

Place Out Of Time

TEACHER'S GUIDE WINTER 2019



PRESENTED BY THE

The Interactive Communications & Simulations Group at the
University of Michigan's Flint and Ann Arbor campuses

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<http://poot.icsmich.org>

***Place Out of Time is accessible *only* through this interactive,
password-protected World Wide Web site.***

If you have questions or concerns, *please* call on us.
Our information number is 734.763.5950 and we will respond to calls or e-mails
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***Sincerely... Michael Fahy, Jeff Kupperman, Farrah Schiff and Jeff Stanzler
(Place Out of Time Project Directors)***

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What Happens in *Place Out Of Time*?

In this Teacher's Guide, we'll talk in detail about the simulation, what your students will be asked to do in class and online, and what you can expect from us by way of support for your efforts. At the very end of this guide, we'll also give you a thorough tour of the simulation website and the mechanics of the simulation itself (and more detail about everything described on this page). We want to start, though, with a brief outline of what will happen in the simulation. The animating idea of *Place Out Of Time* is "what if the wisdom of history could be brought to bear on a problem of our day?" The *Place Out Of Time* website is a space where great women and men from across the range of human history gather to decide the outcome of a trial that is linked to a controversial issue of our day. How do these great figures appear? They are portrayed by students—yours and students in classrooms elsewhere, including the "mentors," students at the University of Michigan. As the simulation unfolds, here's what you can expect:

- The first big task for the students is to write a **Profile**, a first person narrative of their character's story.
- Next, we'll begin our deliberations, with plenty of opportunities to practice thinking and "speaking" in character, both in private and public conversations about general topics like: "Read about the other guests at the trial, and tell us about someone here that you admire."
- After a couple of weeks, we'll open the courtroom for the trial, in which we must decide what the just outcome should be regarding the appeal by an Italian shopkeeper who thinks it was a mistake to overturn the conviction of a Ukranian refugee for stealing food from her store.
- In the courtroom, we'll have a parallel series of public discussions on the issues of the case ("How do we fairly account for the unintended consequences of laws?")
- For the trial we'll appoint a group of justices—made up of both mentor and student portrayed characters—who'll make the ultimate decision on the "case."
- Justices cannot issue their opinions until they secure a certain number of "votes of confidence," which the non-justice characters bestow on them (we'll explain all the details in the section about the simulation and the website).

In the ensuing pages, we'll talk about the various **steps** of the activity (from **selecting and researching one's character**, to writing an in-character **Profile**, to **portraying a character** and **exploring the issues of our "case"**). For the moment, though, there are a few other things that you should know:

- First, **your role as teacher is crucial**. As the facilitator of POOT in your classroom, it is your role to guide character research, pose questions for classroom debates, and engage students in classroom role-playing that prepares them for their work. To help you, we have stocked this Teacher's Guide with a variety of activity ideas to help you support your students as they research and enact their characters, and as they get into the theatrical aspect of character play. We've also provided information about the situation and background of the Italian system of justice and the refugee situation there to help your students better understand the situation. We will also support your work through supplementary webinars that will take place and, most importantly, by being available to you. We'll be in regular contact with you, but **please** let us know if problems arise so that we can assist you in whatever ways we can.
- Second, we believe that **the simulation has to be dynamic and infused with a spirit of play**, so we'll craft an evolving story that will be significantly informed by what goes on in the discussions. *This means we can't tell you what will happen ahead of time, though we will do our best to give you timely heads-ups when we can, as well as weekly emails to help you prepare for the week ahead.* This story will unfold on the main page of the site.
- Third, we see maintaining an **intellectually lively environment of safety and respect** as our most important job. Character play can make it possible for kids to talk about important matters that would be risky to discuss face-to-face, but they'll only do so (and take the risks required) if they feel respected. Meeting this goal requires a team effort between the classroom teachers, project directors, mentors and students. All are equally important in maintaining the civil atmosphere of POOT, and in working together to honor the seriousness of our shared undertaking.
- Fourth, the **university student mentors** (with guidance from the project directors) will interact *in character* with your students, drawing them deeper into the conversations. Each of your students will have mentors (who also portray characters) paying specific attention to what they're saying and trying to engage them more deeply (though it is equally important for student-portrayed characters to speak with one another!)
- Finally, we want to mention what we call the **"Iceberg Principle"** — basically, a reminder that much of the value of participating in POOT comes from what students do *offline* and in their classroom, work that isn't directly visible to those watching only the online activity. As important as the online interactions are, teachers tell us that the student thinking and classroom discussions made possible by the online simulation are often the source of the richest student learning. This is why much of this Teacher's Guide is made up of classroom activities and ideas. It is vital that you make time in class, throughout the activity, to process, support, and extend the work being done online.

Schedule of Activities

Thursday 1/24	Character lists due
Monday 1/28	Characters finalized & distributed
Monday 2/4	Site opens for posting character bios
Monday 2/18	Simulation begins (all bios posted)
Monday 3/4	Exhibit Halls Open
Monday 3/25	Courtroom Opens (Opening Statements)
Friday 4/19	Simulation Ends & Reflection/Debriefing Begins (projected date)

PLACE OUT OF TIME / STEP BY STEP

Here's a quick description of the key steps in this project (with more detail to follow):

Step #1: Read the Scenario

Before you choose characters for your students, it's important that they have a sense of the context in which the simulation will play out. The scenario (found on page 36) describes the core conflict that we'll explore over the coming weeks, and it provides a basic sense of the big issues that will be in play. **Don't feel as though you have to cover the scenario in great depth at the outset**, as we'll be exploring the issues in depth as things unfold, but having a basic sense of the scenario and the issues and questions within it is helpful in determining which characters (or types of character) might be interesting for your students to play.

Step #2: Selecting Characters

We ask your students, whether individually or in small groups, to "become" a character (either an actual person or a literary character) and to portray that character in our online conversations. We ask that any characters chosen have life experiences or stated beliefs that can contribute to resolving the concerns of today's world.

Step #3 Write the Profile

The Profile is the result of your student's exploration of their character's history and life circumstances. It is a means for your students to teach the mentors and other students about their character, and it serves the specific function of trying to push the students to "become" their character a bit more. Students write their profiles in the first person, and in doing so we strongly encourage them to adopt a style they feel suits their character. In POOT, what you say is very important, but so is *how* you say it.

Step #4 Research Your Character

Perhaps it makes more sense to have put this directly after step #2, as the Profile is really the first fruit of the research your students will do into their characters. However, we place it here because we want to underline the point that the process of getting to know your character is ongoing, and that a major part of this process is encountering unexpected questions and situations that force your students to really think about who their character is. It is conducting this kind of original research ("How would Cleopatra respond to this question from Albert Einstein?") that gives POOT both its intellectual and imaginative richness.

Step #5 Play Your Character

Much of our class time with our university mentors is spent "practicing" being their characters by engaging in conversations where everyone participates in character. As you work on and ultimately complete your Profile, please take some class time to practice speaking and thinking in character, allowing your students to practice representing their character's ideas as they've come to understand them and trying to speak in their character's "voice." Throughout this Teacher's Guide, we'll share some ideas and activities designed to help your students with playing their characters, and with fully embracing the intellectual and "theatrical" opportunities of character play.

Step #6 Explore the Issues

The Winter 2019 POOT simulation will deal with questions of justice, righting wrongs, ethics, truth, history, and culture...how we define these ideas, when and how we value them, and where and how they are endangered. For our purposes, these issues are not simply policy questions but personal questions: what do culture, truth, and moral values mean to me? How do I think about and approach such ideas? See the **Exploring the Issues** and **Background on the Case** sections (pages 36-47) for helpful resources, and know that we'll be sharing additional resources on the website and in our email communications with you.

We ask that all students participate on a regular basis in the online simulation. These conversations will involve student and mentor portrayed characters, and will provide a variety of opportunities for students to learn about their characters as they try and represent their beliefs and experiences by speaking in their voice. We ask that all student participants get online and make postings *at least twice a week during the simulation.*

SELECTING YOUR CHARACTER

Logistics: You will receive an email from us with directions on sending us a **rank ordered list of three possible character choices** for each of your students. Following the format on the spreadsheet you will help us make the process of assigning characters as smooth and as quick as possible. *Please note that we are asking you not to request any character more than once on your list.* We know this might be a challenge, especially in larger classes, but having a character appear multiple times on a single class list makes it very difficult to honor requests and extends the amount of time it takes to finalize character lists.

GUIDING STUDENT CHARACTER CHOICE

Student character choice is a crucial part of the POOT experience. When students portray characters that they want to play, they tend to be more invested in the simulation and, as a result, have a much more rich and meaningful experience.

Yet not all characters translate well to Place out of Time. This is why we recommend that you guide your students toward characters using the following two questions as criteria:

(1) Is the character relevant—or can he/she relate—to the themes of the scenario? Characters do **not** need to be people who are from the places, cultures, and times directly involved in the scenario. However, if the characters have experiences or ideas related to the scenario's fundamental themes, they are going to be richer and more productive to play.

For example, while Queen Isabella of Spain (coming from a different time, place, and culture) might not seem directly relevant to a scenario about the proper treatment of refugees in Italy, she very certainly has strong ideas about the role of religion and the social structure of society. Characters who have immigrated, sought refuge or asylum or safety, who have been persecuted in some way or even were generally misunderstood can also bring valuable perspectives.

(2) Is the character reasonably easy to research and find relevant materials on? Many characters in POOT don't have recorded views on the exact scenario your students will be engaging in, and that is part of the great learning challenge. The answers aren't in the back of the book or searchable on Google. But in order for students to both learn about and portray their characters accurately and productively in the simulation, they'll need some source material upon which to base their portrayals. Some people, while quite famous, don't have many recorded views or beliefs about things like citizenship, democracy, security, immigration or other issues we will talk about. Thus, students playing such characters usually end up feeling very frustrated with their inability to look for characters who have known perspectives on some of the themes of the scenario.

TIP: Try googling the character's name and some of the terms and themes from the scenario. For example: Justin Bieber democracy, Justin Bieber national security, Justin Bieber refugees. . . you get the idea.

Here are some other things to consider as you begin the character selection process...

- **Don't limit yourself to political, religious and military leaders.** Many students have had a great time portraying figures from the worlds of art, or science, or business. We've even had some very memorable portrayals of fictional characters, whether characters from novels or from a play.
- **Sometimes it's helpful to broaden our thinking about appropriate source material on which a character portrayal might be based.** Playing a politician is often more straightforward, because many of them have a public record, and speeches or writings that convey their beliefs. How about challenging your students to think about how a different kind of character sees the world, though, or about the criteria by which such a person might assess a situation? How, for example, might a photographer think about truth as contrasted with a political leader, and how might your student use that photographer's work to shape her conclusions?
- Many past facilitators would suggest that you think about the individual characters your students might portray, and also that you **think about the "mix" of characters in your group.** Classroom discussions are much richer if you have a nice variety of characters, representing different places, times, points of view, and walks of life. We also understand and expect that each of you will attend to character selection in unique ways, ways that are organic to your school and are reflective of your school culture.
- One of your students may express an interest in playing a character that could be regarded as an extremist. Of course, such an appellation often says more about the person bestowing the label than it does about the person being described, and playing such a character can represent an exciting, and deeply challenging "point of entry" for a student. Whether it reflects changing standards across history, or a worldview with which you strongly disagree, if your student asks to portray someone whose views you regard as blatantly sexist or racist, we want to say that teachers *have* sanctioned such choices, but always with the proviso that they would work closely with the student so that it wouldn't be a matter of their student being licensed simply to spit venom, but rather so that they would think seriously and sensitively about how that person sees the world. Handled thoughtfully, having such characters in the mix can challenge everyone in productive ways...and remember that we're here to help you think things through at any juncture.

