CIEE Online

Course name: A Season of Protest in South Africa and the US
Course number: POLI 3101 CIEE
Programs offering course: Online Summer
U.S. Semester Credits: 3 semester/4.5 quarter hours
Language of instruction: English
Contact hours: 45 hours
Term: Summer 2020

Course Description

This online 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 online lectures, online discussions, students will gain a deep and comparative understanding of the legacy of protest action in the US and South Africa.

Learning Objectives

By completing this course, students will be able to:

- Demonstrate critical understanding of the grievances that necessitated the social movements known as Civil Rights movement, anti-apartheid movement, #RhodesMustFall and #BlackLivesMatter movement.
- Break down some of the key debates in sociology, anthropology and political science that pertain to forms of resistance.
- Critically evaluate and contextualize various protest tactics, their strategic potential and their messaging in a comparative analysis of protest in the US and South Africa.
- Appraise the centuries-old relationship between South Africa and the United States, especially as it pertains to histories of protest and social movements.

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

This course will be taught online using lectures, Student reflection responses, online discussions, quizzes, opinion pieces, case study discussions, student presentations as well.

Instruction will be supported by a mix of authentic and secondary materials, including films and PowerPoint presentations. The course will be taught using online lectures presentations or recordings and informed by the assigned materials. Online activities will involve critical discussion groups on key aspects of Protests Globally, in South Africa and the US. Readings are assigned to help students gain familiarity with key ideas and terms, which they will then be expected to integrate into their presentations and written work. Classroom activities will include a variety of interactive exercises, reading comprehension activities. Students will closely read a variety of texts and
audio-visual material. Feedback to writing assignments is designed to afford individualized coaching for academic writing and efficient self-expression.

Assessment and Final Grade

1. Reflection Paper: 10%
2. Analytic Paper: 15%
3. Position Paper: 15%
4. 2 Quizzes: 20%
5. Photo Essay: 20%
6. Participation 20%

TOTAL: 100%

Course Requirements

Reflection Paper, 800 words, 10% of total grade

Be sure to read a recent edition of any of South Africa’s major newspapers. Reflect on your impressions/expectations to what you learn from the newspaper about current protests, social justice issues or political tensions in South Africa.

Amongst the most popular news outlets are:
Cape Argus https://www.iol.co.za/capeargus
The Mercury https://www.iol.co.za/mercury
Cape Times https://www.iol.co.za/capetimes/news
The Mail & Guardian https://mg.co.za/
The Daily Voice https://www.dailyvoice.co.za/

Analytic Paper, 800 words, 15% of total grade

For this paper, you must choose a protest song, poem, speech or essay. The task is to choose one song, poem, speech or essay and analyze it for its persuasive power. What is it protesting? Who is the intended audience? How does it achieve a change of opinion or even a shift of social norm? You will be provided with a minimum of one source that further contextualizes your assignment, and you are welcome to draw from any other sources that you find relevant. While it is not mandatory, it is encouraged to incorporate screenshots and images to supplement your paper. Be sure to reference all images appropriately.

Time on Task: 10 hours

Position Paper, 800 words, 15% of total grade

For this paper, you must select one of the contemporary hot-button issues in the United States. These include abortion laws, climate change & environmental protection debates, anti-vaccination movements, gentrification, police brutality, body-shaming vs anti-obesity campaigns, prison industrial complex, affirmative action, impeachment debates, immigration policy debates, COVID19 related issues and more. In your paper, clearly state your opinion and corroborate it with facts/evidence, a rationale and a sequence of arguments. Acknowledge at
least one point of view other than your own, and respectfully attempt to persuade someone who holds that view to consider yours. The goal is to write a paper that might actually sway someone’s personal beliefs, convictions and opinion.

Time on Task: 10 Hours

2 Quizzes, 20% of total grade

Both quizzes will take place during class; each quiz will go live at the determined time and should take about one hour to complete. Students will be required to access the quiz on Canvas; therefore, a laptop or tablet will be required. Please inform your instructor as soon as possible if this represents a challenge. The quizzes assess students’ ability to engage the required readings and viewings. The quizzes consist of open-ended questions that should be answered in 2-3 short paragraphs. Students will be permitted to access readings and notes during the quiz, but due to time-constraints it is highly recommended to have read the reading prior to the quiz.

