

Summer 2013

NEW YORK UNIVERSITY

AMLT-GE-2063/AMLT-GE-2073

South Africa: Educational and Social Reform

Course Syllabus

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Program Description:

The Education and Social Reform program consists of two required courses which are offered together and compliment each other. The one provides a background on the country and the other offers you an opportunity to focus on your area of interest and investigate it further.

Course Descriptions: AMLT-GE-2073

This study abroad course focuses on social and educational reform in post-apartheid South Africa. Through this course, students will examine social and educational reforms that have been implemented following major changes in S. Africa. In this course, you will examine the history of Apartheid in S. Africa, explore the diverse cultures of this nation, and study the issues and challenges facing institutional leaders and policymakers in S. Africa today. You will also have the opportunity to experience life in communities through field trips to rural villages and urban centers, participate in daily community activities, attend special invitational and celebration events when available; visit schools in both urban and rural settings and universities in the Cape Town area and Pretoria.

Course Description: AMLT-GE-2063

AMLT-GE-2063 builds on the lectures, site visits and readings of AMLT-GE-2073 and provides students with an opportunity to study a topic of interest relevant to social transformation and educational reform in South Africa. The first part covers the practical side of identifying appropriate study topics and sites for their projects. The second part is the actual field based project when students work with/meet/interview those in the setting, culminating in a formal paper on their experiences and what they have learned.

Course Requirements: AMLT-GE-2073

Student grades will be assessed through the following course requirements:

- **Class Participation (40%):** The contribution you make to the success of this class and to this study abroad experience is important. Students are expected to contribute to the development of a strong, inclusive learning community. To do so, we encourage you to immerse yourself in writers and films on South Africa and learn what you can about the issues facing S. Africa prior to travel. *Iafrica.com* is a good

source for current news in South Africa. We also ask that you read a novel by a S. African writer(see recommended reading list) and see films about S. Africa prior to your trip so that you can share what you have learned with others. As in any graduate course, you are, also, expected to come to class having read the assigned materials thoroughly enough to lead a discussion on critical issues within the readings. Students are also expected to attend and actively participate in all classes and scheduled trips.

- **Journal (60%):** You will need a journal that you can write in each day then use the notes to make journal entries for submission. You will hand in (by email) your journal on two set dates (see syllabus). Each submission will have four entries with titles and dates. Journaling provides an opportunity for *daily reflection* on what you are learning and experiencing in S. Africa. This journal provides a place for capturing your personal reflections on issues we address in class as well as on the broader experiences that you have in S. Africa. Journaling also offers an opportunity to raise issues that you would like to discuss more broadly within the group. Journal entries will be used to stimulate discussion at our *indabas*. Indaba is a Zulu word for coming together to discuss serious issues. Such discussions traditionally take place in communities in front of a fire in the evenings. We, too, will have our own “fire” to give light to our discussions in Pretoria. **IMPORTANT:** You will need to schedule time each day for journaling. Some students find early morning (after breakfast and before class works well--others prefer prior to bed-time. The choice is yours, but pick a time and put in on your schedule each day.

Course Requirements: AMLT-GE-2073

Student grades will be assessed through the following course requirements:

- **Project Proposal (15%)** - Due July 13. You will individually or with a working partner hand in a short proposal outlining the purpose and focus of your project. The proposal will be 2-3 pages double-spaced. In this paper you will (1) describe the purpose of your project and provide reasons for your interest in the topic; (2) articulate one or two primary questions that will guide what you do and look for in the setting; (3) describe the type of site at which you want to do your project and explain what you would like to do in this setting, which could include volunteering time to learn about the site and the people who work in or are served by it. (4) How you plan to gain access to that site (assistance in gaining access to the site and people will be offered as much as possible); (5) describe the strategies you will use to learn about this setting and to get to know the people in it; (6) List the questions you will use to guide your inquiry.
- **Project Presentation (15%)** – You will make two formal presentations in addition to class discussions about your project and what you are experiencing and learning. The first will be a presentation about the project you want to do. The second presentation will focus on your experiences in the project and what you learned. Both presentations will be given while we are still in **South Africa**. Therefore, your project must be completed by that time, as you will give a preliminary version of your culminating project paper. See itinerary for due dates.