Finally, don't forget that **YOU need to choose a character** as well!
ICS Project Director (and former classroom facilitator and mentor) Leah Robinson offers the following advice:

I have found that in both of my roles, as mentor and teacher, it was much more interesting to play the part of someone with whom I completely disagreed. However, despite our differences, I always found something I could relate to, such as a common childhood experience or adversity they overcame. You want to find someone with something interesting to say about the trial topic. For example, if one of the central themes of the trial is freedom of speech and expression, my first instinct would be to select someone that is known for speaking their mind or, at the other end of the issue, someone that is known for limiting or restricting individual freedoms. Look for criticisms, weaknesses, strengths, and struggles that the person has undergone, because these are the aspects that you can run with in your characterization. As your research goes deeper, you'll find that it's the lesser-known parts of your character's history that become most interesting and relevant to your interactions online. I looked at each source of info on my character as a key piece of evidence I could use to inform my words or actions in POOT.

In this regard, it was beneficial for me to select a character that could engage a variety of figures—the characters played by my students—in a meaningful and thought-provoking way. Personally, I like playing political leaders that my kids have heard of, and associate with a level of power and authority. Even if they do not agree with my character's views, they at least see them as someone worth conversing with. After you and your students have done enough research to "become" your characters, you can begin role-playing and exploring character dynamics within your classroom before reaching out to the wider POOT audience. Collectively, we began establishing allies, enemies, and "frenemies" (people you do not like or agree with, but still want to keep on your side until a key moment in the trial). I sent in-character messages on the site, and continuously reflected (in and out of character) on the happenings and postings on the site. In class, I'd incorporate everything from free writes to formal debates to get students to address the issues presented on the site.

THE PROFILE

In 2–3 paragraphs, we ask that your students write a first person narrative in which they tell everyone something about what they are known for, the kind of person they are, their experiences, their beliefs and their passions. In talking about their character and in telling everyone something of their “story”, we would like for them to get a sense of their beliefs and (if possible) about the social or personal context that shaped their point-of-view. We would invite them to consider tackling questions like: Is your character a “doer” or a “thinker”? What might your character have to say about our responsibilities to one another? Who or what should one be most loyal to, and when is it acceptable to oppose governments and leaders?

Why Write A Profile?

We're hoping to meaningfully enhance this research task with an aspect of “real-world” applicability. The students' work on this Profile is a culmination of their research into their character, but **it is also a means to teach other students about their character, serving the specific function of trying to push the students to “become” their character a bit more.** We encourage the students to write this Profile as if they were their character, picking up the pen to tell others, somewhat informally, about who they are and what “makes them tick”.

If you can, as you put together your Profile, try to give your readers a sense of the times in which you lived, briefly responding to one or more of these questions:

- *What was your world like? Peaceful, or a world at war? Who were your enemies?*
- *What were the greatest dangers you faced? What were the greatest dangers ordinary people of your times faced?*
- *Who were the people closest to you? What kind of people were closest to you?*
- *What, looking at the times in which you lived, impresses you as particularly different from what you have seen of the 21st century?*
- *What mattered most in terms of social relations? Was it race? Religion? Gender? Social class?*

One of the challenges of this activity is to try and represent one’s character, as much as possible, from the character’s own perspective. Sometimes the character will have done things you don't agree with, or that we might question from our present-day perspective. While we encourage the students to think about such issues, we ask them to do so primarily so that you can present their character's thoughts and motivations in as genuine a manner as you can. Our advice in a nutshell: Be your character, take some dramatic license, and have some fun writing your Profile.

Looking at Sample Profiles

Let's talk Profiles! We want to briefly illustrate a couple of important ideas/suggestions for writing your Profile. Be forewarned ;-) that we won't be showing you a "perfect" Profile, because we believe that there are multiple paths to a great Profile, and we want you to find the one that suits you and your character. We do, however, want to talk about and illustrate three ideas that we hope you'll keep in mind as you create your masterwork:

- 1) Remember that while your Profile should tell the other guests about your life story and your accomplishments, it should also give people a feel for what kind of person your character is, and what her personal style is (that's what we mean when we posed the question of "what makes your character tick?" in the previous section).
- 2) Don't be afraid to be conversational in your Profile...it can be a very helpful tool in making your character feel like a real person, someone that others will want to seek out and speak with.
- 3) Finally, use your Profile to give your fellow guests some sense of the ideas and beliefs that are important to you.

Let's look at a Profile for Supreme Court Justice Louis Brandeis:

Greetings everyone. You might know me as Louis Dembitz Brandeis, Originally, Some people know me as Judge Brandeis. I was born on November 13, 1856, to Adolph and Fredrika Brandeis. My family immigrated to the U.S. from Prague following the failed revolution of 1848. They soon developed a successful grain- merchandising business. I was born in Louisville, Kentucky and attended Louisville Male High School; I graduated at the age of 14 with the highest honors. My family and I moved back to Europe for two years where I studied at the Realgymnasium Annenshule in Dresden. Later, I returned to the U.S. in 1875, where I entered Harvard Law School. In 1877, I graduated Harvard Law School with the highest grades in the class of any student that ever attended Harvard Law School. In 1916, I, Justice Brandeis was appointed by President Woodrow Wilson to be the first Jewish Supreme Court Justice of the United States. A couple years after, at the outbreak of World War 1, I became the famous American Zionist. In 1914 to 1915, I began a speaking tour to support the Zionist cause. Sadly, I died in Washington D.C, on October 5, 1941. In 1948, a private university located in Waltham, Massachusetts, was named in my honor.

There are some definite things to like about this Profile. Most notably, it offers a very succinct story of the major events in Justice Brandeis' life, and a reader certainly gets a feel for why Brandeis is such a noteworthy figure. Reading it, however, we don't get much of a sense of the justice's beliefs, or his personal style. Now, we should say that it is hard to get a feel for someone's personal style. If you read a good encyclopedia entry about Louis Brandeis, there might be no mention of his manner, or whether, for example, he was a haughty sort of person, or someone who comfortably spoke the language of the "man on the street." You might also have to make some guesses about what beliefs would be most important to him, or about what he would find irritating or frustrating. We

want to ask that you try to do some of this educated guessing, though. A lot of the time, this is exactly what historians have to do. Such guessing is known as “interpretation.” As you read about your character, and perhaps read her writing or a quote from a speech, think about how she sounds to you, and think about what leads you to think. Part of what we hope will be both fun and challenging for you is to build an image of your character--like you were going to portray him in a play or a movie--based on your research. This is what we mean when we talk about combining intellectual work and imaginative work...you need both parts. We hope that you will take a risk, and that you’ll remember that everyone else is trying to figure out the riddle of their character, so you aren’t alone! Now, let’s look at this Profile for the American “businessman” (and notorious gangster), Benjamin “Bugsy” Siegel:

Who am I? You'd be a fool for not knowing! I'm only gonna tell you once, so listen up good! I'll be flat out straight with you, I'm a gangster. It got me killed, too. I took 5 shots to the head, on the sad, sad day of June 20, 1947. Do you people modern times have a holiday for me? Well, you should. My real name, Benjamin faded at a very young age. It was always Bugsy! Do you know what "Bugsy" means? Crazy, I have been known to have quite a temper when things don't go my way. You people say I "invented" Vegas. What is this nonsense? I was the first one to see it as a gambling Mecca. I had wife, and two daughters. I was raised a Jew, but never practiced. I was a total hoodlum as a kid. I had the best friend anyone could have, Meyer Lansky. We used to light stores on fire if they didn't pay us a dollar. Anyone who would like to gamble at my casino, The Flamingo, is welcome to. Thanks for listening.

Do you learn a lot about Bugsy Siegel’s life story? Well...yes and no. There aren’t too many “He was born here and went to school there” kind of details, but as he speaks to us, we learn about how he got his name, what he accomplished, and why he’s famous. Do you get a feel for the kind of guy he was? You bet!! He jumps right off the page, doesn’t he? Mr. Siegel has a personality, and you want to get to know him, even if you may not like him. We want you to find the voice of your character in your own way, but we thought that this brief Profile might give you some ideas, and perhaps a bit of inspiration. If you treat your character as a friend, and let yourself have some fun with words and ideas, we’re confident that you’ll write the perfect Profile for your character!

RESEARCHING YOUR CHARACTER

It's one thing to "do a report" on a historical figure (5 pages, double-spaced etc.), but having to *actually play* him (or her) is a bit different. Portraying a character requires trying to get a sense of what he or she was like, the ideas that engaged his mind and stirred his passions, the events that shaped her environment and times--"what made him tick"--and trying to at least guess at what that person would say or how he would react in response to something he never actually experienced. That requires some work (doing research) and some play (using your imagination). What is this anyway -- history, or drama? The answer is that it is a little bit of both.

"Being Ze'ev Jabotinsky"

Suppose I am a student in class that is studying the Zionist movement and the foundation of the State of Israel. I have been assigned to portray the Revisionist Movement leader, Vladimir Ze'ev Jabotinsky. How do I "get into character" or otherwise get a handle on Jabotinsky? If I am like most students, my first stop will be **Wikipedia**, which is fine as far as it goes in providing an overview and references and resources on Jabotinsky.

If my teacher is like most teachers, I will be required to refer to at least two or three other sources as well, though. In my case, I will find plenty of other online resources if I do a Google search on "Ze'ev Jabotinsky" (Jewish Virtual Library, Zionism-Israel.com, the Israel Ministry of Foreign Affairs, e.g.). With teacher direction, I will be afforded the opportunity to comparatively read accounts of Jabotinsky that are either more sympathetic or more critical of him, his philosophy and his movement.

Fans and Detractors

To gain an understanding of my character and "think myself" into his times, I can ask the following questions: Who were my "friends" or admirers? What were they like? Who were my "enemies" or detractors? What were they like? In both cases, what seem to be the ideas or principles that defined their relationship to my character, and his relationship to them?

Here, I am likely to make an important discovery. There isn't one biography, one account of my character--but many. Some authors treat him with the reverence due to a saint, other authors claim he is the devil incarnate. What's that all about? The serious work of "doing history" begins.

Primary Sources

What was my character like? Was he articulate--a great speaker, or more of a "doer," or both? Was he charismatic? What made him angry? What did he love? What were his strengths? What were his weaknesses? What were the ideas and themes that seemed to really matter to him? What was his temperament, his

personality? What did he sound like? I need to know as much about this as I can if I am going to play him.

My Character's Writings

As with many other potential *Place Out Of Time* characters, Ze'ev has written a lot. Books, articles, testimonies before governmental organizations, even poems--perhaps some personal letters or diaries. I can't read all of that. But I can certainly "wander around" in them a bit and, apart from the Big Picture, they may give me a sense of tone and voice for my character.

My Character on the Big Screen (and other images)

A search on You Tube will yield a fair number of clips of Jabotinsky--unfortunately, not much footage in English. But I can still get "a feel" for my character: how he held himself, the tone of his delivery, or the fact that he seemed to be really into wearing uniforms. A Google search of images of my character is also serious research: the places I was at, the people I was with...

