

South Africa GPA: Module

Curriculum by: Wesley Cox

Objectives by Fulbright Directors: Professor Dlamini and Dr. McDougal

Objectives:

- Improve your students' knowledge of Zulu worldviews and African cultural Perspectives.
- Develop social and cultural participation skills and awareness that will help them engage in effective cross-cultural and cross-ethnic interactions to be better citizens in a culturally plural world.
- Apply the principles of liberation, freedom, and social justice to address issues of identity, power, and privilege and contribute to the advancement of local communities, nations, or the world.

African American Studies 5:1865-Present

South African Culture and Aesthetics

1. The name, description, and learning objectives of the existing course you will be adding your Zulu module to.
 - a. Course Name: The African American in the History of the U.S. II
 - b. Course Description: A critical analysis of the History of African Americans from 1865-contemporary. This course introduces the critical voices and actors whose voices revealed the social, cultural, and political movements of African Americans in the United States and how their transatlantic knowledge and connections brought dynamic and diverse attention to Black America and Africa. We examine the critical accommodation, integration and nationalistic voices whose appeal moved America forward and American democracy closer to its proposed ideals and the birth of the contemporary Black social and political landscape.
 - c. Learning Objectives:
 - i. Students will be able to apply theory to describe critical events in the histories, cultures, and intellectual traditions of African Americans with a particular emphasis on agency and self- affirmation.
 - ii. Students will be able to describe the intersection of race and ethnicity with other forms of difference affected by hierarchy and oppression, such as

class, gender, sexuality, religion, spirituality, national origin, immigration status, ability, and/or age.

- d. Instructor's Learning Outcomes
 - i. Identify a range of cultural documents and expressive forms (such as folk culture, music, literature, mass media, interviews, and oral history), and describe their significance to African American culture.
 - ii. Identify and explain the significance of key individuals and events that shaped the culture and history of people of African descent in the U.S. and wider diaspora.
 - iii. Examine the ways that race, gender, class and/or sexuality intersect in the lives of individuals and their communities.
 - iv. Integrate African American and Ethnic Studies methodologies into one's written work.
 - v. Communicate complex arguments, ideas, and research findings in well-organized written papers.
2. Any resources or reading assignments the students will receive to prepare for the Zulu assignments or activities. Explain why you chose these.
 - a. *I Write What I Like, Chapter 8: Some African Cultural Concepts*
 - b. *Culture in the New South Africa: After Apartheid - Volume Two Edited by: Robert Kriger and Abebe Zegeye Chapter 2: Culture, media and the intellectual climate: apartheid and beyond*

- c. *Culture in the New South Africa: After Apartheid - Volume Two Edited by: Robert Kriger and Abebe Zegeye Chapter 3: Rural art and rural resistance: the rise of a wall decorating tradition in rural Southern Africa*
3. Any cultural materials you will make use of. Explain why you chose them.
- a. Students will be able to access photos taken at art exhibits and use these pictures of the artifacts to reflect on the readings. Students will also have access to the art booklets of past exhibits at the market photoshop/ arts school and other physical books on art. Lastly, I will encourage students to use the internet to explore contemporary artists, artisans, and crafters work, using websites, social media pages, and multimedia. See [Google Drive Link](#)
- i. Mens/Womens zulu headdress
- ii. Beaded work
- iii. Sculptures
- iv. Instruments
- v. paintings/exhibits
- vi. Architecture (included in readings)
1. Resource Examples:
- a. Zulu Men: <https://youtu.be/4O67UfDJZTQ>
- b. Zulu Traditional Attires: <https://youtu.be/TeHIYDeaCCI>
- c. Imvelo: Traditional Clothing
<https://youtu.be/aWdEa9mqnU4>
- d. <https://youtu.be/EJsXHX5tKQw>
- e. [The KwaZulu-Natal Society of the Arts](#)

- f. [Welcome to KZNSA](#)
- g. [Phansi Museum](#)
- h. [Durban Art Gallery](#)
- i. [The Iziko South African Museum - Iziko Museums](#)
- j. [Permanent Exhibition – Apartheid Museum](#)
- k. [About District Six | District Six](#)
- l. [Wits Art Museum - Wits University](#)
- m. [Mandela House – 8115 Vilakazi St, Orlando West, Soweto](#)
- n. [Exhibitions gallery – Constitution Hill](#)

4. The description and instructions of the assignment (including its title) as these will be presented to your students.

- a. Prompt 1: *In Steve Biko's, I write what I like, Chapter 8: Some African Cultural Concepts What is your response to Steve Biko when he says, " in my opinion it is not necessary to talk with African about African culture."(44)*
- b. Prompt 2: *In the book, Culture in the New South Africa: After Apartheid - Volume Two Edited by: Robert Kriger and Abebe Zegeye, they discuss the idea of African cultural progression and ideals being rooted in white influence. (65) Why is this a problematic paradigm for viewing African culture? What would you say is the most innovative aspect of African cultural and aesthetic tradition mentioned in chapter 3?*
- c. Prompt 3: *What comes to mind when you think of African cultural heritage? What comes to mind when you think of Africa in the present? What do you envision for a future Africa? (use photos from the resources page to look at some art exhibits*

in South Africa) How do these principles align with or contradict African Americans and their culture?