- **Final Report (70%)** - The goal of the culminating project is to give you an opportunity to learn more about the topic of your interest by participating in a field based setting. The project can be developed individually or in partnership with other students.

The final project paper should include the following:

- The social or institutional problem or issue under investigation.
- A description of the site, how much time you spent there, and how you chose to participate in the setting with the people participating in your project.
- The methods (conversations, interviews, documents etc.) you used to learn more about the site and the issue you chose to examine.
- A discussion of project insights, key findings and experiences informed by class readings
- Concluding remarks

The final culminating paper is due no later than **August 20**. You will send in your final papers electronically to both the professor and the program assistant.

IMPORTANT: unless there is some extenuating circumstance, no incompletes will be given for late/missing/unfinished work. If papers are not submitted by the deadline a failing grade will be given.

Grading Guidelines

A Excellent: Exceptional work for a graduate student. Work at this level is thorough, well-reasoned, creative, sophisticated, and well written. The report submitted integrates themes and concepts from the readings with observations and/analysis of the data collected. Students who earn this grade are prepared for class, synthesize course material and do a good presentation of their results.

A- Very Good: Very strong work for a graduate students and is presented well in class. The report indicates a good grasp of the concepts and integrates readings with field experience.

B+ Good: sound work for a graduate student; well-reasoned and thorough. Writing is clear, uses examples from the field to indicate the link between theory and practice. Class presentation is well organized and well presented.

B. Adequate: Competent work for a graduate student even though some weaknesses are evident such as information not well organized and use of references being inadequate. Class presentation is weak and not well organized.

B- Borderline: Weak work for a graduate student; meets minimal expectations. There is indication of a grasp of concepts but information is not well organized and data analysis and interpretation is weak. Presentation of the report in class meets minimum standards.

C+/D- Deficient. Inadequate work for a graduate student; does not meet the minimal expectations for a graduate student. Lack of participation in class, failure to make a good presentation of the report in class, and no connection between concepts and field

experience.

F Fail: Work fails to meet even the minimal expectations for course credit for a graduate student.

Course Readings:

Required:

- Leonard Thompson (2000): A history of South Africa. 3rd edition. (Available on Amazon)
- Daedalus, Journal of the American Academy of Arts and Sciences, *Why South Africa Matters*, Winter 2001 (select chapters only – materials will be available on NYU classes)
- Mathabane, M. (1986). *Kaffir boy: The true story of a black youth's coming of age in apartheid South Africa* (Vol. 86). New York: Macmillan.
- Krog, A. (2007). *Country of my skull: Guilt, sorrow, and the limits of forgiveness in the new South Africa*. Broadway.

Recommended:

- Fiske, Edward B and Ladd, Helen F : Elusive Equity –
- And additional readings/handouts relevant to class discussion and presentations.
- *Nelson Mandela, Long Walk to Freedom*
- Woods, Donald, *Biko*
- A travel guide of your choice (recommended: *Lonely Planet, Insight Guides, or Time Out*).

Films:

There are also recommended and required films associated with the course. A list of films focusing on South Africa appears later in this document.

Course Outline:

The course outline below serves a general guide for completing readings and assignments associated with the course. Students are strongly encourage to read all required materials prior to the program start date to maximize their time in South Africa. Daily activities are detailed in a separate itinerary document.

