

# **Learning Through Character Play—Winter 2022**

## **Tuesdays & Thursdays 1-2:30, West Quad G023**

*Instructors:*

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**or by appointment**

**\*\*All readings are on Canvas (in the “Course Readings” folder under FILES) unless a link is provided below\*\***

**\*\*We will do our best to follow the schedule in the syllabus, but because the simulation is unpredictable and we need to respond to it, we ask your understanding in advance about “on the fly” changes we’ll sometimes need to make.\*\***

### **Overview**

This seminar revolves around Place out of Time (POOT), a web-based character-playing simulation involving college, high school, and middle school students. You will have a dual role in the simulation: you will play a character yourself, and you will also act as a project leader and mentor to the younger participants. The simulation revolves around a case - different each time the simulation is run -- based on events and people from history. While the details are ever-changing, timeless and universal themes, such as "identity," "freedom," and "security" are the backdrop for POOT.

This class is different because you are responsible not just for your own learning, but for helping to support the learning of younger students. In order to fulfill that responsibility, you will (collectively) need to understand and articulate a variety of cultural and historical perspectives, as filtered through characters you'll portray in the simulation. We have chosen to utilize character-playing simulation for two reasons:

*First, we see great value in character play as an exercise of the imagination. Being forced to “walk in the shoes” of another, and to consider the ideas and the perspective of someone from another time or place, can be a powerful catalyst to learning, as well as to the development of empathy.*

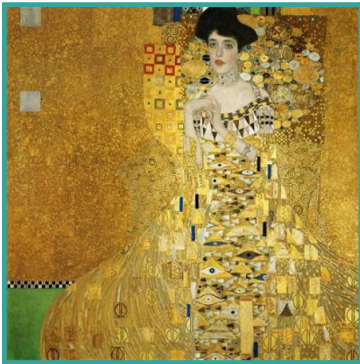
*Second, both you and the student participants will be asked to do this character playing in a task-oriented way. Mentors and students will learn about their character’s lives, their points-of-view, and the societal contexts in which their characters lived. You will then be presented with a contemporary problem (see below), which you will consider from the perspective of your character. The idea is to help the students to construct a bridge between historical times and the present day, to gain a heightened appreciation for other worldviews, and to wrestle with some interesting questions in a way that will deepen our learning about history...and about ourselves.*

It is often said that the best way to learn something is to teach it. To that, one might add that the next best way to learn something is to play a game with it. This class tries to combine both of those methods.

## Our Scenarios

The first mini-scenario is **The Case of the Stolen Painting**.

The stolen painting is part of a much larger debate about whom works of art and historical artifacts belong to and who gets to decide. Over the last few decades, activists (representing Indigenous communities, former colonies of European empires, minorities, and more) have fought for the return of items taken from them during periods of occupation, enslavement, and colonialism. They argue that these artworks and artifacts belong to the cultures and peoples that created them, and other cultures should stop profiting from having them. While there is growing support for “repatriation,” or returning these artworks and artifacts to where they came from, this remains a very contentious issue. Some opponents of repatriation believe that the items should remain where they are but be reframed to better explain their history. Others say museums are “universal” spaces that help people learn about and respect different cultures that they might not otherwise encounter, and the artwork should remain where it is.



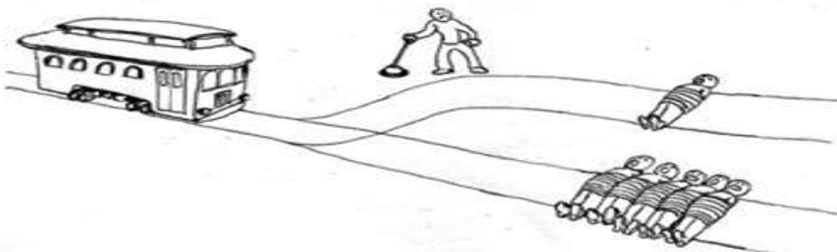
The case of the stolen painting was loosely based on the real life theft of the Gustav Klimt painting *Portrait of Adele Bloch-Bauer* (1907). This was just one of the thousands of works of art that Nazis stole from individuals, families, and institutions across Europe during World War II. It took decades of investigation and legal action to track these looted items and return them to the families from which they'd been stolen. Bloch-Bauer's niece, Maria Altmann, sued the Austrian government for this painting and finally won possession of it... in 2006.