Secondary Sources

Apart from biographies or other historical references, I can also look at contemporary sources to get a better understanding and handle on my character. One good place to look would be newspapers and magazine articles on my character. For example, in a search in the NY Times Archives (1850-1980), I found an article titled, "Jabotinsky Declares Jewish Army must Defend Palestine," dated Nov. 22, 1923. (The NY Times Archive has more than 70 articles on Ze'ev!).

Historical Timelines

What was going on when my character was alive? Were there wars? What were people thinking about at that time? What were they reading? What music were they listening to? (If this applies) what movies were they watching? There are lots of historical timelines on line or in the library. Fiction? Why not? I wasn't able to find any novels or films about Jabotinsky--but these are fair game. In the end, I am reading someone's interpretation of a man and his times. Isn't that what *Place Out Of Time* and--for that matter--history -- is all about?

THE PROFILE / Research Log Activity

Teacher Stacie Lindsay (from West Bloomfield HS in West Bloomfield, Michigan) contributed two activities she used to help her students with researching and writing their Profile – the “research log” and the “sample Profile guidelines.” With thanks to Stacie we offer these activities for you to use or adapt. The “research log activity” is a set of over 80 questions divided into categories (basics, growing up, past influences, beliefs and opinions, relationships with others, likes and dislikes, self image).

.....

Name: _____

Research Log with lots of possible research questions...for each section, answer the number of questions indicated **IN CHARACTER**. Get as much done as you can today...

Part 1: The Basics (answer 10)

1. What is your full name?
2. Where and when were you born?
3. Who are/were your parents? (Know their names, occupations, personalities, etc.)
4. Do you have any siblings? What are/were they like?
5. Where do you live now and with whom? Describe the place and the person/people.
6. What is your occupation?
7. Write a full physical description of yourself. You might want to consider factors such as: height; weight; race; hair and eye color; style of dress and any tattoos, scars, or distinguishing marks.
8. To which social class do you belong?
9. Do you have any allergies, diseases, or other physical weaknesses?
10. What does your voice sound like?
11. What words and/or phrases do you use very frequently?
12. What do you have in your pockets?
13. Do you have any quirks, strange mannerisms, annoying habits, or other defining characteristics?

Part 2: Growing Up (answer 4)

14. How would you describe your childhood in general?
15. What is your earliest memory?
16. How much schooling have you had?

17. Did you enjoy school?
18. Where did you learn most of your skills and other abilities?
19. While growing up did you have any role models? If so, describe them.
20. While growing up how did you get along with the other members of your family?

Part 3: Past Influences (answer 7)

21. What do you consider the most important event of your life so far?
22. Who has had the most influence on you?
23. What do you consider your greatest achievement?
24. What is your greatest regret?
25. What is the most evil thing you have ever done?
26. Do you have a criminal record of any kind?
27. When was the time you were the most frightened?
28. If you could change one thing from your past, what would it be and why?
29. What is your best memory?
30. What is your worst memory?

Part 4: Beliefs and Opinions (answer 9)

31. Are you basically optimistic or pessimistic?
32. What is your greatest fear?
33. What are your religious views?
34. What are your political views? Where would you be on today's political spectrum?
35. Are you able to kill? Under what circumstances do you find killing to be acceptable or unacceptable?
36. In your opinion what is the most evil thing any human being could do?
37. What do you believe makes a successful life?
38. How honest are you about your thoughts and feelings (i.e. do you hide your true self from others and in what way)?
39. Do you have any biases or prejudices?
40. Is there anything you absolutely refuse to do under any circumstances? Why do you refuse to do it?
41. Who or what (if anything) would you die for, or otherwise go to extremes for?

Part 5: Relationships with Others (answer 9)

42. In general, how do you treat others (politely, rudely, by keeping them at a distance, etc.)? Does your treatment of them change depending on how well you know them, and if so, how?

43. Who is the most important person in your life, and why?
44. Who is the person you respect the most and why?
45. Who are your friends? Do you have a best friend? Describe these people.
46. Do you have a spouse or significant other? If so, describe this person.
47. Have you ever been in love? If so, describe what happened.
48. How close are you to your family?
49. Have you started your own family? If so, describe them. If not, do you want to? Why or why not?
50. Who would you turn to if you were in desperate need of help?
51. Do you trust anyone to protect you? Who and why?
52. If you died or went missing, who would miss you?
53. Who is the person you despise the most, and why?
54. Do you tend to argue with people, or avoid conflict?
55. Do you tend to take on leadership roles in social situations?
56. Do you like interacting with large groups of people? Why or why not?
57. Do you care what others think of you?

Part 6: Likes And Dislikes (answer 7)

58. What is/are your favorite hobbies and pastimes?
59. What is your most treasured possession?
60. What, if anything, do you like to read?
61. What is your idea of good entertainment (consider music, movies, art, etc.)?
62. Do you smoke, drink, or use drugs? If so, why? Do you want to quit?
63. What makes you laugh?
64. What (if anything) shocks or offends you?
65. What would you do if you had insomnia and had to find something to do to amuse yourself?
66. How do you deal with stress?
67. Are you spontaneous or do you always need to have a plan?
68. What are your pet peeves?

Part 7: Self Image (answer 10)

69. Describe the routine of a normal day for you. How do you feel when this routine is disrupted?
70. What is your greatest strength as a person?
71. What is your greatest weakness?

72. If you could change one thing about yourself what would it be?
73. Are you generally introverted or extroverted?
74. Are you generally organized or messy?
75. Name three things you consider yourself to be very good at, and three things you consider yourself to be very bad at.
76. Do you like yourself?
77. What goal do you most want to accomplish in your lifetime?
78. Where do you see yourself in 5 years?
79. If you could choose, how would you want to die?
80. If you knew you were going to die in 24 hours, name three things you would do in the time you had left.
81. What is the one thing for which you would most like to be remembered after your death?
82. What three words best describe your personality?
83. What three words would others probably use to describe you?

Everyone must answer this question once research is completed: If you could, what advice would you, the player, give to your character for this game? (You might even want to speak as if he or she were sitting right here in front of you, and use proper tone so he or she might heed your advice...)

THE PROFILE / Sample Writing Guidelines

Stacie chose to have the kids do their research with a partner so they could learn about another character and quiz one another. The actual writing of the Profiles was done individually.

After doing some research, you will write a Profile **as your character**. This is a way for you to get to know and become your character. Your finished Profile will also be posted on the website for everyone to read so that they can get to know your character.

All Profiles must be written in the first person and be passionate. The style you choose for the Profile is up to you, but it should suit your character (for instance, depending on the character...the format could be a letter, poem, song, rap, formal business-style, introduction to a book, a narrative...). This activity should be fun and creative...

Your Profile should let everyone know all of the following:

- Your name and 'address' (The time period in which you lived)
- The kind of person you are
- Your experiences
- Your special skills/talents/education/training
- Your motivations
- Your beliefs & passions

Questions to think about as you research and write the Profile:

- Is your character a 'thinker' or a 'doer'?
- Does your character favor strictness or nurturing?
- What might your character have to say about our responsibilities to one another?
- Who should one be most loyal to, and when is it acceptable to oppose governments and leaders?
- What do you think your character sounded like?
- Was your character a snob?
- What did your character enjoy?
- What ideas did your character champion?
- What kinds of people would have gotten on his/her nerves?
- What would your character have thought about the role of church in a person's everyday life?

- What would your character have thought about the separation of church and state?
- Where would your character be on today's political spectrum?
- How was your character perceived by his/her peers/contemporaries?
- Was the world different when this person was alive (if they are dead, obviously)?

Remember, you are writing this Profile IN CHARACTER...you will want to be confident and 'put your best foot forward.'

THE PROFILE / Profile Rubric

Name: _____ Score: ____/20

Objectives	1 Unsatisfactory	2 Satisfactory	3 Good	4 Great	5 Superior
1. Conveys knowledge of the historical and social context surrounding the character.					
2. Compiles information from each category from the research log in a coherent format.					
3. Position on Italian ruling is articulated					
4. Profile is in the first person, realistic and in a creative format.					

1= Treatment of subject matter is superficial; lacks discernable organization; purpose garbled or stylistically primitive.

2= Treatment and development of subject matter are rudimentary; often awkward, ambiguous, and/or not carefully proofread.

3= Generally competent; meets objective; reasonably well organized and developed; usually thin or commonplace observations.

4= Significantly competent; delivers substantial information in both quantity and interest-value; ordered, well-developed, and unified.

5= Rich content; engaging and full of finesse; carefully organized and developed; tight, fresh, and highly specific style.

PLAYING YOUR CHARACTER IN CLASS AND ONLINE

This section includes activities that you can do in class and also samples of interactions from previous simulations that can help give students an idea of how they might portray their character (and how they might think their way into doing so).

We will be talking about what governments, religious bodies, and international organizations should do regarding our trial topic. We will also be talking about what we, as individuals, should be doing and thinking about. As you are think about these issues, embrace the challenge of playing a character—historical, contemporary, or literary—who has something to say on these issues. This means that you'll need to learn enough about your character to be able to speak in a voice that fits with your sense of the person and their beliefs. 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 when you're writing in character, be true to your vision of your character in her/his time. You'll need to take your best guess in response to the kinds of questions written here, and that's fine. As you learn more about your character, allow yourself to play a bit.

The "Take a Stand" Activity

Set the room up so that the tables are in a U shape, where one tip of the U represents strongest possible agreement, the other strongest possible disagreement, and everywhere else along the U represents weaker agreement or disagreement. Then get everyone on their feet and read a series of statements--each student is to locate themselves somewhere on the U based on their feeling about the statement (the only forbidden place is in the exact middle) and to be prepared to explain why they placed themselves where they did. You might consider doing this activity early in the term, with the students participating as themselves, and then doing it again later, with the students participating in character. Here are some sample statements that we've used...let us know if you come up with others that work well:

- *Under certain circumstances, violence is not only justifiable...it is necessary.*
- *Reason has its limits--ultimately, we must trust in G-d*
- *All people are born equal and should be treated as equal*
- *Being a victim justifies harsh measures in the interest of self-protection*
- *Women are perfectly capable of doing everything men can.*
- *A generous spirit is a fine thing, but you must start with your own people.*

Theatricality

In the following section, teacher and former mentor Adam Hellebuyck (faculty member and Social Studies Department Chair at the University Liggett School in Grosse Pointe, MI) offers tips that his students have found helpful in establishing their characters. The examples provided here are drawn from the attached résumé of Niccolò Machiavelli, portrayed by a ninth grade world history student, whose Profile follows.

1. 1. Read, Read, Read

2. While reading almost anything about your character is good, primary sources by or about the character are especially useful. How does your character speak? What does s/he say?

3.

4. Reading should not limit your portrayal of a character; remember that it's okay to make a "mistake." You will not find answers to everything in your research. It is okay (and encouraged!) to take leaps of faith; characters are not going to have clear opinions on every issue, so it is okay to use what you know about your character to make an educated guess.

5.

6. 2. Create a list of 10 characteristics of your character

7. The more you read about your character, the easier this will be. People are complicated; what are the most important characteristics you want to convey in your character? It is easier to become and manage a character by selectively portraying his or her attributes--what attributes can you connect to?

Remember that the time and place a character lives (as well as her profession) can tell you a lot about her, particularly if specific information is difficult to find. Ask generic questions that apply to your character and research for generic answers. For example: How did medieval women behave? What characteristics do royalty share?

8.

9. This is the list of characteristics Machiavelli created as a basis for his résumé and portrayal: calculating, ambitious, amoral, well-educated, Italian (Florentine), 15th century Renaissance man, blunt, politician, writer.