Time Academic Content/Topics Readings Assignments

Arrival	<i>Arrival in Cape Town – check in.</i> The first week is designed to give you grounding in the socio-political context of the country through the supplementary course	Reminder: We encourage you to do as much of your reading as possible prior to going to S. Africa. Take a novel from the recommended list on the plane—it’s a long trip! If you are flying SAA look for South African documentaries or movies on	
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	offered parallel to this course.	the plane plus read the airline magazine.	
<u>Week 1</u>	<p>Welcome and Orientation Studying in South Africa: Identify key social and educational issues in the SA context.</p> <p>Brief overview and introduction to doing a participative field study</p>	<p>Daedalus – pp. 277 – 296 Leslie Wits et al Repackaging the Past for South African Tourism.</p> <p>Daedalus 19- 44 Mads Vestergaard: Who’s got the Map? The Negotiation of Afrikaner Identities in Post-apartheid South Africa</p> <p>Leonard Thompson (2000): A history of South Africa. 3rd edition. Chapters 5-9.</p> <p>Kaffir Boy</p> <p>Reference Mack, N. et. al (2005): Qualitative Research Methods Overview – Module 1</p>	Tuesday July 2nd : Visit to Robben Island Museum
<u>Week 2</u>	<p>Presentation: Doing research in South Africa - Class Discussion of the readings plus their link to the South African context.</p> <p>Formulating guiding questions for the project</p> <p>Ethics: possible issues of participating/volunteering in South Africa’s social and educational institutions.</p> <p>Class discussion – discussion of what you hope to experience and understand through your project.</p> <p>Class exercise: discussion</p>	<p>Selected readings from the course package as assigned.</p> <p>Country of my Skull</p> <p>References Mack, N. et. al (2005): Participant Observation – Module 2</p> <p>Mack, N. et. al (2005): In-Depth Interviews – Module 3</p> <p>Mack, N. et. al (2005): Focus Groups – Module 4</p>	

	of your project idea for critique and feedback		
<u>Week 3</u>	<p>Presentation and class discussion of project proposals based on readings, and experiences while in S. Africa</p> <p>Discuss field related issues</p> <p>Individual consultations: Time set aside for individual consultations.</p>	<p>Assigned readings from the Course Package BEGINNING OF FIELD PROJECT</p> <p>Hickson J., & Kriegler, S. (1996). From Bantu education to people's education. In <i>Multicultural counseling in a divided and traumatized society</i> (pp. 117-127). Westport, CT: Greenwood</p>	Assignment Due: Project Proposal
<u>Week 4</u>	<p>Individual work: Participation in field settings and inquiry into topic of interest</p> <p>Class: Discussions of the project experience and what you are learning will be shared in evening indaba sessions</p> <p>Individual work: Data analysis and synthesis</p>	<p>Readings from the course package and additional readings will be assigned based on individual topics of interest.</p>	Assignment: Presentation of Project experience and what you are learning
<u>Week 5 - 7</u>	Writing the culminating paper	Use of additional literature relevant to the topic.	Assignment due August 20.

Program Costs:

Tuition, accommodation, and an activity fee are paid before the program starts.

Accommodation and breakfasts are included in the monies paid in advance. Students provide for their own lunch and dinner unless indicated on the program that a meal will be provided. Transport to and from the airport in South Africa is covered through the program fees as long as you arrive and travel with the scheduled group times. **Please remember to share your flight itinerary and passport with the global programs office via the flight information survey.** Students who are not traveling with the group and arrive at other times must consult with Professor Moja about transport options to arrange for appropriate travel services. Students who do not travel with the group as arranged will be responsible for their own transportation costs. Transport to scheduled site visits as well as entry fees to scheduled program activities/events are also covered. You will pay your own laundry costs at a local laundromat where we negotiate a set amount per laundry bag.