## Mini-Scenario #2 is **The Case of the Runaway Trolley Car**

This case was inspired by a famous thought experiment designed by philosopher Philippa Foot. Foot was interested in how people make moral decisions and her “trolley car problem” has become a much discussed and debated part of philosophy, ethics, and morality. More recently, people have been connecting elements of the runaway trolley car problem to thinking about the programming of self-driving cars.

A train is running out of control down a track. In its path are five people who have been tied to the track by a mad philosopher. If you flip a switch, you can lead the trolley down a different track to safety. Unfortunately, there is one person tied to the other track. If you flip the switch, you could save five but one person will die. If you don't flip a switch, five people will die but one will be saved.

Will you flip the switch or do nothing? Why?



## READINGS

Our course readings (**all available on Canvas except those with a web address**) are listed below. Other readings will be assigned on a week-by-week basis and will be distributed via Canvas or in class.

Andrews, Thomas & Burke, Flannery (2007). "What Does It Mean to Think Historically?" *Perspectives on History Magazine*.

Brown, Peter (1989). "Society and the Holy in Late Antiquity" University of California Press Books, Orlando, FL. pp. 3-5

Carini, Patricia (2001). "Starting strong: A different look at children, schools, and standards." New York, NY: Teachers College Press, pp. 163-164.

Cathcart, Thomas (2013). "The Trolley Problem, or Would You Throw the Fat Guy Off the Bridge?: A Philosophical Conundrum. *Workman*, pgs.73-91.

Cohen, Patricia (2015). "The Story Behind 'Woman in Gold': Nazi Art Thieves and One Painting's Return." *New York Times*, 3-30-15.  
<https://www.nytimes.com/2015/03/31/arts/design/the-story-behind-woman-in-gold-nazi-art-thieves-and-one-paintings-return.html>

Cuno, James (2014). "Culture War: The Case Against Repatriating Museum Artifacts." *Foreign Affairs ; New York* Vol. 93, Issue 6, pp. 119-124,126-V.

Davis, Laura Cassani. "Would you pull the switch? Does it Matter? (The lifespan of a thought experiment)" *The Atlantic*, 10-9-15.

Diamond, Adele (2009). "The Science of Attention." *On Being with Krista Tippett* Radio Program. <https://onbeing.org/programs/adele-diamond-the-science-of-attention/>

Fey, Tina (2013). "Bossypants." Reagan Arthur/Little, Brown, pages 84-85.

German, Senta. "Repatriating Artworks." Center for Public Art History's "SmartHistory" website: <https://smarthistory.org/repatriating-artworks/>

Heller, Thomas & Salzman, James (2021). "Mine! How the Hidden Rules of Ownership Control our Live." *Doubleday Books*, pp. 43-57.

Holt, Thomas (1990). "Thinking historically: Narrative, imagination, and understanding." *College Entrance Examination Board*, pp. 1-16.

Kupperman, J. Fahy, M., Goodman, F., Hapgood, S., Stanzler, J., & Weisserman, G. (2011). "It matters because it's a game: Serious games and serious players." *International Journal of Learning and Media*, 2(4), pp.21-30.

LSA InclusiveTeaching@University of Michigan. “Useful Questions for Dialogue Facilitation”

Perkins, David (2000). “Schools Need to Pay More Attention to Intelligence in the Wild.” Harvard Education Letter, Volume 16, Number 3.

Roberts, Jennifer (2013). “Power of Patience.” Harvard Magazine, pages 40-43.

Seidel, Steve. (1998). “Learning from looking. With portfolio in hand.” New York: Teachers College Press, 69-89.