10.

11. 3. Choose an important event from the character's life as a foundation for the character's profile

12. Remember, the information you place in your profile is probably the only "research" other characters will do to learn about your character. You can use this situation as a starting point when responding to unexpected situations. For example, Machiavelli uses his imprisonment and torture by the Medici family as his defining character moment:

13.

14. "My father guaranteed I received a superb education, typical of a lawyer, and I dedicated my life to Florence. Yet when the Medici conquered our republic's

arms in their return to power, I was unjustifiably suspected of conspiracy. What dark days of imprisonment and torture...how cruel man can be. Do you now see what I speak of?" (§ 1)

15.

16. In later situations, Machiavelli could justify his answers, particularly related to the depravities of mankind, and connect with other characters who had been wronged in some way by drawing upon this experience.

17.

18. 4. Create a philosophy

19. After creating a list of important characteristics and choosing a defining event in your character's life, try to synthesize their central philosophy.

20.

21. Some helpful questions to ask when thinking about your philosophy include: What drives your character? If your character had to summarize their thoughts in one sentence, what would it be?

22.

23. Machiavelli considered his most important characteristics (calculating, ambitious, amoral) and his defining event (being wrongfully imprisoned and made helpless by the powerful Medici), and decided that his philosophy involved the importance of gaining, using, and holding power at any cost. Several of the statements he makes in his résumé help to highlight this for other characters.

24.

25. 5. Make your profile a starting point for conversations

26. An easy way to become famous (or infamous) quickly is to be controversial (but still respectful!) in your profile, followed by more controversy in your private messages to other characters and public statements. Machiavelli does this well in his profile by making a statement that is outside of the conventional beliefs regarding good leadership:

27.

28. "A person of the highest virtu (sic) is capable of behaving in a completely evil fashion and that ruler is best suited for office." (§ 3)

29.

30. Make people want to interact with you!

31.

32. 6. Make the character a "caricature"

33. Play up characteristics that you believe are important; don't worry too much about the rest. Your character is easily angered? Respond "angrily" to messages and make "angry" tirades in the public spaces! For example, Machiavelli embellished the profound male chauvinism latent among fifteenth century Italian men when he related human suffering to a woman who must be controlled:

34.

35. “It is suggested to be prepared than to be cautious, because human suffering and disaster is a woman and it is necessary, in order to keep her under, to beat and maul her.”
- 36.
37. While the student portraying Machiavelli did not hold these beliefs, emphasizing the underlying prejudice against women in Renaissance Europe allowed other students to engage with him. Don’t be afraid to (respectfully!) challenge other characters... if that is your character’s style!
- 38.
39. **Finally, on the next page you’ll find an excerpt from Machiavelli’s profile, just so that you have a sense of how my student’s portrayal of the character was reflected in the way that he presented himself to the gathering:**
- 40.
- 41.
- 42.
- 43.

The Profile of Niccolò Machiavelli

Whether you view me as a philosopher or one with extreme views-I remain indifferent. Philosophical inquiry is not the point and I prefer experience and examples-not logical analysis. **My father guaranteed I received a superb education, typical of a lawyer, and I dedicated my life to Florence. Yet when the Medici conquered our republic's arms in their return to power, I was unjustifiably suspected of conspiracy. What dark days of imprisonment and torture...how cruel man can be. Do you now see what I speak of?** The ignorance of mankind is no longer excuse, for my treatise *The Prince* guides you into the realities of society. You call me unorthodox, some wonder what my true beliefs are, but this, my fellow human, should be the least of your concern.

There is no "moral" foundation on which to judge between legitimate and illegitimate application of power, authority and power remain equal. **The true concern of those in power is the acquisition and maintenance of the state.** Legitimate "rights of rulership" gives nothing to actual ownership of power. You believe being good and just is sufficient to hold political office. The framework of society blinds you, it is not enough. Power politics is how it should be. Only by correct use of power can the individual be coerced to obey. **The validity of laws relies upon the threat of force. Men are ungrateful, disloyal, insincere and deceitful, timid of danger, and lovers of profit.** Love is a bond of obligation, which those miserable creatures dishonor whenever it is convenient for them. But fear...fear grips them by a dread of punishment that never passes.

I would like you to take to heart virtue and fortune. Virtue is the scope of personal attributes a ruler will need to have to maintain and achieve. **A person of the highest virtue is capable of behaving in completely evil fashion and that ruler is best suited for office.** There must be flexible disposition, one capable of differentiating conduct from good to evil and back again. Fortune is the ultimate threat to the safety and security of the state. She shows her might where virtue does not resist. Fortune demands aggressive, even violent response, unless she use those men too effeminate to dominate her.

By this point you agree with me or you do not. I am amoral quite honestly. Do good if you can, be evil if you must...

Listening

We describe Place Out Of Time as an “inter-activity” because an important aspect of the activity has to do with focusing on what others have to say. In the context of Place Out Of Time, being a good listener is a unique challenge because participants put so much effort into making their own posts. We firmly believe that it is worth the effort, though, as most student participants report that the lively conversations are the most interesting and fun part of the simulation. Think about conversations that you have in your daily life. Especially if you’re discussing something that’s important or interesting to you, someone else’s comments may elicit strong feelings. Depending on the circumstances, though, it often isn’t easy or comfortable to express those feelings, particularly if you disagree with the other person. There are certain social rules that we all follow, rules that keep us from coming down hard on someone else so that we don’t risk offending them, or hurting their feelings.

One of the fun parts of Place Out Of Time is that, because we all participate in character, some of the usual social rules don’t apply. Think about it...our characters come from all walks of life, from a variety of social classes, and have very different ways of behaving and of interacting with other people. You would never tell a friend that you won’t listen to what she has to say because her family makes less money than yours, but in Place Out Of Time your character might not understand why he should listen to someone who isn’t of royal blood.

Let’s look at an example. In the Winter 2010 trial, the characters were discussing this question: If leaders, clergy, gods and ordinary men/women treated one another as equals, would that be a sign of progress, or a dangerous sign of chaos?? Now, if you were talking about this question among your friends, it’s likely that the conversation would be a short one because everyone would agree that we should always treat one another as equals. In the simulation, though, this isn’t a point on which everyone agrees. Here’s a posting from the Greek warrior Achilles:

Subject: Title

Posted by Achilles on Sunday, March 14, 2010 at 03:49:32 PM (delete)

If everyone treated eachother equally, there would be chaos. It takes a great man to lead a great country. No ordinary man is great. In order to be great you must separate yourself from the rest of the crowd. You must prove that you are better than the rest and willing to lead. It takes a special kind of human to lead and be great. I think without this person leading a country, chaos would spread across the land.

How does Achilles understand this question? Among other things, he makes the point that nations need leaders who, by definition, are not ordinary. He says that extraordinary men (like himself, we assume) prove themselves by being willing

to lead, and by separating themselves from the crowd. He also says that if we treated one another equally, things would be a mess.

There are LOTS of ways that someone could challenge our friend Achilles, but one of the great things about his posting is that you really get a sense of his character—he takes a strong stance and really gives you something to react to. Anne Frank, however, sees things in very different way...

Subject: Peaceful

Posted by Anne Frank on Friday, February 19, 2010 at 03:43:45 PM (delete)

In my opinion, if everyone treated each other as equals the world would be such a wonderful place. My life would have taken an entirely different path if people were equals and there were no superiors. As a young girl, in school I learned that everyone should treat each other like they want to be treated. I think everyone should live like this. There would certainly be progress in our world if ordinary men and women treated one another like equals.

When Anne Frank talks about this question, she isn't talking about a matter that she has only thought about. She's talking about something that completely affected her life, and that led to her death. This is an example of one of the strategies that we hope all of you will employ, which is to think about whether your character has had any life experiences that might affect how "you" think about something. As you read Anne's post, you also get the sense that this is a young person talking, someone who sees things in very simple, straightforward terms. How would you respond to her?

Things aren't so simple for the President of the Sudan, Omar Hassan al-Bashir:

Subject: In response to Anne Frank...

Posted by Omar Hassan al-Bashir on Tuesday, February 23, 2010 at 12:32:34 PM (delete)

Anne I respect your wishes for peace and equality among all human beings, however as you will learn, this is simply not possible. This is not possible because there limited resources in this world, and they are certainly not distributed evenly among all humans. This therefore creates desire for more, envy for those who have more, hatred, jealousy, poverty, wealth, etc. which ultimately leads to humans treating one another in a negative way. Peace among all humans is impossible, however the only possible steps I can think of towards this peace would be if the United States loosened its choke hold on the world's resources, and if Israel loosened its enslavement style of occupation in Palestinian lands.

Is President al-Bashir bringing a note of realism into the conversation, or is he being cynical? Some might say that President al-Bashir isn't pretending that people are basically good, and is being honest enough to say that our (sometimes selfish) actions are motivated by things like envy and poverty. Others might say that he's simply justifying his own bad behavior. How would your character respond to President al-Bashir and, if you felt critical of his point-of-view, what kind of style would you use to make your points? What do you think would get his attention, or the attention of others you might hope to persuade?

Theatre Games for Character Exploration

In the following section, teacher and former Place Out Of Time mentor Stella Anderson (Master of Arts in dramaturgy from Harvard University and the Moscow Art Theatre School) offers several activities that use acting and performance to help your students gain a richer feel for their characters:

We offer these activities as tools to help students with the early stages of character development, so that they do not rely solely on their written Profiles. They can also be used as refreshers throughout the semester to ensure that the work of character development does not end when the trial begins. These activities are only suggestions: the idea is to get students thinking about the inner and outer lives of their characters. These exercises can also be modified to consider specific historical events or issues, depending on the range of characters represented in your classroom. Remember that even the most famous historical figures were still people, with needs, desires, strengths, and weaknesses. Be creative! Let your students guide you!

EXERCISE #1: UNREMARKABLE SITUATIONS (ACTING - MOVEMENT ONLY)

Objective: Students will consider how their characters move about their daily lives, performing routine tasks that are second nature to most of us. By more fully inhabiting their characters in a physical sense, students will be better equipped to understand and convey their characters' perspectives on the central issues of Place Out Of Time/Place Out Of Time as well as how their characters interact with others.

Directions: Have an individual student perform an assigned task or scenario as their character, using only physical movement (no dialogue, although sounds such as humming, sighs, groans, etc. are permitted). Each performance should last 1-2 minutes. At the end of each performance, have the students explain and justify their choices, providing an opportunity for them to perform again, if desired.

Questions to Consider: Does my character have any physical limitations? Does my character have any special skills? Does my character have any unusual or unique mannerisms? Does my character move at a certain pace? Does my character smile at others? Does my character enjoy certain tasks more than others? Is my character easily bored or distracted?

Variation: Every student participates simultaneously, while the teacher circulates around the room to observe their work, followed by a full group discussion.

Sample Situations: Grocery Shopping, Making Breakfast, Gardening, Chores, Taking a Walk, Packing a Suitcase, Reading a Book, Eating a Sandwich, etc.

EXERCISE #2: REMARKABLE SITUATIONS (ACTING/WRITING/SPEAKING)

Objective: Students will consider how their characters might react when confronted with unexpected or difficult situations. Through the process of exploring ethical questions and high-stakes scenarios, students will be better prepared to deal with the various challenges that arise in the Place Out Of Time/Place Out Of Time world.

Directions: Pose a hypothetical scenario to the class and have each student describe how they imagine their character might respond to the scenario, either in writing or verbally. Engage the class in a discussion about the scenarios and ask them to justify their responses.