Internet Resources:

1. Ten Year Review done in 2004

<http://www.info.gov.za/otherdocs/2003/10year.pdf>

2. South African Yearbook 2007/08

<http://www.gcis.gov.za/docs/publications/yearbook/>

3. Education in South Africa

<http://www.southafrica.info/about/education/>

4. South Africa General Information

<http://www.southafrica.info/>

5. Higher Education and Social Transformation – South Africa Case Study. Report by Dr Thiven Reddy (University of Cape Town)

<http://www.che.ac.za/publications>

South Africa on Film

Below is a list of required and recommended films. The required films are in bold below and will be the focus of class discussion during our time in South Africa. Please take time to view and reflect on these films prior to departure.

A Dry White Season (1989)

Amandla!: A Revolution in Four-Part Harmony (2003)

Son of Man (2006)

In My Country (2005)

U-Carmen e-Khayelitsha (2005)

Red Dust (2005)

The Flyer (2005)

Tsotsi (2005)

Drum (2004)

Forgiveness (2004)

The Story of an African Farm (2004)
Yesterday (2004)
Stander (2004)
Cape of Good Hope (film) (2004)
Wooden Camera (2003)
Promised Land (2002)
Mr Bones (2001)
Inside Out (2000)
A Reasonable Man (1999)
Paljas (1998)
Jump the Gun (1997)
Cry, the Beloved Country (1995)
Master Harold and the Boys (1993)
Sarafina (1992)
Road to Mecca (1992)
Fiela se Kind (1988)
The Gods Must Be Crazy II (1988)
The Gods Must Be Crazy (1980)
Mapantsula (1988)
Saturday Night at the Palace (1987)
Siener in die Suburbs (1983)
Animals are Beautiful People (1974)
Zulu (1964)

Films on Prejudice Reduction

Check your university library for these films to increase your awareness of/sensitivity to racial issues in America.

A Question of Color: Color Consciousness in Black America (1992), 58 minutes, produced and Directed by Kathe Sandler (California Newsreel, 149 Ninth Street/420 San Francisco, CA 94103)

This is the first documentary to confront “color consciousness” in the black community. It explores the devastating effect of a caste system based on how closely skin color, hair texture and facial features conform to a European ideal. It provides a unique window for examining cross-cultural issues of identity and self-image for anyone who has experienced prejudice.

—From the back cover

Facing the Façade (1994), 55 minutes, written by Jerald B. Harkness and narrated by Avery Brooks (Instructional Support Services, Indiana University, 601 E. Kirkwood, Bloomington, Indiana 47405-2103; 1-800-52-8620)

This film examines some of the many experiences and attitudes of African American

students at a predominantly white university. Starting with a dramatization of one student's experience, the film then presents the views of eight men and women who are students at Indiana University on such topics as racial separation, integration, equity, sexism, cultural conflicts, and acts of prejudice within the African American community as well as by white students and faculty.

—From catalog description

Fear and Learning at Hoover Elementary (1997), 52 minutes, directed by Laura Angelica Simón and produced by Tracey Trench (Distributed by Fear And Learning, 302 N. LaBrea Avenue, P.O. Box 113, Los Angeles, CA 90036, Tel: (310) 369-4772 Fax: (310) 286-2446).

The film measures the impact of California's Proposition 187, which denies public education and health care to illegal aliens. An immigrant success story herself thanks to access to the American school system, *Fear* interweaves the testimony of two teachers—one Mexican-American (director Simón), the other an Anglo; The film includes interviews with kids and adults who live in Pico Union, Los Angeles' "Ellis Island"; and the story of Mayra, a self-possessed, ambitious nine-year-old from El Salvador to personalize the ways Prop 187 has divided school and community. This documentary confirms that it is kids who suffer most as adults fight through these complex, polarizing issues. *Fear and Learning at Hoover Elementary* won the Freedom of Expression award at the 1997 Sundance Festival.

—From press release about the film

School Colors (1994), 143 minutes (Frontline, PBS Video; produced by the Center for Investigative Reporting, Inc. and Telesis Productions, International)

This two-and-a-half hour, in-depth documentary looks at a turbulent year at Berkeley High School in California, focusing on teachers, students and parents struggling with the question of whether diversity will enrich American society or tear it apart.