Willisher, Kim. “‘We want our riches back’ – the African activist taking treasures from Europe's museums.” The Guardian, 2-7-21:  
<https://www.theguardian.com/artanddesign/2021/feb/07/mwariches-african-activist-stealing-europes-museums#>

## Our Class Meetings in Detail

(Readings and class meeting agendas are subject to change)

### January 6<sup>th</sup>

- Today we’ll look at the “big picture,” exploring some initial background for our simulation as well as talking about your mentoring work.
- By tomorrow night, you’ll receive an e-mail from us telling you which character you will portray in the simulation, allowing you to begin work on **creating your Profile (see below for more details), which is due on Canvas by Sunday, January 16<sup>th</sup>.**

### January 11<sup>th</sup>

- We’ll look more closely at the Profile and talk about ways to approach the work. We’ll also discuss what we mean by a “playful spirit of learning.”

## The Profile

As part of this written “Profile” (3-5 paragraphs, **written in the first person**, and in a narrative, informal style), please tell everyone something about your background and about the kind of person you are, your passions, your limitations, etc. You might think of this as one part biography, one part personal ad—you’re telling your story and doing it in a way that you think reflects your essence as a human being. *What makes you interesting, what makes you stand out from the crowd?*

One of the challenges of this activity is to try and represent your character, as much as possible, from your character's own perspective, and *to do so in a way that middle school student readers can understand and relate to.* Sometimes

your character will have done things you don't agree with, or that we might question from our present-day perspective. While we encourage you to think about such issues, we ask you to do so *primarily* so that you can present your character's thoughts and motivations in as genuine and as unapologetic a manner as you can.

Some of you might want to speak to where your critics were misguided, and how they failed to understand your true motivations.

Do your best to be your character, and to allow yourself some creative license. *Please do not give us a simple recitation of the significant events in your character's life—the purpose of this task is not to recreate an encyclopedia entry. (see “**Sample Mentor Profiles**” on our Canvas site for some helpful examples).*

### ***Crafting a compelling Profile***

The Profile should have a **distinctive voice**. Your goal is to have your profile sound like your character is speaking, not being spoken about.

The Profile should tell a **good story** that draws in the reader.

There should be evidence that **situates your character in place and time**.

Be **succinct**. You **can't** include everything, so think about which details are most important, or the most illustrative of your character.

Read a segment of your Profile **aloud**. Practice *speaking* it as your character and think about how s/he would sound.

### ***January 13<sup>th</sup>***

- Starting today, we'll ask each of you to introduce your character to your classmates. Here's what that means:

### ***Introducing Your Character***

**Please introduce yourself by doing the three things listed below.** You'll have **3-4 minutes**, so really think about what you want to say, and while you are welcome to bring notes, *please don't read from a text*. Speak in the first person and present yourself *stylistically* in such a way that your colleagues will get a sense of the *kind of person* you are.

**1) Briefly introduce yourself, telling us when and where you lived, what work you did, and what you're best known for.**

**2) Choose three words to describe the kind of person you are (*choose them carefully*). Then, if you could only choose ONE as THE best representation, which would you choose, and why?**

**3) Please tell us about an event that took place during your lifetime--- something you or may not have been aware of during your actual life--**

**that shaped or reshaped the world in which you lived.**

Once you've done this, **be ready to answer questions posed by your fellow guests.** They might ask about who your friends or enemies were, about events or people that shaped you, or about accomplishments of which you are proud (or maybe not so proud). They might also ask you about things about you that are of particular interest to *their* character. We ask that you do your best to answer their questions, knowing that we'll debrief the experience and that you can always do further research to find out the answer to any questions you were asked that you didn't know how to answer in the moment. **We want you to get some practice speaking as your character, and using your intuition and your knowledge about your character to respond to unexpected questions.**

**Your Draft Profile is due on Canvas on Sunday, Jan. 16<sup>th</sup>.**

### ***January 18<sup>th</sup>***

- We'll continue with character introductions.