Questions to Consider: Is my character driven by emotion or reason? Is my character empathetic? Is my character quick to act? Does my character put the needs of others first? Does my character use humor to deal with tough situations? Does my character ask others for help? Does my character lead or follow? Is my character predictable? Does my character think about the consequences of his or her actions?

Variation: Students will respond to the scenarios in character. This approach is more demanding, as students will have employ their characters' voices and mannerisms as they write or describe their reactions, rather than focusing on the reactions themselves.

Sample Situations: Witnessing a Car Accident, Getting Mugged, Preparing an Important Speech, Receiving an Award, Finding a Lost Wallet, Giving a Wedding Toast, Tending to a Sick Family Member, etc.

EXERCISE #3: TALK SHOW (ACTING/SPEAKING)

Objective: Students will consider how their characters might respond to a series of interview questions posed by a talk show host. Through the process of portraying their characters in a public forum, incorporating physicality and voice, students will be better prepared for the public components of Place Out Of Time/Place Out Of Time.

Directions: Set up two chairs in the front of the classroom and choose a student to play the role of talk show host. Have individual students sit across from the host and engage in a conversation from the perspective of their character. The

questions can be related to Place Out Of Time/Place Out Of Time or they can be about totally unrelated topics.

Sample Interview Questions: Why do you think that you were chosen to participate? Who would you most like to meet and why? Who is your hero? Who inspires you? Etc...

Variation: Instead of a talk show setting, students face a police interrogator who will ask them questions about a crime. Students could be suspects or witnesses.

PLAYING YOUR CHARACTER ACTIVITY: “Making Initial Contact” Worksheet

Kim Droscha Floyd (Faculty member at Holt JHS in Holt, Michigan) was both a mentor and a facilitator. She developed this worksheet to help nudge her students into making contact with other characters.

Directions: Go to the *Place Out Of Time* website and login with your user name and password.

- 1) Click on “Guest List” at the top of the webpage. You may choose four guests to click on and read about. Read their Profiles and then fill out the table below:

Name	Facts about his/her life	What could you talk to this person about?

- 2) What does “duty” mean to you? How did you show duty to your country when you were alive?
- 3) Now, message the four people that you included in your table on page 1. Tell them what you think about duty to one’s country. Include what you wrote about in question #2.

EXPLORING THE ISSUES

Winter 2019 POOT Scenario

The eyes of the world will be on Spain's Alhambra Palace, when the Court of All Time convenes in January to hear the appeal of a case in which Italy's Court of Cassation overturned the conviction of a homeless man from the Ukraine (Roman Ostriakov) for stealing approximately five dollars worth of food. The man acknowledged stealing the food, but the court ruled that the man's "need for nourishment" excused the theft. Genoan shopkeeper Gianna Bennato, owner of the grocery where the theft took place, is bringing the appeal. In a story published in Italy's La Repubblica, Bennato stated that she feels compassion towards people in Ostriakov's circumstance, "but if this ruling is allowed to stand, I might as well throw away my cash register and replace it with a sign that says 'aiuta te stesso' (Help yourself!)" Great figures from across human history will gather in Granada to decide a case that incorporates complex economic, legal and moral questions.

Background on Our Case (researched and written by *Chloe Bakst*)

Our core case takes place in Italy's Court of Cassation, which is similar in its authority and scope to the United States Supreme Court but without the ability to set unifying precedent for lower courts. The Court ruled that the defendant--a homeless Ukrainian refugee named Roman Ostriakov who had been arrested and imprisoned for stealing an assortment of bread and cheeses from a local market--was actually not guilty of committing a crime. This decision was supported by the doctrine *ad impossibilia nemo tenetur*, translated as "no one is expected to do the impossible" and often referred to as the state of necessity doctrine. Essentially, the Court determined that due to the vulnerable social position of Mr. Ostriakov--his abject poverty, lack of security, and refugee status--stealing some food to avoid starvation is not illegal. The Court also included the constitutionally guaranteed right to dignity in its rationale. Mr. Ostriakov has the right to dignity, which in this case means being able to secure those resources necessary for survival.

The controversy of this case is clear: a legal authority determined that stealing (even if under the stress of survival) is no longer always illegal. There are, however, even more nuanced complexities lurking within this case. For example, Mr. Ostriakov's refugee status helps to contextualize this case in its currency and relevance. This case can perhaps serve as a microcosm for the greater global refugee crisis, the shortcomings in countries' pre-existing infrastructure for handling the influx of these refugees, and the methods in which countries' try to mediate those shortcomings. Questions of citizenship and responsibility are raised: is the

shopkeeper responsible for protecting the dignity of others by allowing her store to be robbed, or should the government be somehow assuming that role? The ambiguity of what constitutes “dignity” also leaves room for interpretation and discussion. By considering what this case may look like as precedent, one can perhaps better grasp what the Court meant by using this rationale. Ultimately, the Court’s decision determined that under the current system in place in Italy, Mr. Ostriakov’s vulnerable status as a homeless and hungry refugee does not allow him access that Italian citizens currently enjoy, or to legal recourse to secure his own survival. By unpacking what this means in the contexts of dignity, responsibility, security, and citizenship, we can hopefully better evaluate the importance of this case and relate it to historic, current, and future social and political events. In short, this is precisely what we hope to do in this term’s POOT trial.

Major Themes & Exhibit Halls

*The Exhibit Halls are places where guests can discuss documents, images, or media that provide background or evidence for the trial, and that are connected to one of the four **major themes** for our case that are detailed below. For each thematic area we’ll examine at least two documents or images that will help us to understand specific contextual or background issues.*

As a practical matter, know that we will be sending you the documents or images for each of the four exhibit halls in advance of their being posted on the site, allowing you time to look them over and to work with them in class before the online discussions begin. We encourage you to make as much use of the exhibit halls as your time allows, both for teacher-directed work and for student exploration. Finally, please know that we totally understand that not every guest will comment on every exhibit. We ask each guest to take part in at least one of the Exhibit Hall discussions, and of course they are welcome to participate in as many of the discussions as your time and plans allow. The Exhibit Halls will be opened in late February.

Dignity

In the reasoning behind the decision to acquit Mr. Ostriakov on the charge of stealing food from the shopkeeper, the Court cited Mr. Ostriakov’s *right to dignity* as part of the justification for his theft. In this case, the right to dignity seems to mean the right to have one’s humanity recognized and respected. Mr. Ostriakov, despite his status as a homeless, unemployed refugee, is still a human being who deserves to have his most basic needs met, including access to food in the face of starvation. Although this seems rather straightforward-- a man is hungry, cannot afford sufficient food, and therefore must steal-- the “right to dignity” argument has widespread

ramifications. One must consider who is responsible for safeguarding each person's dignity. In this case, it seems as though the Court is suggesting that each private citizen is responsible for ensuring the dignity of their peers, even if it comes at a personal cost. After all, the shopkeeper suffers economically in order to protect Mr. Ostriakov's right to dignity. The Italian Constitution recognizes the right to equal dignity and considers it to be a "Fundamental Principle." Therefore, one could argue that it ought to be the job of the **government** to protect each individual's right to dignity. After all, private citizens are not in charge of making sure that the homeless are housed or that the sick are treated, so why should they be in charge of making sure that the hungry are fed?

It is this precisely this "blurry" quality that makes dignity a difficult term to define, and therefore a difficult principle to legislate or adjudicate. It can mean something different for each person-- what one person considers to be undignified can be interpreted as acceptable. Considering this, if private citizens are left to themselves to determine one another's right to dignity, there will likely be confusion. It seems obvious that society should treat all people as human beings, equal in their right to exist and to be treated with respect. However, the right to exist and be treated with respect can create conflicts when actions performed by one person are disrespectful towards another. In theory, Mr. Ostriakov's right to dignity is equal to that of the shopkeeper; in practice, it seems as though the Court values Mr. Ostriakov's rights more highly. The right to dignity has existed more as an ideal than as legal precedent. Perhaps the world would be a better place if each person sought to ensure the dignity of those around her. Perhaps the world is not yet capable of doing so. By considering the question of dignity in this case, one must question the role it might play in daily life, and the cascading consequences and ramifications of the principle in action.

Questions to Consider (Dignity)

Is there more dignity in stealing than in accepting charity, and if so, why?

Why might people act in ways that deny other people's dignity?

Are there circumstances in which one has the right to deny someone their dignity?

Is there, or should there be, some sort of cost/benefit analysis?

Have you ever had an experience in which your dignity was denied? (if so, what happened?)

If dignity is defined by context, can an act be dignified in private, but undignified in public? Could it be dignified in the USA, but undignified, say, in Japan (or vice versa)?

Citizenship:

Context is perhaps the most crucial consideration for any court case, and this decision is no exception. Mr. Ostriakov is not simply a homeless, hungry man--he is also a refugee, who landed in Italy after fleeing the Ukraine. One could argue that his refugee status carried significant weight in the justices' minds as they considered his fate. Italy, like most of Europe, has been inundated with refugees fleeing from violence and danger, and the infrastructure of the country has been put under great strain. The welfare systems in Italy are constructed around the entitlements of citizenship -- unemployment benefits, for example, can only be earned if a citizen has worked in the country for 2 years or more. Accordingly, refugees fleeing from violence who come to Italy often end up trapped in poverty. The Court could recognize this unique hardship, and try to remedy the lack of available resources and aid by recognizing that desperate times do sometimes call for desperate measures. Mr. Ostriakov's dignity, the Court could argue, has been ignored too long. In Italy, he can finally be recognized, respected, and safe.

There can be multiple sides to any argument, however. Citizens of Italy could argue against this decision-- they pay taxes to ensure that those in need have access to systems of welfare and charity. To allow those in need to simply take from those who have can seem punitive to successful citizens who have been paying their fair share in good faith. Furthermore, this decision puts a band-aid on a greater problem, namely, that the current systems (governmental, economic, social) in place in Italy cannot support the huge influx of refugees seeking asylum. Mr. Ostriakov is just one example of the failures of that system: an unemployed, homeless, starving man whose most basic needs are unmet. There are those that would argue that Mr. Ostriakov is not Italy's problem. Instead, the true issue at stake is not the entitlements of the refugee but rather the circumstances in his nation of origin that forced his emigration in the first place. The only way to solve the problem of hunger in Italy is to solve the political problems of the Ukraine. In today's world, citizenship is often more ambiguous than it used to be. By considering its importance in our case, we critically examine the current status of the refugee crisis, and what citizenship really represents when it comes to dignity, poverty, and liberty.

Questions to Consider--Citizenship

In our global society, should citizenship continue to be the prerequisite to receiving benefits such as welfare or unemployment? Can one be a global citizen and an active member of their local community? Are these actually mutually exclusive? If not, what would it look to be both a citizen of the world and a citizen of where you are?

Given the definition of citizen as "a native or naturalized member of a state or nation who owes allegiance to its government and is entitled to its

protection,” how should we consider the following terms: “citizen of the world,” “global citizen,” and “refugee”?

Responsibility

You are standing by a river, and you see a person drowning. Acting quickly, you rescue the drowning person and return to shore, slightly out of breath. Before you can completely recover, two more people come drifting down the river, also clearly drowning. Although you manage to rescue them, you are now exhausted--however, you can make out at least one more person heading your way. Now imagine that instead of diving in the water, you run upstream, and find that there is one area of the river that is particularly dangerous. If you put a fence up around this part of the river, people will stop drowning downstream, and you no longer have to rescue them individually. This scenario can act as a metaphor for our case, as we consider not only who is responsible for helping people like Mr. Ostriakov, but also what form that help should take to be the most effective.