—From the back cover

Starting Small: Teaching Children Tolerance, 1997, 58 minutes, produced by Margie McGovern (A Project of the Southern Poverty Law Center, 400 Washington Avenue, Montgomery, AL 36104).

This film is about five early childhood programs in which teachers and children are building classroom communities that promise a brighter future for all of us. Through documentary footage, teacher interviews and commentary from child development experts, viewers will learn why more and more early childhood educators have come to recognize that teaching tolerance outright in the curriculum is as fundamental and far-reaching as teaching children how to read.

—From the back cover

The Color of Fear (1994), 90 minutes, produced by Lee Mun Wah (Stir-Fry Productions, 1222 Preservation Park Way, Oakland, CA 94612; phone:1-800-370-STIR)

This is a film about the pain and anguish that racism has caused in the lives of eight North American men of Asian, European, Latino, and African descent. Out of their confrontations and struggles to understand and trust each other emerges an emotional and insightful portrayal into the type of dialogue most of us fear, but hope will happen sometime in our lifetime. The film is a powerful and confrontative exploration of the issue of racism. It is suggested that a facilitator skilled in dealing with cultural diversity issues and conflict facilitation show the program.

—From the back cover

True Colors (1991), 19 minutes, hosted by Diane Sawyer (Primetime Live Series, MTI; CORT)

In the 1960s, Black Americans were promised that this country would no longer judge an individual solely on the basis of skin color. This program follows two college-educated men in their mid-thirties, one black, one white, as they involve themselves in a variety of everyday situations to test levels of prejudice based on skin color. Two experts discuss the social and economic consequences of race in America. They also examine why three decades after proclaiming equality for all Americans, the reality escapes us.

—From the back cover

South African literature

From Wikipedia, the free encyclopedia

South Africa has a diverse literary history. Many of the first black authors were missionary-educated, and the majority of which wrote in either English or Afrikaans. One of the first well known novels written by a black author in an African language was Solomon Thekiso Plaatje's *Mhudi*, written in 1930.

Notable white South African authors include Nadine Gordimer, who was born in 1923 and, in Seamus Heaney's words, one of "the guerrillas of the imagination," and who became the first South African and the seventh woman to be awarded the Nobel Prize for Literature in 1991; and Athol Fugard, whose plays have been regularly premiered in fringe theatres in South Africa, London (The Royal Court Theatre) and New York.

Alan Paton published the acclaimed novel *Cry, the Beloved Country* in 1948. He told the tale of a black priest who comes to Johannesburg to find his son, which became an international bestseller. During the 1950s, Drum magazine became a hotbed of political satire, fiction, and essays, giving a voice to urban black culture. Around the same time,

future Nobel laureate Nadine Gordimer began publishing her first stories. Her most famous novel, *July's People*, was released in 1981, depicting the collapse of white-majority rule. Afrikaans-language writers also began to write controversial material. Breyton Breytenbach was jailed for his involvement with the guerrilla movement against apartheid. Andre Brink was the first Afrikaner writer to be banned by the government after he released the novel *A Dry White Season* about a white South African who discovers the truth about a black friend who dies in police custody.

Several influential black poets became prominent in the 1970s such as Mongane Wally Serote, whose most famous work, *No Baby Must Weep*, gave insight into the every day lives of black South Africans under apartheid. Another famous black novelist, Zakes Mda, transitioned from poetry and plays to becoming a novelist in the same time period. His novel, *The Heart of Redness* won the 2001 Commonwealth Writers Prize and was made a part of the school curriculum across South Africa. John Maxwell (JM) Coetzee also was first published in the 1970s, although he became internationally recognised two decades later. His 1999 novel *Disgrace* won him his second Booker Prize. He also won the Nobel Prize for Literature in 2003.

South Africa's unique social and political history have generated a strong group of local writers, which themes that span the days of apartheid to the lives of people in the "new South Africa".

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