### ***January 20<sup>th</sup>***

- More character introductions today **and** we'll take time for each of you to get some peer feedback on your profile.
- In preparation for our next class, we'll also have you look at last year's site...we'll talk more about this task in class and we'll pass out login information.

### ***January 25<sup>th</sup>***

- Your homework for today is to spend some time before class looking at last year's simulation and to "notice what you notice" in terms of the kinds of interactions you see and how those interactions look and feel, how the guests speak in character, etc. Over and beyond the observations and questions that arise for you, we'll ask you to come to class with two specific examples:
  - ***One*** should be of a post you found to be noteworthy—maybe it was a particularly inspired character portrayal, or an intriguing statement, question, or response to a question.
  - ***The second*** should be something that raised a question for you about the simulation or about being a mentor. Maybe it is a post that led you to wonder how you would respond to it, or perhaps it is simply something you didn't expect to see.

### ***January 27<sup>th</sup>***

- We'll do final workshopping of one another's profiles, and today or Thursday we'll show you how to post your profiles (**your revised and completed profile must be posted on the POOT simulation website by Sunday, January 30<sup>th</sup>—we'll show you how!**)

### ***February 1<sup>st</sup>***

- *So what is Place out of Time, anyway?* We'll begin our look at the nature of the POOT simulation, and our explorations of the playful spirit of learning by reading two articles. *Please come to class with questions and observations about the articles—what jumps out at you about the arguments being made?*
- **"It Matters Because it's a Game"** This is an attempt by our team members to describe the nature of our project, and what we try to support in the context of the POOT project. We're particularly interested in hearing your reactions to and questions about the vision of what makes a game, or an educational endeavor of any kind, "serious," and about the question of what makes a learning activity matter.
- **"Schools Need to Pay More Attention to Intelligence in the Wild"** David Perkins argues that schools should focus less on "laboratory intelligence" and more on creating opportunities for students to identify and explore meaningful problems, and to "puzzle out what (they) want or need to do."

### ***February 3<sup>rd</sup>***

- The simulation will begin on the 14th, so we'll take time today to talk about the "Nice to Meet You" messages you'll be sending to a special group of guests, your "POOT Buddies." We'll talk about your relationship with your buddies, and we'll also discuss these initial messages you'll write, expressing your eagerness to get to know your buddies and to learn more about them.
- As we begin to explore the issues of our case, we'll discuss an excerpt from **"Mine! How the Hidden Rules of Ownership Control our Lives"** by Michael Heller and James Salzman. The authors tell two stories about ownership, and we're interested to know what you think about them, what seems fair (and what doesn't), and what you see as the big questions framed by these stories.

### ***February 8<sup>th</sup>***

- Today we'll do more work with the "Nice to Meet You" messages.
- We'll also start talking in detail today about the issues embedded in our case by looking at a couple of articles that will give you an overview of our



**first mini-scenario**, which has to do with issues of **provenance**, which has to do both with the origins of works of art, and the sometimes thorny questions over ownership and to whom art belongs.

- **Repatriating Artworks** by Dr. Senta German for the Center for Public Art History's "SmartHistory" website:  
<https://smarthistory.org/repatriating-artworks/>
- **The Story Behind 'Woman in Gold': Nazi Art Thieves and One Painting's Return** by Patricia Cohen, New York Times, 3-30-15:  
<https://www.nytimes.com/2015/03/31/arts/design/the-story-behind-woman-in-gold-nazi-art-thieves-and-one-paintings-return.html>
- We'll talk in class about the arguments on both sides of the provenance question that are framed in the "**Repatriating Artworks**" article, and we'll talk about the "**Woman in Gold**" case and the questions it raises.

