CIEE Global Institute – Cape Town

Course name: A Season of Protest in South Africa and the US
Course number: POLI 3101 CTSA
Programs offering course: Cape Town Open Campus
Open Campus Track: International Relations and Political Science Track
Language of instruction: English
U.S. semester credits: 3
Contact hours: 45
Term: Summer 2019

Course Description

This course will examine the history of protest in South Africa and the US. While the course provides some introductory overview of theoretical approaches to protest, participants will spend the bulk of their time studying, researching and discussing #RhodesMustFall, #BlackLivesMatter, the US Civil Rights era and the heightened anti-apartheid protests during the 1980s. Through lectures, seminar-style discussions, workshops and field trips to local organizations, this course invites students to learn about the history of protest in South Africa, and ongoing protests in Cape Town.

Learning Objectives

By completing this course, students will be able to:

1. Demonstrate critical understanding of the grievances that necessitated the social movements known as Civil Rights movement, anti-apartheid movement, #RhodesMustFall and #BlackLivesMatter movement.

2. Reference some of the key debates in sociology, anthropology and political science that pertain to forms of resistance.

3. Evaluate and situate the socio-cultural ethics, politics, and messaging in a comparative analysis of protest in the US and South Africa.
Course Prerequisites

Students should have some familiarity with activism and activist movements, whether this be through readings or founded in personal experience.

Methods of Instruction

The course will be taught using lectures, case study discussions, group presentations as well as field trips to local venues. Classroom activities will include a variety of interactive exercises, reading comprehension activities and debate.

Assessment and Final Grade

1. Brief presentation of Photo Essay: 20%
2. Short Essay: 20%
3. Reflection Paper: 20%
4. Podcast Project: 25%
5. Podcast Paper: 10%
6. Class participation: 15%

TOTAL: 100%

Course Requirements

Brief Presentation of Photo Essay on Major Protest, 20% of total grade

In groups of three, students must prepare a 15-minute presentation of photo essays that respond to a major protest. While each student works on their own photo essay, the combination of the three essays per protest should have the effect of explaining and contextualizing the protest from three different viewpoints.

Reflection Paper, 20% of total grade

The reflective essay should be 800-1000 words. Specific writing prompts will be given 7 days before the essay is due.

Short Essay, 20% of total grade
Drawing from at least two readings of the course, respond to the following quote in 1000 words:

“For a country is considered the more civilized the more the wisdom and efficiency of its laws hinder a weak man from becoming too weak or a powerful one too powerful.”

(Primo Levi, *Survival in Auschwitz*)

*Podcast Project & Paper, 35% of total grade*

The final project of the course is a Podcast project that students complete either individually or in pairs. After completing and presenting the Podcast, participants write a final paper that incorporates a reflection on the process of designing and putting together the Podcast. The Podcast should be 10-15 minutes long; the final paper, 2000 words.

To develop the Podcast, students are first of all encouraged to listen to as many Podcasts as possible in order to gain an impression of the many possible stylistic choices and formats for presenting information. The Podcast should be about an issue that has been at the core of a protest action, small or large, local or global. The Podcast should narrate any contingent circumstances and strategies taken by the protestors. The instructor will provide more guidelines with regards to the technical aspects of completing this project.

The paper must comprise an in-depth analysis of one of the topics discussed in class, and discuss at least 4 scholarly sources, as well as how the topic relates to the Podcast. The paper will be graded according to the student’s ability to develop a coherent and critical argument, whilst demonstrating comprehensive understanding of the readings from the course.

*Participation, 15% of total grade*

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions,
online discussion boards, peer-to-peer feedback, interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

**Attendance Policy**

Regular class attendance is required throughout the program.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

Due to the intensive schedules for Open Campus and Short Term programs, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

Unexcused absences will lead to the following penalties:

<table>
<thead>
<tr>
<th>Percentage of Total Course Hours Missed</th>
<th>Equivalent Number of Open Campus Semester classes</th>
<th>Minimum Penalty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to 10%</td>
<td>1 content classes, or up to 2 language classes</td>
<td>Participation graded as per class requirements</td>
</tr>
<tr>
<td>10 – 20%</td>
<td>2 content classes, or 3-4 language classes</td>
<td>Participation graded as per class requirements; written warning</td>
</tr>
<tr>
<td>More than 20%</td>
<td>3 content classes, or 5 language classes</td>
<td>Automatic course failure, and possible expulsion</td>
</tr>
</tbody>
</table>
Weekly Schedule

Week 1  Orientation Week

Class 1:1 Introduction to class: Mass Protest

We begin this course by reflecting on our own experiences with protest, specifically experiences of joining a crowd or mass assembly. Apart from trying to affect change, mass assembly also has the goal of creating and documenting a historical moment so that a “we were here” footprint takes its place in historical narratives and prevents future generations from assuming that nobody resisted, or nobody spoke up. The opening lecture thus focuses on ways that mass protest not only effects the implementation of immediate solutions or protections, but also activates and generates a history of resistance in which the voices of marginalized and underestimated people emerge as powerful authors of a historical moment.