Time on Task: 15 hours

Photo Essay, 1500 words, 20% of total grade

Students must prepare an approximately 10-15 minute recorded presentation of photo essays that respond to one of the major protests listed below. Students’ essays should have the effect of explaining and contextualizing the protest. Each individual photo essay should consist of a minimum of 5 images. Each image should be accompanied by approximately 300 words so that the total word count for the essay adds up to 1500 words minimum. During the presentation it will not be possible to read out the entire essay, but you are required to submit this word count alongside the selected images and provide a synopsis during the presentation. The task is to contextualize and analyze each image as much as possible. What does the image represent? What moment does it capture? Is there a larger significance and legacy behind this picture? Did the picture have a particular impact? Where was it published? By whom? How was the picture understood/ misunderstood? And so on... Be as creative as possible. You can always reach out for questions or recommendations.

Students can select from one or more of the protests below. If you do choose more than one then you need to make sure that they follow a common theme or that you able to argue their connection

- the 1963 March on Washington,
- the 1976 Soweto uprisings,
- the international anti-apartheid movement of the 1980s,
- the Arab spring movements (2010)
- the Ferguson Uprising (2014)
- the #RMF movement (2015)
- the #FMF movement (2016)
- the 2017-2019 (January) international women’s marches
- Women and the Civil Rights Movement
- Women in Politics
- A recent protest of your choice. This has to be approved by the instructor.
- Images can also be sources below;

Online Museum Visits
- Standing Up for Change: African America Women and the Civil Rights Movement
Participation

Participation is defined as meaningful contribution in the digital classroom, using the resources and materials presented to students as part of the course. Meaningful contribution requires students to prepare in advance of each recorded session and regularly engage with the resources, discussions, reflective assignments, and all other online learning activities. Students are required to demonstrate engagement with course materials, for example, through insightful, constructive comments and by using subject-appropriate terminology in: online discussion boards, peer-to-peer feedback (after viewing the presentations of others), interaction with guest speakers, where available, and submissions related to other outside-of-class activities. Students should ensure that submitted commentary balances opinions, general impressions, and specific and thoughtful criticisms or contributions. Grades are based on the content, depth, and quality of the aforementioned types of meaningful contributions as measured per the Participation grading rubric in Canvas.

Students are also expected to use the Canvas inbox for communicating any clarifying questions they may want to ask about assessments or other course requirements.

Technology Requirements

Participation requires access to a computer with microphone (a headset and microphone are preferred over built-in sound devices) and webcam; a stable and strong internet connection; and a quiet and well-lit environment.

Attendance Expectations: In an asynchronous online learning format, attendance takes the form of active student engagement:

- in instructional activities, course content, course tools
- with the course instructor, other students, and
- by timely completion of all assessments.

“Attendance” is more than just logging into the course on Canvas. Students must establish a record of participation in academically related activities in order to comply with this requirement.

Academically related activities include, but are not limited to:

- submitting an academic assignment;
- taking an exam or quiz;
- attending a study group that is assigned by the instructor;
- participating in an online discussion about academic matters, designed by the instructor; or
- initiating contact in Canvas with the instructor to ask a question about the academic subject studied in the course.

Academically related activities do NOT include activities where a student may be present, but not academically engaged, such as:

- logging into an online class without active participation
First Week of Class: Online courses officially commence on the first day of the term. Students must demonstrate engagement in class by no later than day 5 of the term, or risk being administratively dropped from the course with no opportunity to re-enroll. Students administratively dropped from the course for failure to engage will be considered withdrawn from the program and subject to CIEE financial withdrawal policies and fees.

Duration of Course: Continued, regular class engagement is required throughout the scheduled duration of the course, and disengagement will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for completing courses online, consistent failure to engage in the course on a weekly basis (defined as failing to engage for two or more weeks of online learning) will result in a formal written warning from the CIEE Center Director.

CIEE instructors / staff will monitor student engagement on a weekly basis.

The weekly schedule below outlines due dates for asynchronous learning activities for this course.

N.B. Please note the class schedule is subject to change if opportunities arise to enhance the curriculum.

Weekly Schedule

Week 1 Orientation Week

Class 1 Introduction to Course and Community

We begin this online 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 online lecture will 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, regardless of its outcome.