### ***February 10<sup>th</sup>***

- We'll continue our conversations about the first mini-scenario and the issues embedded in it by reading two articles this week that are related to questions of provenance that offer contrasting perspectives. For today's class, we'll read the following:
- **'We want our riches back' – the African activist taking treasures from Europe's museums** by Kim Willsher, The Guardian, 2-7-21:  
<https://www.theguardian.com/artanddesign/2021/feb/07/mwariches-african-activist-stealing-europes-museums#>
- *Please come to class with two things:*
- *1) A "wondering" inspired by today's readings—something that you were curious to know more about, or that struck you as interesting, controversial, or strange.*
- *2) An idea for a question framed by this material that you think could be productively brought into the simulation, or into our thinking about facilitating the simulation.*

### ***February 15<sup>th</sup>***

- We'll continue our conversations about the case and the issues embedded in it by reading and article that looks at questions of provenance, and that defines the replated problems, in a very different way. For today's class, we'll read the following:



- **Culture War: The Case Against Repatriating Museum Artifacts** by James Cuno.

- *As before, please come to class with two things:*
- *1) A “wondering” inspired by today’s readings—something that you were curious to know more about, or that struck you as interesting, controversial, or strange.*
- *2) An idea for a question framed by this material that you think could be productively brought into the simulation, or into our thinking about facilitating the simulation.*

### ***February 17<sup>th</sup>***

- Today we’ll delve more deeply into the nature of mentoring, and we’ll show you a protocol for analyzing student work and for responding to it...which questions are important to consider as we try to put ourselves into the shoes of our students?
- The first discussion posts have been posted in the forum, and we want to look more carefully at the mentoring work, and to think together about its purposes and possibilities. We’ll look carefully at the **“mentoring moments”** piece and we’ll talk through a couple of mentoring examples together.

### ***February 22<sup>nd</sup>***

- Today we’ll have a conversation about what it means to study history and to be a historian.
- **Please read and be prepared to discuss Thomas Holt’s “Thinking Historically” article.**
- *As you read the Holt article, think about what it means to study history, and where the value comes from in so doing. Think also about the kind of inferences Holt makes about what students often think that history is. What are Holt’s conclusions? What kinds of challenges and possibilities do these conclusions present us with? Please select a couple of points made in the articles that you found to be especially interesting, or problematic, or confusing, and be prepared to share those points.*

### ***February 24<sup>th</sup>***

- Perhaps the most powerful tools you have available to you as a mentor are **questions**. Please read the **“Useful Questions for Dialogue Facilitation”** article and come to class ready to talk about what you notice about the different types of questions discussed in the article, why

and where they might be used, and about the kinds of questions that **you** find most helpful in engaging you in deeper thinking.

### ***March 8<sup>th</sup>***

- Please prepare for our continued conversation about the work of the historian by reading **Andrews and Burke’s “What Does It Mean to Think Historically?”** as well as a short excerpt from **“Society and the Holy in Late Antiquity” by Peter Brown.**
- We’ll talk in class about your reactions to the Andrews and Burke reading in general, but please come to class with ideas about how, in our work, we might be able to deepen and help our students to grasp concepts like *contingency* and *context*.

### ***March 10<sup>th</sup>***

- Today we’ll look in class at an American political movement that you may be surprised to learn about. We’ll think together about the meaning behind this movement, about how we make sense of it from the perspective of our day and time, and about how it might frame some of the ideas from the Andrews and Burke reading.

### ***March 15<sup>th</sup>***

- We’ll talk in detail today about the issues of our second mini-scenario, which has to do with the issues of morality and philosophy embedded in the **trolley dilemma**, a philosophical quandary dealing with a life and death decision. Please read the following two articles:
  - **The Trolley Problem, or Would You Throw the Fat Guy Off the Bridge?: A Philosophical Conundrum** by Thomas Cathcart.
  - **Would you pull the switch? Does it Matter? (The lifespan of a thought experiment)** by Laura Cassani Davis.
- *Once again, please come to class with two things:*
  - 1) A “wondering” inspired by today’s readings—something that you were curious to know more about, or that struck you as interesting, controversial, or strange.
  - 2) An idea for a question framed by this material that you think could be productively brought into the simulation, or into our thinking about facilitating the simulation.