The main principle used in the Court’s argument in his favor is that “no one is expected to do the impossible,” that is, in the face of starvation, it is acceptable to steal food. In our metaphor above, however, we noted that these “downstream” solutions are often not solutions at all. There must be a way to fix this problem at its root but, in order to do this, responsibility must be assigned. The Court’s decision seems to shift the responsibility on to private citizens; we noted this when we considered the right to dignity. There are some who argue that Italy should not be responsible at all—responsibility lies with the Ukraine and its tumultuous conditions. All of this blame-shifting just leaves more people drowning, though. The act of “building a fence” around the river seems much more difficult when one considers the multiple factors that contributed to Mr. Ostriakov’s situation--warring nations, bureaucratic systems, a shifting global population. Moving downstream could be considered the more responsible decision, or at least the most feasible. However, there is one angle that we have yet to explore: the personal responsibility of Mr. Ostriakov to meet his own needs. This is in no way blaming Mr. Ostriakov for his refugee or impoverished status. Still, it is important to consider the consequences when we allow people to be responsible for determining what constitutes their own basic needs. For example, in our case Mr. Ostriakov purchased breadsticks while attempting to steal cheese and sausage. The breadsticks, though not particularly substantive, would have staved off any threat of imminent starvation. The line of what is or isn’t “impossible” is just as blurry as the definition of “dignity.” The responsibility of a country, of its people, and of humanity when faced with those who are hungry all have the same natural conclusion-- feed

them. However, when those parties are forced to accept that responsibility and act upon it, things become much more complicated.

Questions to Consider: Responsibility

Who is responsible for making sure these refugees are taken care of, i.e., building the fence?

Should this problem be solved by one “individual” nation jumping in the water? Can it?

What does “building a fence” actually look like?

Why is it important that we assign responsibility in the first place? Who gets to assign this responsibility – who, we might ask, is responsible for responsibility? Is this, at the most basic level, what courts are created to do?

Security

Although often referenced as a political term, security can also denote an extremely personal emotion. When people exist without a sense of security, it can lead to poorer health, increased stress, and general chaos. In today’s world, we look to the government to provide us with basic security--to keep its citizens secure from hunger, poverty, and crime. It must have been surprising to the shopkeeper, therefore, when the Court declared that stealing from her shop is not always illegal. This decision increases Mr. Ostriakov’s security because it allows him a way to provide for his basic needs in dire circumstances. For the rest of the general society, this decision could possibly *threaten* their sense of security, or at least threaten their trust in the government’s ability to ensure that security. The natural consequence of this insecurity is that private citizens will take matters into their own hands, and this can lead to inequity and civil unrest.

Security is often linked to resources-- in order to be secure, one needs to have access to basic necessities and the ability to protect oneself and one’s possessions from others. If security is unequal, it is usually the already vulnerable populations that suffer. However, in our decision there seems to be an inversion of this general principle. Mr. Ostriakov, who has fled from the Ukraine, lived without a home, and faced a court case that determined his future freedom, has experienced great insecurity. This decision allows him the ability to meet the first tenet of security. On the other hand, it threatens the ability of those like the shopkeeper to meet the second tenet—the protection of personal resources. Organizations and citizens with increased resources have a better ability to secure themselves. For example, hiring guards, installing theft protection measures, and living in safer neighborhoods. Consequently, those at the very bottom can only meet their needs, those at the very top can meet their needs and protect them, and those in the middle of the economic

ladder volley between the two. This system seems to only reinforce the status quo, because those at the top are the only ones with the ability to be completely secure at all times. Security is a political responsibility, but above all it is a sense of personal safety and assurance. It must be considered from all angles, especially in the context of our case.

Questions to Consider: Security

How do we define security in the public sense compared to the private sense?

Who is responsible for providing security?

Should secure access to basic necessities like food, water, and shelter be guaranteed by the government, and if so, what might that look like?

Is the world hurt more when we allow the hungry to steal, or when those most in need are unable to survive?

Should security be equal, or should it vary based upon individual status-- in other words, do people who are wealthy or famous (like celebrities) require more security?

Should security depend on membership-- to a nation, to a gang, to a private company? By offering the protection of the state to Mr. Ostriakov, is the Court offering him tacit "membership"?

Working with materials from The Exhibit Halls

The Exhibit Halls are a place where guests can discuss documents, images, or media that provide background or evidence for the trial, and that are connected to one of three major themes for our case. For each thematic area we'll select an exhibit that we hope will illuminate some of the key questions listed above—the themes are all important components of thinking about our main trial concepts of the rights of refugees and how we best assure just and appropriate punishment for crimes.

As a practical matter, know that we will be sending you the exhibits for each of the exhibit halls in advance of their being posted on the site, allowing you time to look them over and to work with them in class before the online discussions begin. We encourage you to make as much use of the exhibit halls as your time allows, both for teacher-directed work and for student exploration in class. To help you with that, there's a protocol for closely examining images or texts on the next page (created by Miriam Raider-Roth, founding Director of our sister project, the Jewish Court of All Time) that you might want to use or adapt. Finally, please know that we totally understand that not every guest will comment on every exhibit. We ask each guest to take part in at least one of the Exhibit Hall discussions, and of course they are welcome to participate in as many of the discussions as your time and plans allow. *The Exhibit Halls will be opened during the week of March 4th.*

Describing a Text or Image: In-Class Activity Protocol

- For each **step** listed below, conduct a **round** in which each participant in the group, in turn, **describes something they noticed about the image or text (step 2), poses a question about it (step 3), and offers some interpretation (step 4)**. For example, in step two, each student would share one observation about a particular thing they noticed (more detail below).
- The teacher/facilitator keeps things organized, keeps time, and offers brief summaries at the end of each round, guiding the participants, in step two for example, to **make observations only, and not to offer possible interpretations of the text or image's meaning until step four**.
- *Every round and step offers each participant an opportunity to speak uninterruptedly, and to make one observation about the image or text.*

Step 1: Look carefully at the image OR read the text aloud

- The importance of bringing voice to the text

Step 2: Description What stands out? What do you notice? “Say what you see”

- The importance of taking the time to look, not judge or interpret
- The importance of describing the images, words, details
- **For Images:** Describe just one thing you see, or one quality/color/shape/visual impression, etc. that you noticed
- **For Texts:** Any interesting or unexpected **word choices**? Do any **words** catch your eye or your ear? Do the words evoke any **visual images** for you? Are there any interesting **repetitions**? Any curious or noteworthy **turns of phrase**?

Step 3: Raising questions What questions does his document raise for you?

- The importance of connecting this new experience to prior knowledge
- The importance of taking an inquiry stance

Step 4: What is the author/photographer trying to say?

- After describing and inquiring, the importance of making meaning from the text or image
- The importance of surfacing and hearing multiple interpretations
- The importance of attending to the historical stance, presentism

Adapted from work created by Dr. Miriam Raider-Roth, Director of the Action Research Center at the University of Cincinnati School of Education & the Mandel Teacher Educator Institute.

* This process is inspired by:

- 1) “The Collaborative Assessment Conference” developed by Steve Seidel and colleagues from Harvard Project Zero:
http://pzweb.harvard.edu/mlv/index.cfm?content_section=11&content_page_id=60§ion_page_level=4
- 2) “Looking at Student Work” developed by Patricia Carini and colleagues at the Prospect Center for Education and Research : bit.ly/ur9LRV

Case-related classroom activities

Homeless Scenario

Thematic Links: Responsibility, Dignity

Start by presenting the students with this scenario:

Picture this... You are walking alone on a cold Manhattan street after an afternoon of shopping. You have a few bags in your hands, and put spare change in your pocket after purchasing a newspaper on the corner of 42nd and Broadway.

As you scurry down the street, bundled in your gloves, hat, and scarf, you notice a homeless man standing outside an abandoned building. He appears to be in his mid-40's and is wearing a thin, ripped overcoat. The five people that just walked by him avoided the empty paper cup that rested on the ground next to him. The man looks at you, sincerely, and says, "Can you spare some change?"

The next step is to ask people to **think** about what they would "do" were they faced with this situation but, with those thoughts in mind, what we encourage you to actually **talk about** is what goes through their minds as they encounter such a situation? What kinds of considerations do they bring to bear on the question of whether or not to give this fellow money? We also talk about the nature of this situation, and about this problem – is it a moral question, for example, or a political one? Would it matter if this person was a man or woman, or whether the person didn't speak English, or the religious faith of the person, etc?

Later, we return to this scenario and explore it **in character**, thinking about questions like these....

*What is the problem here? (*is* there a problem?)*

What is the first question you would ask about this situation?

What is your conjecture about why this has come to pass?

What (if anything) would you do (or have people who work for you do on your behalf)?

With an eye towards our scenario, we'd suggest a few more questions:

Does the circumstance in which this man finds himself most likely reflect his failings or shortcomings, or does it reflect a larger, societal problem? (What questions would you want to ask in order to investigate these questions?)

Is this person of "my people"? Does that matter?

Am I responsible for this person? (and how do I think about this?)

Is this person actually or potentially a threat to me? (and how do I attempt to assess this?)

Whatever I choose to do, how do I act in a way that respects the person's dignity?

The Coffee Shop

Thematic Links: Responsibility, Dignity

A couple students role-play employees at a coffee shop, with the rest roleplaying customers. Be sure to have a “counter” and something to represent coffee cups and muffins.

Hand the following instructions to different students playing customers:

1. When it is your turn in line, order three muffins, then when asked to pay, explain you are very hungry but don’t have any money.
2. After hanging around for awhile, approach other customers one by one and ask them to buy you a coffee and a muffin. If one agrees, accept and then keep asking other customers.
3. Steal a muffin from the counter.
4. Steal a muffin from a customer.
5. If someone asks you for a muffin, buy one for them but lecture them on how lazy and worthless they are.

Debrief: In one sense all of the actions by customers 1-4 are the same: someone who is hungry but has no money tries to get food without paying. Do the details make them morally different? Why? What are different ways the employees and other customers could respond? Which responses are defensible, and which aren’t? Ultimately, who is responsible for solving the problem?

The River

Thematic Links: Security, Responsibility

Suggested soundtrack:

Talking Heads: Take Me to the River

Tom Petty and the Heartbreakers: Refugee

This simulation is meant to illustrate the strategic differences between dealing with a problem at a small scale vs. dealing with the same problem at a large scale, and to spark conversation about addressing the effects of a problem vs. the root causes, especially when the root causes are costly to address.

The setup should be as follows:

1. An “upriver area” and a “downriver area,” ideally not in sight of each other. The downriver area should be provisioned with a limited amount “food” and “blankets.”

2. A “river” connecting the two, demarcated in some way that gives room for students to “float” down it.
3. Divide the participants into three groups:
 - a. Refugees (minimum 10-15 people) -- originally living upriver, they get pushed into the river by:
 - b. Upriver aggressors (minimum 2-3 people).
 - c. Downriver people (minimum 2-3 people), who have to deal with the refugees.

The general flow (ahem!) of the activity consists of the Upriver aggressors pushing the refugees into the river at a gradually increasing pace, and the Downriver people deciding how to respond as the refugees float downstream to them.

Pause the activity at key points (e.g., after one or two refugees have made it downstream, then after a bunch have arrived, then when the number starts to get overwhelming). Discuss what options the Downriver group has, and the pros and cons of each.