- d. Prompt 4: *How did music, dance, media & culture influence the world and South Africans during apartheid and 'post- Apartheid'? Did it have a political influence?*
5. An explanation of how the assignment contributes to the course's learning outcomes.
 - a. This module will align with the course outcomes of the culture of South Africans and African-Americans. They will explore an international and pan-African meaning of Black culture with specific regard to self affirmation and tradition. Students will embrace Zulu and indigenous African social justice movements- especially in regard to the Soweto student uprising of 1976. Students may find that national origin or citizenship status are more or less institutional constructs than means for understanding African cultures and spirituality. Students will turn a critical eye to the intersectionality of socioeconomic status, gender, sexuality, and race.
6. An explanation of how the assignment is aligned with the three principles listed above.
 - a. This module aims to improve Zulu world views, and African cultural perspectives by having them explore and engage with South African artists in a post apartheid state, and also looking at literature and ideas that were expressed pre-apartheid during apartheid, and after apartheid.
 - b. It will help them develop social and cultural participation in understanding how Black liberation movements worldwide have incorporated art, culture and aesthetics, in order to embrace self and revolts against systems. Students be able

to draw connections across continents and racial and ethnic backgrounds, and understand similarities between Zulu worldviews and African-American worldviews.

- c. By understanding and reading Steve Biko's work students will be able to engage with a political theory on black liberation while also looking at tangible policy in contemporary South Africa. Through this students can explore possible strategies in that new laboratory, movements and issues of social justice.

African American Studies 5: 1865-Present

International Student Movements: centering Black educational liberation

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- a. *Chapter 2: SASO - its Role, its Significance and its Future*
- b. *Chapter 3: Letter to SRC Presidents*
- c. *Chapter 4: Black Campuses and Current Feelings*
- d. *Ferial Haffajee, What if there were no whites in South Africa. Chapter 6: #Revolution*
- e. *Culture in the New South Africa: After Apartheid - Volume Two, Edited by: Robert Kriger and Abebe Zegeye; Chapter 1 Language policy in the New South Africa by Neville Alexander and Kathleen Hugh*
- f. **Rogers, I. H. (2012). The black campus movement and the institutionalization of black studies, 1965-1970. *Journal of African American Studies*, 16(1), 21-40. doi:<https://doi.org/10.1007/s12111-011-9173-2>**

9. Any cultural materials you will make use of. Explain why you chose them.

- a. [Soweto Uprising: The Story Behind Sam Nzima's Photograph | TIME](#)
- b. [The June 16, 1976, Soweto Uprising in South Africa](#)

10. The description and instructions of the assignment (including its title) as these will be presented to your students.

- a. Prompt 1: *Do a comparison or contrast on South African Student movements and African American student movements in the United States.*

- b. Prompt 2: What is Black Studies? How did it come to be a part of higher education in the United States? How does Black Studies align with student/educational liberation movements on the African continent, specifically in South Africa?
11. An explanation of how the assignment contributes to the course's learning outcomes.
- a. In the United States, we typically credit African-American students and students of color (Third World Liberation Front) as the foundation to Ethnic Studies, in South Africa, high school students and young adults are typically credited with revolts against apartheid systems, like Afrikaans language requirements, but also their power and movement as a group and their numbers. These readings and the assignments will help students understand how critical events in the mid-20th century helped shift changes in educational and governmental institutions. Students will embrace ideas of agency in regards to social movements.
12. An explanation of how the assignment is aligned with the three principles listed above.
- a. This module will enable students to better understand the importance of Zulu identity in South Africa within the context of self determination and pride of one's cultural, racial, and ethnic identity.
 - b. The module will help students extend their scope of social participation in institutions such as government and educational practices; changing school curriculum to be socially and culturally relevant to the demographics it is supposed to serve.

Works Cited

Culture in the New South Africa: After Apartheid, Volume Two, Edited by Robert Kriger and Abebe Zegeye Published by: Kwela Books. © 2001. Website: www.kwela.com

Biko, Steve, 1946-1977. I Write What I like : a Selection of His Writings. Johannesburg :Picador Africa, 2004.

Rogers, I. H. (2012). The black campus movement and the institutionalization of black studies, 1965-1970. *Journal of African American Studies*, 16(1), 21-40.

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