Readings provided & discussed in Class


Time on Task = 3 hours

Class 2 Mass Protest and Critical Mass

Building on Della Porta’s and Diani’s Social Movement Theories, this online session will explore some other major theories around protest that were both, popular and contested, during the 20th century. What is critical mass, and what does it take to generate momentum among a crowd? Through the lens of ‘critical mass’ 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.
Required Reading


Required Viewing (watch a minimum of the first 50 minutes)

*Ruby Bridges*, directed by Euzhan Palcy, 1998. Available at: [Ruby Bridges 1998 Full movie](#)

Time on Task = 4 Hours

Class 3  Gest Speaker- Ms Bilquees Baker to discuss Slavery in South Africa.

Our guest we will talk to us about Cape Town’s oldest building, the Slave Lodge, in order to learn about the founding of the Cape Colony and how the early colonial era was already marked by resistance and protest. Students will be expected to take charge of their own learning by doing the required reading and reading here [https://www.sahistory.org.za/place/slave-lodge-cape-colony](https://www.sahistory.org.za/place/slave-lodge-cape-colony) Slave Lodge.

Required Reading


*Due: Reflection Paper*

Time on Task: 3 Hours

**Week 2  Protests in South Africa**

Class 4  The Construction of ‘Coloured’ Identity

In this online lecture we will learn more about the so-called coloured population. Compared to its historical use in the United States, the word ‘coloured’ carries a completely different meaning in South Africa. Since close to 50% of Cape Town’s population would be considered ‘coloured,’ it is important to understand the history of the racial category, and how it was normalized and contested over time. We will return to Biko’s writings to explore what is meant with ‘Biko-black’ and the history of protest against apartheid’s racial categories.

Required Reading


Recommend that do a review of your Biko Reading for this Class to Understand the meaning of “Biko Black”

Time on Task = 3 Hours

Class 5  Guest Speaker: Nadine Cloete, Film Maker of Action Kommandant Ashley Kriel

Please view the documentary film that narrates the life of Ashley Kriel, one of the many martyrs of the anti-apartheid struggle. The film will give students an impression of how dangerous it was to protest the apartheid state from within the country, and it will also reinforce how integral youth movements were during the struggle. Our guest will share with us about the making of the film and her engagement with fellow protestors during the lifetime of Ashley Kriel.

Required Reading

https://www.sahistory.org.za/people/ashley-james-kriel

Required: Watch the Film: Action Kommandant- 90 minutes

Required: Watch Interview with Nadine Angel Cloete, Filmmaker of Action Kommandant Ashley Kriel

The link for this video will be made available, by the Film Maker, to all students.

Time on Task = 4 Hours

Class 6  The Anti-Apartheid Movement

The online lecture component of this session begins with a focus 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? After inter-actively engaging these questions, the second part of this session will introduce students to the international scope of the anti-apartheid movement. It could be argued that next to the abolition movement, the anti-apartheid movement was the most international/global movement of the 20th century. In fact, this session aims to demonstrate how apartheid might have continued for another decade if it had not been for the international efforts to bring it to its end.

Required Reading


Required Viewing (watch a minimum of the first 108 minutes)


This video can be found here at a cost of $3.99 or you could start a 7 Day free Trial to watch. This video may also be available online in the US or at your school library. Please let me know if you have any problem sourcing this.
Suggested Reading


Task on Time = 4 Hours

Week 3 The Visuality of Protest

Class 7 Expressions of Outrage

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: the art of disrupting social norms by disrupting public space; 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; how artifacts of visual protest also function as witnessing, testimony and repositories of memory.

Required Reading


Required Viewing

Exit Through the Gift Shop: A Banksy Film, directed by Banksy, 2010. Available at: Exit Through the Gift Shop - Documentary

Suggested Browsing

Zapiro https://www.zapiro.com/120522tt

Mary Sibande https://marysibande.com/

Due: Quiz 1

Due: Analytic Paper Time on Task = 4 Hours

Class 8 Disruption of Public Space

In this session we revisit the question of how protest tactics actually achieve results. If we were able to sort tactics into an order of extremity, at what point do we personally feel that a tactic is too extreme? What does going too far mean? We now expand our notion of the visual to include theater, dance, performance modes and human sculpture. To productively discuss effect and affect, we’ll think of the progression of interruption, disruption, rupture.