Instructions to each group:

Group 1 - Refugees: When you are pushed into the river, float slowly downstream. As you do, say, “help me, I’m drowning.” Spending time in the river makes you hungry and cold.

Group 2 - Upriver aggressors: Gradually force Refugees into the river. At first force them one at a time, at a pace of one or two a minute. Gradually you increase the pace until finally you are pushing many into the river at once. Look to your teacher for guidance. If Downriver people try to stop your actions, refuse and threaten to force them into the river as well.

Group 3 - Downriver people: When people in need come into your area, try to help them. Remember, though, that your own people need to stay warm and fed.

Royal Cuts

Thematic Links: Citizenship, Dignity

Purpose: To engage students in discussing and exploring the ideas and principles underwriting the notion of *citizenship*. What does it mean to live in a society in which people are defined as “citizens?”

The activity: Takes the form of a quasi-scripted play. One student is chosen to play the SERVER. Four or five students, playing CUSTOMERS,

line up at a Dairy Queen and are asked to study an imaginary menu. The first student in the queue is told to order when s/he is ready and, at the moment s/he begins to speak, an INTERLOPER “takes cuts” and starts to place her/his order with the SERVER. (Neither the CUSTOMERS nor the other students are told ahead of time that someone will be cutting in line – only the INTERLOPER is given a “script.”) When the CUSTOMERS predictably object, the INTERLOPER provides a list of reasons why s/he is entitled to cut in front of them. Some reasons provided could be:

I am very rich – much wealthier than any of you.

I live in an exclusive neighborhood and a bigger house.

I own a fancy car that you could never afford.

I have a lot of very important meetings to attend,

I don't have time to wait for “regular working people.”

My ancestors came to this county long before any of you did.

I am a member of the Puritan Blue Blood Church – the oldest in the US.

ALL STUDENTS are then invited to explain why they do not (or *do*) support the INTERLOPER’S right to cut in front of the line.

The INSTRUCTOR writes on the board principles and concepts extracted from the discussion. This activity might also include asking student to think of societies, real or imagined, where the INTERLOPER’S behavior might be acceptable, and why (e.g. societies with ascribed rank, tribal societies defined by kinship, caste societies, Jim Crow laws, or societies drawn from popular culture, such as “Hunger Games”).

Sample Concepts

Equality

Rank, Status

Caste/Class

Citizen vs. Subject

Privileges and Obligations

Inclusion/Exclusion

Public vs. Private space

Access/Limitation

Entitlements and Constraints

Rights vs. Duties

Respect

Subjectivity

TEACHING RESOURCES

Preparing For A Fishbowl Debate

Stacie Lindsay developed this handout to help her students prepare for an in-character "Fishbowl Debate" in which students were assigned to defend one side of the debate or another.

Name: _____

Official Debate Note Sheet: 10 points possible

Fishbowl: Building the Mosque

This is the one item that you may bring with you into the fishbowl debate. Therefore, make good use of the space provided so that you may offer well-informed and thoughtful ideas to the discussion. Use the articles provided to prepare yourself.

My assigned position is (circle one):

a. In support of the plaintiff.

b. In support of the defense.

1. What is the background of this issue? Be detailed here.

2. What are the THREE strongest arguments that support my position?

3. Be prepared for the attack!

The THREE strongest arguments against my position are:	The evidence/arguments that I will use during the debate against each of the attacks are:
1.	1.
2.	2.
3.	3.

MENTORING IN POOT

Supporting the Mentors

Let's start by saying that you are taking a risk by giving up valuable curricular space to *POOT*. We are grateful to you for entrusting your students to us, and we take that responsibility very seriously. In this brief section, we want to give you a more detailed sense of how we endeavor to support your work, and carry out our responsibility to you. The mentors are the central part of that effort, as they facilitate the game and ideally act as good teaching assistants to you.

To start with, you should know that the mentors work on POOT in the context of university courses at the University of Michigan. What goes on in these classes, you ask? The mentors are assigned their character early in the term. We choose characters for the mentors to portray that we think can spice up the conversations and bring in alternate ways of thinking about problems and solutions. During the early sessions of class, the mentor-portrayed characters introduce themselves to one another. We try to employ as many ways as we can think of to lessen the distance between student and character (*"Select and bring an artifact of some kind, something that you feel is representative of your character, and be prepared to show it and talk about it in class."*). The mentors do a lot of speaking in character, and we present them with a variety of prompts and scenarios to react to. In short, the work done by participants in POOT is every bit as challenging for the mentors as it is for the students. The next piece was written by a mentor, Shannon Cook, about how her image of what it means to be a mentor changed rather dramatically, thanks to the help of a student participant.

WHAT DO THE MENTORS DO?

Part One

Written by Shannon Cook, former POOT mentor and faculty member at Liberty High School Academy District 20 in Colorado Springs, Colorado. As a mentor, Shannon portrayed Queen Isabella. She tells this story of how she approached an interaction with Anne Frank, who was being portrayed by a middle school student...

At first I was hesitant to make students feel uncomfortable by voicing the strong opinions of Queen Isabella, though with time, I realized that this is what got the students to respond. For instance, I wrote a message in response to a post that Anne Frank had made about leaders, and how there are no “good” leaders. I was hesitant to approach her in an angry defensive manner, so instead I simply said:

I was very taken back by your comment about "good" leaders, and how it is not common to find them. You must realize that not all leaders act as this man you call Hitler. We as leaders must make sacrifices and do what is necessary for our people. I wonder, have you ever considered the choices that leaders have to make and why they decide to do what they do? It is not as easy as you think, my dear.

Surprisingly, Anne Frank did not stand down, and I am glad that she did not because she showed me what we were really supposed to be doing for the class. She stood her ground as Anne Frank, not the person she really was, which helped me to start acting more like the Queen, and less like a teacher approaching a student. She responded by saying:

You have the right to believe what you want. My opinion will not change due to yours. I don't really know who you are but your title is QUEEN, so you must think that you have some type of authority. Have you ever thought about what your people wanted? Have you ever thought that people wanted a say in what they did with their own lives? have you ever thought that maybe your not a very good leader? Have you ever thought about the term "Good?" Who determines what a good leader is?

I tried to be more defensive in my next response, and I also wanted to incorporate what was happening in the trial, therefore I said:

Yes I have considered what it means to be a good leader, and I do think that I fall under this category. I dedicated my life to the people of Spain, and I did what was necessary in order to give them the best lives possible.

My attempt to change the subject and force her to think about what being a leader actually entails failed miserably, though she did not disappoint me. Anne Frank continued to defend her original opinion, and did so very well with much thought. I was very impressed that she mentioned that in my eyes I would always see myself as a good leader. She turned the situation around by asking me questions in order to make me think about things rather than simply saying yes I know what a good leader is:

Not to be rude ma'am but, you didn't answer my question. I asked you who determines what a good leader is? We all have our own opinion on what a good leader is. Some people may say that Hitler was a wonderful leader, and others may choose to think differently. In your own eyes of course, you are a good leader. Did you meet everyones exspectations? If you answered yes to that question then how do you know? You can't be a perfect leader at any time. Believe me it isn't possible. You might be one of the worst leader sever, but you believe differently so that is fine. I hope that you understand where I am coming from. How do you know that the people of Spain didn't already have good lives according to themselves without you as Queen? How do you know that you made their lives any better, maybe just maybe they didn't want a queen and you took control and they were unhappy. People need their freedom and certain people think they have control and enough power to just take that away! What is the real definition of a "GOOD" leader?

WHAT DO THE MENTORS DO?

Part Two

Written by Stephanie Van Duinen of the School of the Future in New York City. In 2010, Stephanie created and implemented the "POOT News," a newspaper feature that allowed us to showcase student work, and to give students a platform on which to step outside the "action," and to reflect on what was taking place. In this section, Stephanie offers two glimpses of the kinds of analysis the mentors do in the interest of supporting the students. In the first case, she looks at a student post and (in italics) discusses how the mentors might help the French Queen to more fully embody her role...

Queen Marie Antionette: "I was wondering if you could give me your opinion about my execution. Of course, I will defend my case. My people of France raided our palace, captured my family and friends, and dragged me to prison. They had accused me of horrible crimes and sent me to the guillotine. The lowly peasants did not have any proof for the crimes they accused me of. Well, yes, I have to admit that I ignored their needs of food and shelter and gambled away much of the money. I also made myself enemies with the other royalty because of the painting of me with the "Muslin Dress". Well, now comes to time for your decision. Did you think that I should have been executed?"

- *She's royalty – why does she care what the rest think?*
- *Seems like an opportunity for mentors who play strong leaders to say something about this:*
 - *"don't apologize for the actions you had to take, the people don't understand what it's like to lead, etc."*
 - *Get her to really embody the Queen role.*

As you'll see in this second example, there are a number of spelling and grammatical errors in this posting by Sir Thomas More. While the mentors might gently address some of these issues (by correctly spelling the words in their response, for example), we don't want to lose sight of the fact that Sir Thomas evinces some innovative thinking in this posting, offering the mentors opportunities to engage with the student and encourage his efforts...

Sir Thomas More: i belive that every bndy has a place on this earth and evry one has a raason for being on this earth. thweir may be those who decide to commit

bad deeds but as you know i am famouse for my poetry and i beklive that it is the reason that was put on to this earth wass to inspire people with my intellages as you know me as thomouse more i haave commited many bad deeds that i regret thanks.

Great thoughts disguised by errors.

Might think that this kid doesn't know what he's talking about and just overlook it – but he/she's hinting at something really important – 'just because I have done bad things doesn't mean you should discount my abilities.' Let's try to build on this.

ORIENTING THE MENTORS— Homeless Scenario PLUS...

Picture this...

You are walking alone on a cold Manhattan street after an afternoon of shopping. You have a few bags in your hands, and put spare change in your pocket after purchasing a newspaper on the corner of 42nd and Broadway.

As you scurry down the street, bundled in your gloves, hat, and scarf, you notice a homeless man standing outside an abandoned building. He appears to be in his mid-40's and is wearing a thin, ripped overcoat. The five people that just walked by him avoided the empty paper cup that rested on the ground next to him. The man looks at you, sincerely, and says, "Can you spare some change?"

- *What is the problem here? (*is* there a problem?)*
- *What is the first question you would ask about this situation?*
- *What is your conjecture about why this has come to pass?*
- *What (if anything) would you do?*

You saw this scenario in the **Case-Related Classroom Activities** section. We use it both to help the mentors get into character, and as a tool to help them think about the relationship between themselves and their character. We also make use of lots of questions like those connected with the scenario above—we want the mentors to think about why they think that their character thinks as s/he does, and to practice articulating that thinking. Our conjecture is that if the mentors get in the habit of asking why questions of themselves, they can use these kinds of questions to help the students think through the choices they make in their character portrayals. Our goal for the mentors (and ultimately, for the students) is that they can explain why they had their character say this or that. Since there is no definitive answer to the question of what (for example) Sir Winston Churchill would think about the issues of our trial, we focus on the intellectual and imaginative act of thinking about what the issues of the case are, what we know about who Queen Esther is and what was important to her, and then making connections between the two dimensions that they can articulate. The mentors will be trying to help you help your students to take stock of all the resources they have available to help them decide what their character will say (and why).