### ***March 17<sup>th</sup>***

- Pertaining to your mentoring work, please read the “**Advice and Suggestions for the Mentors**” piece, a compilation of mentoring strategies and collected wisdom from your predecessors.
- We’ll also talk about the mentor journal assignment, described below. *Your first journaling is due by **Sunday, March 20<sup>th</sup>***, and we’ll provide more specific detail about the task in class.

## • **Mentor Journal**

We’re going to ask you to keep a term-long journal of your work this term, and of how you’re making sense of the task of being a mentor, playing a character, interacting with middle school students, and thinking through the course readings. We’ll be looking for a robust and well-considered engagement with the questions we’ll pose for your consideration. In addition, because our journals will be public, we’re expecting you to respond to the reflections of your colleagues and/or to their responses to you. Know that one of the final reflection questions will ask you to speak specifically about how your interactions with your colleagues and their journals have impacted your work and your thinking about that work, and to cite examples of interactions that challenged you, inspired you, or made you think differently.

### ***March 22<sup>nd</sup>***

- This week we’ll resume exploring some of the core questions connected with a “playful spirit of learning” and ask ourselves how we can leverage this playful spirit to help our students engage more deeply with big ideas.
- We’ll have a look at how POOT unfolds in the classroom, and think about how we can employ a playful spirit of learning to help students engage with ideas, to develop their character’s voice, and to feel more seen.
- We’d also like for you to have a look at a brief article that looks at improvisational acting. Today, we’ll discuss the connections you see between the ideas discussed by the noted scholar, **Tina Fey** ;-), and elements of theatricality within POOT. What connections do you see, and does what Fey talks about seem relevant to your mentoring work? We’ll talk today about why you feel as you do, and where (if at all) you see connections and useful reminders in the brief excerpt we’ll read from her autobiography, “**Bossypants.**”

### ***March 24<sup>th</sup>***

- Our two readings for today are about observation and about looking carefully at student work. We also hope to add complication to some central questions of our work. Such questions include: *What does it mean to cultivate the disposition of observing the work of our students in a*

*patient and non-judgmental way? How do we reconcile that stance with our sense of what it means to be a mentor, and of our responsibilities to our students, and to the simulation itself? We'll discuss these two pieces, their meaning and, of course, their relevance to your mentoring:*  
**“Learning from Looking” by Steve Seidel; “Meditation: On Description” by Patricia Carini.**

### ***March 29<sup>th</sup>***

- We hope to speak today with one of the teachers whose students you've been mentoring.
- This week we begin our extended debriefing of the simulation experience online, and we'll talk in class about how we'll frame those conversations.

### ***April 5<sup>th</sup>***

- Today we'll discuss **an interview with cognitive scientist Adele Diamond**. In this easy-to-listen-to interview (link to the audio and to a written transcript is posted on Canvas), Dr. Diamond talks about supporting creativity in children. As you listen, think about the points that Diamond is making...what does she have to say about how we might better be able to nurture creativity in young people? Pay particular attention to her observations about the importance of creative play. What do you think about her arguments? What strikes you as particularly interesting about what she has to say, especially regarding how kids develop? Are any of the points that she makes relevant to the work that you're doing in POOT? We'll take time to talk about your impressions in class.

### ***April 7<sup>th</sup>***

- We'll continue our conversation about close observation of work, this time looking at the question through the eyes of an art historian named **Jennifer Roberts**. Please read her **“Power of Patience”** article for today and come to class with your observations about the applicability of what she discusses to our mentoring work. We'll talk about what she means by deceleration, and how that idea might be relevant to our work, we'll explore whether there are meaningful parallels between paintings and student postings, and we'll consider the idea of “time batteries” and how it applies to the work of your students.

**\*\*Assignments for the remainder of our April meetings will be discussed in class\*\***

## **Evaluation**

We want you to have a sense of the criteria we use for evaluating your work in this class, so we've described them below. We are aware that some of this is still rather abstract, but we

want you to have a feel for the class so that you can make an informed decision about whether or not it makes sense to you...and **for** you. We will be discussing all of this in greater depth, and in fuller context, as things move along.