Required Reading

Class 9       The Role of Photography

This session focuses on the role of photography in the history of protest. Specifically, we look at how photography witnesses, documents and renders evidence for the fact that something happens. Reading Susan Sontag’s classic essay, ‘In Plato’s Cave,’ will help us appreciate how photography altered human consciousness; the lecture will further contextualize Susan Sontag’s important work around empathy, witnessing the pain of others, and speaking truth to power. We conclude the session by looking at photographs that had massive world-wide impact during the civil rights movement, the anti-apartheid movement, the Black Lives Matter movement and the #RMF/#FMF movements. Students will also have an opportunity to get feedback on ideas for their photo essay.

Required Reading


Class 10       Online Excursion to Visit the National Women’s History Museum

https://www.womenshistory.org/exhibits/standing-up-for-change

During this online museum excursion, we will practice applying Susan Sontag’s theories on photography. In doing so, we will also practice framing theory by pairing certain quotes from Sontag’s essay with art work or images that we encounter during our online museum visits. While students are asked to keep an open mind and appreciate all art they encounter, we are specifically looking for art that protests. This class will include online discussions and require responses on Images Viewed in these Online Museums.

Required online Visit –

Online Museum Visits

• Standing Up for Change: African America Women and the Civil Rights Movement
  https://www.womenshistory.org/exhibits/standing-up-for-change

• Creating a Female Political Culture
  https://www.womenshistory.org/exhibits/creating-female-political-culture

• High Museum of Art, Atlanta
  https://artsandculture.google.com/exhibit/civil-rights-photography/9wlSPkiyouv-Lw?hl=en

Time on Task = 5 HoursDue: Quiz 2
Week 4  Global Dimensions of Protest

Class 11  The Hashtag Revolutions

This online lecture presents multiple viewpoints on five 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 review of the #BLM and #StandingRock movements. We then take a closer look at the Rhodes Must Fall (#RMF) and Fees Must Fall (#FMF) protests. We then end with a discussion on the #MeToo movement and how it has reshaped our contemporary socio-political landscape. 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 Reading

#Hashtag - An analysis of the #FeesMustFall Movement at South African universities

Langa, Malose. “An Analysis of the #FeesMustFall Movement at South African Universities.”


Required Viewing

#1976 Reloaded, by Sipho Singiswa, available at:


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: http://abcnews.go.com/US/meet-youth-heart-standing-rock-protests-dakota-access/story?id=45719115

Suggested Reading

Time on Task = 4 Hours

Class 12 Humor as Political Tool

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. By applying an analytic lens to stand-up comedy as a distinct art form that double-functions as entertainment and protest, we will discuss how it refines the interplay between satire/parody and culture jamming by carefully estimating the audience’s psychological, or even subconscious, confrontation with social norms (and the subversion or changing thereof).

**Required Viewing**

*When Is the Right Time for Black People to Protest?: The Daily Show*

https://www.youtube.com/watch?v=4-Gx23vH0CE

*Chappelle’s Show’s Best Political Sketches - Chappelle’s Show*

https://www.youtube.com/watch?v=MvZ-clcMCec

Please note that these Videos may be offensive to some of you. The purpose of the videos is to stimulate thoughts around how and why Humor functions as a political tools.

**Required Reading**


**Suggested Reading**


Time on Task = 4 Hours

Class 13 Shifting Social Norms
As we approach the end of the course, we reflect on experiences in our own lives in which we witnessed, or experienced first-hand, a shifting of a social norm. We will also discuss the importance of conserving certain social norms, and in doing so, we will complicate the meaning of the descriptor ‘conservative.’ What does activism mean to us, and how do we envision changing the world for the better? To make this discussion even more challenging, we’ll consider political, historical and cultural differences between the United States vs South Africa.

**Required Reading**

Binder, Denis. “Reading Room.” *Reading Room- Some Rough Historical Parallels Between South Africa and the United States*, 2017, readingroom.law.gsu.edu/.

[https://readingroom.law.gsu.edu/cgi/viewcontent.cgi?article=1015&context=jculp](https://readingroom.law.gsu.edu/cgi/viewcontent.cgi?article=1015&context=jculp)

**Required Viewing**

South African vs. American Culture - Between the Scenes | The Daily Show

[https://www.youtube.com/watch?v=rBaaRSTrbso](https://www.youtube.com/watch?v=rBaaRSTrbso)

Time on Task = 3 Hours

**Class 16  Conclusions & Photo Essays**

We conclude our course with a celebration of all we learned and the presentation of our photo essays.

*Due: Photo Essay*

**Bibliography of Required Readings**