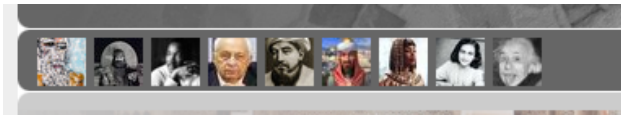
We encourage the mentors to play their characters with flair and a sense of style. We'll ask them to exaggerate characteristics or to take another character into their confidence (an example from the mentor's guide: "Consider the possibility of creating distance between your public self and your private self--"I had to say this publicly, but just between us the truth is..."). Of course, the students often teach the mentors about embracing a sense of theatricality in their character play, so we spend a lot of time looking at student work in class, and thinking about what we can learn from the words of a given character, and what we see the student trying to do in her portrayal (see more about this in the next section, "Queen Isabella and Anne Frank"). In addition to trying to equip the mentors with a variety of strategies for engaging the student characters, we regularly plan out wrinkles that we'll throw into the evolving story, so that we can hold the interest of your students, and give them more experience dealing with the unexpected.

You should know that we have some tools that we use to assist the mentors and to help you keep on top of things. The mentors are each assigned a group of "Buddies," to whose work they pay more careful attention, and who they will seek to engage through private messages. We try our best not to let a student slip through the cracks and feel left out, though if one of your students is having trouble getting engaged, please let one of the directors know – we have a few tricks up our sleeves for bringing student characters into the action. We also have a link on the website to "**view user logs and activity**" where you can see all of the posts made by any of your students.

Finally, we cordially invite you to get involved in the simulation. You will be assigned a character, and though not all teachers choose to participate, most do, and many report that it puts a productive twist on things to use your character (in class and/or online) to draw out your students. Teachers report that their students are quite willing to suspend disbelief and interact with the teacher "in character." Of course, if you want to get sneaky, we're here to help ;-). We can, for example, set you up with two characters, so that you can both disclose to the students who your character is, and keep it a secret! In short, we want to help you in whatever ways that we can, so we cordially invite you to contact us whenever you have questions or suggestions.

POOT WEBSITE QUICK GUIDE

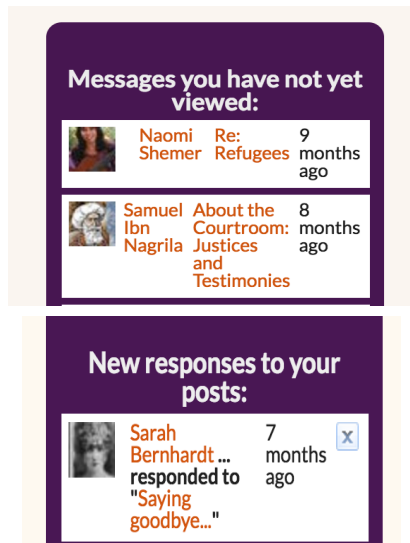
<http://poot.icsmich.org>



The Picture Bar

The “picture bar” near the top of the screen shows the guests who have most recently posted or edited something on the site. The guest with the most recent activity appears at the left. Click the thumbnail image to go to that guest’s profile and see his or her latest activity.

Staying Current



At the center of the home page as you access the site you will see the *latest announcement*. On the left side, you will see *mail messages* to you that you have not yet viewed, *responses to comments you’ve made on public posts*, and *featured posts from various sections of the site*.

Click the **MORE** link at the end of the listed thumbnails of each posting to view that item in full, in the area where it was posted.

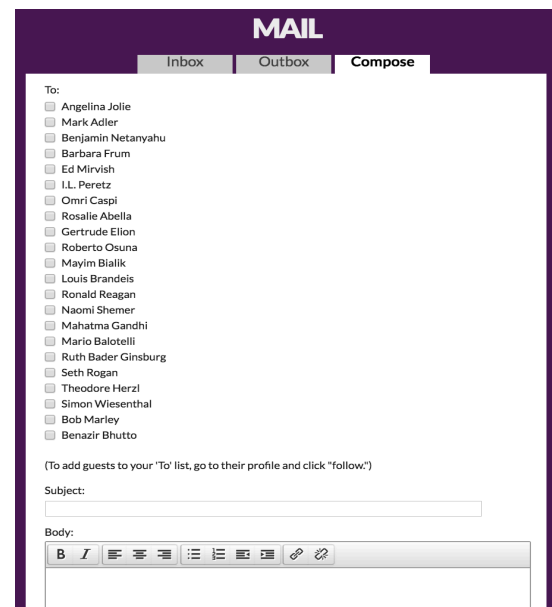
The “**Latest Activity**” section (follow the link in the orange Home section of the right-side menu bar) allows you to see the most recent posts by all guests, regardless of where on the site they were posted.



Mail

Mail is POOT's private mail system. Click on **mail inbox** to find your messages, which will appear with their titles in bold.

In order for a guest to send an individual message to another guest, she or he must first "follow" that guest (see "Guest List" below). Once you follow a guest, mailing them will become an option once you click on **Compose Mail**, as in the example shown here.



Notifications

There is also a tab for "notifications" -- messages informing you that someone has responded to a *public* post of yours.



Discussions & Declarations – Forum Posts



Forum Posts are the means by which guests participate in discussions in POOT, as well as how they make declarative statements.

After clicking on **Forums**, follow along the left to find forum discussions and to respond yourself, to reply to posts by others, or to start a forum discussion.

Exhibit Hall

The Exhibit Hall is a set of "rooms" where guests can examine and discuss sets of documents, images, or media that provide background or evidence for the consideration—see the EXHIBIT HALLS on page 38 for more detail. It is also the location for the **committee** meetings in which small groups will have discussions about the major issues and questions that we are faced with.



Profiles/Guest List

The Profiles/Guest List link provides access to each guest's Profile, status updates, and recent activity. Any guest can "follow" another guest, and see a list of activity by all the people that one is "following." Following someone also allows you to send a private email to that guest through the Mailbox.



Bookmarks

Interested in one of the discussions that's unfolding in response to a forum post? Would you like to see what comments are evoked by an interesting posting? **Bookmark** it! If you bookmark any discussions on POOT, you will receive notifications when any comments have been posted in that discussion. It's a great way to stay on top of important conversations.

To bookmark a post, click the  icon next to that post. To unbookmark, click the  icon.

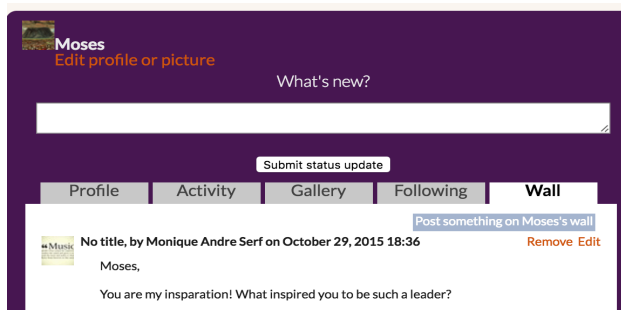
The Green Room

The Green Room is a place where players can temporarily put aside their character personas and talk to each other in their own voices. Postings work in the same way as in the Great Hall and other areas of the site, but character names are not shown (there is an internal record of the posting author, however, for accountability purposes).



The Wall

The Wall feature is a place where players can post public comments directed at a specific character...all guests can respond to any wall post.



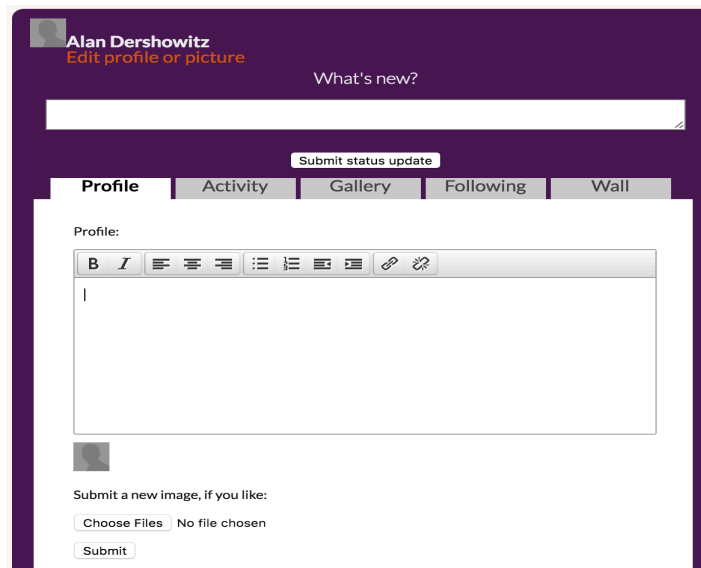
Posting Your Profile

To post your Profile, start by clicking on **My Profile** and then, on the next page (which is your character's page) click on **Edit Profile or Picture**:



This will bring you to a page like the one shown here, where you can enter the text of your Profile, along with a picture to accompany it (download the image to your desktop first).

When you paste in the text of your Profile, we recommend cutting and pasting from word into a non-formatted word processing program like **notepad** (PC) or **textedit** (MAC), and then copying again before pasting into the browser) along with your picture.

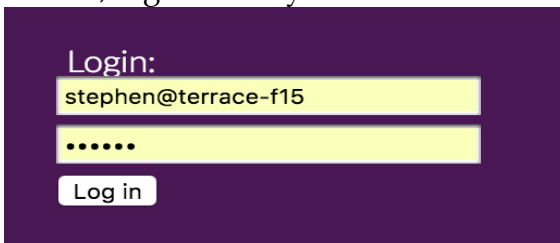


If you should ever need to amend your Profile, you can access the text by going back to your **My Profile** page, and then clicking again on **Edit Profile or Picture**.

Viewing your students' online work

This guide will show you how to view your students' login names and passwords, public postings, and mailboxes in a consolidated way. It assumes that you have been given your own character with facilitator privileges. (If you're not sure, contact the project directors).

1. First, log on with your own character's login and password.



2. Along the right hand side, you should see a link that says, "Facilitators only: view user logins and activity."

Facilitators only:

view user logins and activity

3. The link will bring up a list of characters that are assigned to your class. (Contact the project directors if these characters are not the ones you expected to see).

Students

Angelina Jolie: angelie@terrace-f15: thuspume ([change pwd](#)) ([profile/public posts](#) | [mail](#) | [all posts](#))

Barbara Frum: frum@terrace-f15: quanawe ([change pwd](#)) ([profile/public posts](#) | [mail](#) | [all posts](#))

Ed Mirvish: mirvish@terrace-f15: chokyste ([change pwd](#)) ([profile/public posts](#) | [mail](#) | [all posts](#))

Each character name is followed by that character's login and password. (*The colon is not part of the login or password*). After the password, there is a link to each character's profile (which has a list of their public posts), a second link to secretly view that character's mailbox, and a third link to see everything that character has posted (publicly or privately) in one long list.

4. The "Activity" tab will show that character's most recent 25 or so posts, but if you want to see more than that, click the "show all public activity" link at the very bottom.

Angelina Jolie ([delete?](#)) [Unfollow](#)

[Edit profile or picture](#)

[Profile](#) **[Activity](#)** [Gallery](#) [Following](#) [Wall](#)

Recent posts by Angelina Jolie:

Comment on Testimony "Our second witness is called...Laila's Grandfather", by Angelina Jolie on December 02, 2015 11:56
 Mr. Mokeddem, What are your feelings about going against your granddaughter? Would you rather fight for the French government than your own granddaughter? Or, you will fight for what you believe ...([more](#))

Comment on Testimony "Opening Statement of the Defense ", by Angelina Jolie on November 27, 2015 10:32
 Dear Marine Le Pen, I understand how you want everyone at your school to be focused on their schooling and not their religion but the truth is that everyone is different, even if they look and dre... ([more](#))