addressing others, to call them by their Game Name. Consider the difference between the following: “Your argument, Laura, is ridiculous” versus “Your argument, Mr. Oligarch, is ridiculous.”

In some games, one’s Game Name is explicit: You may be assigned the role of Thrasybulus in ancient Athens, Hermann Göring in Germany, or King Louis in France. Often, however, you will be a “generic” member of a faction. In that case, I may assign you a Game Name or suggest that you provide one of your own. When you cannot remember someone’s Game Name, you can usually think of a generic appellation: “Athenian,” or “Citizen” (revolutionary France). When you post papers on a website, you must use your Game Name; insofar as your written work is graded not by the Gamemaster but by the Instructor, you should put your real name in parenthesis on copies that are to be graded.

Those students who are assigned roles where they preside over sessions should distribute name cards with each student’s Game Name. And the presiders should remind students not to refer to other players as “Laura” or “Bob.” Student leaders should politely interject: “I assume, fellow Athenian, that you are referring to Red-Headed Oligarch,” or “I assume, Herr Göring, that you are referring to Frau Zetkin.”

You should also use your Game Names when you are in game mode out of class. Say, for example, that you are in the dining hall and spot an indeterminate in the French Revolution game and want to persuade her to join the radical faction. You might signal that you are in “game mode” by approaching the indeterminate in this way: “Hello, Citizen of France.”

Even when you are talking to someone you know well — perhaps even your roommate — you should use Game Names whenever you are still in “game mode.” This repeatedly affirms that what transpires is not meant personally, and that one is only “playing a game.”

You should never allow someone to confuse your game identity with your personal identity. If, for example, another player says: “Please vote with me on this issue. After all, I’m your friend / roommate / etc.,” you should reply: “If we are in Weimar Germany, you are not my roommate. You are a fellow member of the Reichstag.”

When you makes a personal appeal — an appeal to the person one really is — you are not only violating the spirit of the game, but also unfairly transforming a game into something of a personal character. That is unwise and unfair. Again, the best reply is to insist on a clarification of identities. If the issue pertains to what is transpiring in a game, you should insist on being addressed by their Game Name; and refer to your fellow players by **their** Game Names. A fair appeal, outside of class, can be expressed as follows: “Citizen: please vote with me on this issue. The fate of Athens depends on it.” If the other player decides not to do so, then neither player will be likely to take it personally. You should remember that what players say and do is part of their role, not an expression of personal feelings. Remember, too, that bitter foes in one game will likely be staunch allies in the next.

**Instructor versus Gamemaster**

For this course I have two somewhat different roles. On the one hand, I will grade your oral and written work much like an instructor in other courses. During the introductory classes for each game, moreover, I will lecture or lead discussions in the conventional manner. But I am also responsible for running games and advising you on matters of strategy and rhetoric. My main goal in running the games is to ensure, as best I can, that the game will be a fulfilling and historically credible experience. Thus, I cannot disclose to a member of Faction A the strategy of someone in Faction B. Nor can I reveal some of the elements of game design that were hidden from the actual historical figures. I am not being sneaky or duplicitous; I am enhancing the game — and your experience. Part of the game experience is the unfolding of these elements.

So that you can distinguish between when I am behaving in the conventional manner and when acting in proprietary fashion as Gamemaster, I will so identify myself. That is to say, when I identify myself, in class or in e-mails as “Gamemaster” or a non-player character, I am functioning in that special role. When I identify myself as “instructor,” I am acting as a “normal” teacher. If I address you by your Game Name (“Mr. De Lancey, I do not think that your speech about Thomas Paine is consistent with your goals.”), then you know that I am functioning as Gamemaster. If I use your own name, I am probably functioning as Instructor. If you are not sure which hat I am wearing, simply ask. Remember: as “Instructor” I will be fully transparent; as Gamemaster I must keep secrets from you (and students should keep their secrets, if you disclose them to me, from OTHER factions).

**Decorum,** **Leadership and Time Commitment**

People are taught to be polite to and considerate of others. Such behavior is good and has been praised by moral philosophers (and parents) for millennia. A genial manner is also a wise rhetorical strategy: it helps win people over to one’s views; sarcasm, on the other hand, is dangerous because it often alienates undecided listeners. Sometimes, however, you will be obliged to disagree with others and muster up all possible rhetorical power to refute them. If a person is obliged to defend Socrates, can he or she smilingly let stand an argument that digs his grave?

Those students who are assigned leadership roles, or who are elected to them, will generally have a heavier workload. They may organize after-class strategy sessions for their faction, cajole dilatory essayists, and take the lead in class debates. But to equalize the burden, I will try to avoid having the leaders in one game repeat as leaders in subsequent games.

If you have a special activity during part of the semester that will restrict your time, you should advise me before I distributes the roles. You might be given a “lighter” role for that month. Sometimes the major roles — the central figures in any game — are not explicitly defined as leadership roles. Often students with seemingly “minor” roles emerge as the critical figures in the game — and in history.

**Attendance**

Full attendance is the baseline expectation. In fact, many games can fall apart if you fail to show up. Since this ruins the course, I will have a rigid attendance policy. You may miss no more than one day per game (ie, no more than one day for every 1/3 of the semester.) Keep in mind, since we meet only twice a week, missing more than that amount would be the equivalent of missing two weeks of class. If that is the case, it is best to drop the course. Missing four or more class sessions results in the loss of a letter grade on the final grade for each day missed.