Required Readings


Suggested Reading


Available at:

http://www.gutenberg-e.org/pohlandt-mccormick/PM.c3p1.html

Week 2  Mass Protest and Critical Mass

This week’s lectures will review some of the most pivotal protests in US and South African history. Students will work in groups of three to do research and create a combination of photo essays on one of the below:

- the 1960 Sharpeville protests (which ended in the Sharpeville massacre),
- the 1963 March on Washington,
- the 1976 Soweto uprisings,
• the 1977 funeral of Steve Biko,
• the international anti-apartheid movement marches of the 1980s,
• the 1995 million-man march in Washington DC,
• the October 26 (2016) march on parliament in Cape Town,
• the January 21 (2017) international women’s march

In preparation for the brief (Session 2.3), students are asked to research and identify one reading/viewing that they would recommend with respect to the protest they are studying.

Class 2:1 We view the film *Ruby Bridges* for an entry point into the study of why protests do or do not achieve the desired outcome. What is critical mass, and what it takes to generate momentum among a crowd? Through the lens of mass protest we refresh our historical imagination of Rosa Parks and Ruby Bridges during the civil rights movement era in the United States, and the legacy of Steve Biko and the Soweto student protests during the 1970s South Africa. The discussion after the lecture will focus on differing and concurring ways of depicting what happened during the two ‘case study’ marches and what their long-term effects are.

**Required Reading**


**Required Viewing**


**Suggested Reading**


Available at: [http://www.gutenberg-e.org/pohlandt-mccormick/print/PM.c1p2.pdf](http://www.gutenberg-e.org/pohlandt-mccormick/print/PM.c1p2.pdf) (accessed Dec 1, 2017)

Class 2:2 The lecture component of this session focuses on the historical background to, and historical consequences of, the Soweto uprising. While it is impossible to teach the immensity of South African history, even when limiting it to the study of just one day, June 16, 1976, this session aims to model a range of approaches to historical inquiry. How do we ask questions of history? How do we become actors in/of history; in other
words, how do we shape history, rather than just inheriting it? And why is that a quintessential aspect of democratization?

Required Reading:


Class 2:3 Students present their photo-essays in 15-minute group presentations. After the presentations and feedback from all participants, we conclude week 2 with a lecture that synthesizes key ideas from the readings.

DUE: Group Presentations of Photo Essays

Week 3 Expressions of Outrage

Class 3:1 Sometimes an image says more than a thousand words. During this week we will study examples of protest that channel the voice of the protestors in visual ways. The lecture will include examples that range from cartoon art, photography and drawing/painting to graffiti, sculpture, and art installations. In order to extract some key takeaways from the vast breadth of material, there will be three focal points:

1) the art of disrupting social norms by disrupting public space;

2) the question of authorship/creatorship, and cases in which the artist chooses to remain anonymous, or where they must remain anonymous in order to protect their life and family;

3) how artifacts of visual protest also function as witnessing, testimony and repositories of memory.

Required Reading

Required Browsing

Willie Beste  http://www.williebester.co.za/
Zapiro  https://www.zapiro.com/120522tt
Jane Alexander  http://artthrob.co.za/99july/artbio.htm
Brett Murray  http://www.brettmurray.co.za/work/again-again/
Nandipha Mntambo  http://stevenson.info/artist/nandipha-mntambo/
George Hallett  http://asai.co.za/artist/george-hallett/
Burning Museum  https://burningmuseum.wordpress.com/
Graf in SA  http://www.graffitisouthafrica.com/

Required Viewing

Exit Through the Gift Shop: A Banksy Film, directed by Banksy, 2010.

DUE: Reflection Paper

Class 3:2 guest speaker, t.b.a.

Required Reading


Class 3:3 This session examines strategies that comedians employ to inform and politicize their audience while also shifting public discourse and occasionally affecting political processes such as election campaigns. While everyone loves to laugh, it is not so clear in what situations laughing becomes inappropriate, offensive or even hurtful; neither is it clear at what point jokes or satire delegitimize the authority of, say, a
president, government or leader. We'll thus explore what makes us laugh and why and how humor functions as political tool. This lecture will highlight one of South Africa’s comedy icons, Evita Bezuidenhoud/Pieter Dirk Uys, in order to give students a glimpse of what anti-apartheid comedy looked like during apartheid. The lecture then provides a bird’s eye view of how South African comedians consistently spoke truth to power from Uys to Trevor Noah.

**Required Reading**


Available at: [http://revisionisthistory.com/episodes/10-the-satire-paradox](http://revisionisthistory.com/episodes/10-the-satire-paradox)

**Suggested Reading**


**DUE: Short Essay**

**Week 4  Protest through Mass Media**

**Class 4:1** This week’s lectures present multiple viewpoints on four major protest movements that all fit into the category of “Hashtag Revolutions” because of the role that mass media played in galvanizing international support. We begin with a close look at the Rhodes Must Fall (#RMF) and Fees Must Fall (#FMF) protests.

**Required Reading**

Class 4:2 From the United States, we will study the Standing Rock protests (#Standing Rock) and the Black Lives Matter movement (#BLM). The range of mass media used in all of these campaigns included Facebook, Twitter, WhatsApp, Instagram and more. After today’s lecture, students will engage in comparative activities to enhance their understandings of the similarities and differences between the four movements.

**Required Viewing**

Evan Simon and Janet Weinstein 2017 "Meet the Youths at the Heart of the Standing Rock protests against the Dakota Access pipeline" film for abc NEWS features.

Available at:


Class 4:3 **DUE: Podcast Project Presentations and Final Paper**
Bibliography