### **Becoming your Character and Portraying your Character**

This class is based on a simulation activity that will require you to become an actual person from the past, from the present day, or from the pages of literature. This is a challenging task, especially since we'll be asking you to spend a good deal of time researching your character for purposes of creating what we call your "Profile," and for developing an evolving sense of your character's story so that you can truly become your character. We'll be looking for evidence of your knowledge of your character's background, and of the social and historical context in which s/he lived. We'll also be looking for you to convey, both online and in class, a sense of the kind of person your character is, and what you think makes him tick. We want to encourage you, as you learn more about your character, to allow yourself to play a bit. What do you think your character sounded like? Was she a woman of the people? Would he look down his nose at others? Have some fun with it, and try your best to be true to your vision of your character in her/his time.

Our "gold standard" will be demonstrated investment in your character portrayal, as well as evidence of your creativity, conscientiousness and willingness to take some risks, whether orally in class, in your written work, or in your written postings during the simulation. This will mean that you'll be taking educated guesses as to how your character would react to questions, issues or ideas. The important thing is not to hold yourself to the unattainable standard of being "right" (how could we know?), but rather to make a thoughtful choice that you are prepared to defend, and then to put some creative energy into articulating and defending the point-of-view you've crafted for your character.

### **Supporting and Modeling Substantive Discourse**

A central aspect of your work as a mentor will be your efforts both to model and to support a deep level of engagement with the ideas that will emerge in the conversations during the simulation. This will have implications for your character play, as you will be expected to be inventive in adding new ideas and twists to your portrayal of your character, and for your engagement with the students in your efforts to offer thoughtful responses to their postings. We expect that all of you will do everything that you can to avoid two hazards:

- 1) Being a "Johnny one note" (choosing one characteristic about your character to guide your character play, and not going beyond it) and
- 2) Anachronism. You're all thoughtful people and have your own ideas about the world, how we should treat one another, etc. Being "anachronistic" in your character portrayal means that you don't monitor yourself carefully to speak as your character and not as yourself, and that you lean too heavily on understandings/ways of thinking from our day in portraying historical characters. It is a challenge to keep pushing yourself to speak as your character and to ask yourself, what would s/he think, but it is vital that you continually make this effort.

### **Seminar Sessions & Course-related Work**

Perhaps the most important aspect of all is the **quality and frequency of your on-line interactions** with the students, including your demonstrated engagement with doing this

mentoring work, and your reflection on this work in our seminar discussions and in your written work. We will be spending a great deal of time in class talking about mentoring, sharing ideas for how to do it, and giving you opportunities to practice and think about it. We'll also do some journaling where we'll continue these reflective conversations.

Your mentoring work constitutes the most important aspect of the course. You'll be expected to spend **5 hours per week** doing your online work (this includes reading student postings, responding to them, thinking about and reflecting on your mentoring work) and doing other course assignments as given. ***This will equate to at least ten substantive postings each week of the simulation.*** It is also important for you to know that, because of the nature of the project, it is often impossible to make up missed work. We expect that you will consistently participate in the online conversations, and that you will complete other course assignments in a timely fashion. ***Finally, this is a course that puts a premium on class participation: presenting material, interacting with other students, and taking the initiative in class discussions; we ask that you make your best effort to be a regular participant in our seminar conversations.***

**Grades will be determined based on the following criteria:**

Quality and consistency of mentoring work (25%)    Written assignments (20%)  
Final reflection (35%)    Seminar participation & attendance (20%)

**Grade Scale**

A	4.0	95 - 100
A-	3.7	90 - 94
B+	3.3	86 - 89
B	3.0	82 - 85
B-	2.7	78 - 81
C+	2.3	74 - 77
C	2.0	70 - 73
C-	1.7	67 - 69
D	1.0	60 - 66
F	0.0	0 - 59