

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number _____

Course Title _____

Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice

Foundations of Society and Culture

- Historical Analysis
- Social Analysis

Foundations of Scientific Inquiry (IMPORTANT: If you are only proposing this course for FSI, please complete the [updated FSI information sheet](#). If you are proposing for FSI and another foundation, complete both information sheets)

- Physical Science
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Do you intend to use graduate student instructors (TAs) in this course? Yes No

If yes, please indicate the number of TAs _____

4. Indicate when do you anticipate teaching this course over the next three years:

2018-19	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2019-20	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2020-21	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes No

If yes, provide a brief explanation of what has changed:

Present Number of Units: _____ Proposed Number of Units: _____

6. Please present concise arguments for the GE principles applicable to this course.

General Knowledge

Integrative Learning

Ethical Implications

Cultural Diversity

Critical Thinking

<input type="checkbox"/> Rhetorical Effectiveness	
<input type="checkbox"/> Problem-solving	
<input type="checkbox"/> Library & Information Literacy	

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- 1. Lecture: _____ (hours)
- 2. Discussion Section: _____ (hours)
- 3. Labs: _____ (hours)
- 4. Experiential (service learning, internships, other): _____ (hours)
- 5. Field Trips: _____ (hours)

(A) TOTAL Student Contact Per Week _____ **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- 1. General Review & Preparation: _____ (hours)
- 2. Reading _____ (hours)
- 3. Group Projects: _____ (hours)
- 4. Preparation for Quizzes & Exams: _____ (hours)
- 5. Information Literacy Exercises: _____ (hours)
- 6. Written Assignments: _____ (hours)
- 7. Research Activity: _____ (hours)

(B) TOTAL Out-of-class time per week _____ **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week _____ **(HOURS)**

Representing Apartheid: Cultural Production in South Africa Spring 2020

Instructor: Carla Neuss
Email: cneuss@ucla.edu



Course Description: This course centers on contemporary South Africa in the context of its social and political history through a wide range of cultural productions. Like the United States, South Africa's history is characterized by virulent European colonial conquest, injustice perpetuated on indigenous populations, and a long, brutal period of apartheid from which the nation is still emerging. Specifically in the twentieth century, South Africa can be viewed as a unique experiment in democracy, one in which the intersections between race, identity, culture are uniquely at play in the wake of apartheid.

By framing its exploration of contemporary South Africa through the lens of cultural production, this course analyzes literature, theatre, film, sport, and faith as artifacts that speak to the dynamic and diverse factors that characterize South African culture. From Nelson Mandela's autobiography to the Hollywood-ization of South African narratives in "Invictus" and "District 9", the 2010 World Cup to the work of Nobel Prize Winner J. M. Coetzee, this course will draw on a variety of voices to map the landscape of South African creativity and culture. Through this topic, we will not only learn how to engage with South Africa's racial and political history on its own terms, but we will also focus on developing the skills to analyze and interpret cultural productions in a global, rather than Western European, context.

Course Objectives:

1. To explore contemporary South African culture within the context of its specific social and political history, particularly in relation to apartheid
2. To cultivate the lens of "cultural production" as a method of interpreting how a culture performs itself
3. To develop close reading and analytical skills across a variety of genres, objects, and performance
4. To learn how to interpret primary sources, secondary sources, and scholarly arguments
5. To refine and practice critical writing and argumentation skills in the form of two analytical, thesis-focused essays

Grade Breakdown:

Weekly Written Responses: 10%
 Writing Workshop Assignments: 15%
 Paper 1: 20%
 Paper 2: 25%
 Presentation: 20%
 Participation: 10%

Grading Scale

97-100 A+	87-89 B+	77-79 C+	67-69 D+	59-below F
94-96 A	84-86 B	74-76 C	64-66 D	
90-93 A-	80-83 B-	70-73 C-	60-63 D-	

Assignments:

Weekly Written Responses (10%): Drawing on the questions and themes outlined each week in the syllabus, students will produce weekly written responses to the assigned topics, texts, and screenings. This is an opportunity to practice writing skills and receive feedback from the instructor and fellow students. Weekly written responses should be 250-300 words and will be submitted online.

Writing Workshop Assignments (15%): There will be three assignments integrated into the writing workshop aspects of this course, each worth 5% of the overall grade. They are 1) a thesis generation assignment, 2) a paper outline, 3) an annotated bibliography. These assignments will be workshopped in class and are graded *primarily* on a credit/no credit basis for simply having completed the assignment. These assignments will be explained in detail in class.

Paper 1 (20%): The first paper will focus on one of the cultural productions covered in the course thus far. This paper should perform a close reading of the chosen text or artifact. Students will have the opportunity to develop their thesis and workshop it prior to the paper's due date. The paper will be due in Week 6 and should be 5-7 pages double-spaced.

Paper 2 (25%): For the second paper, students will find a South African cultural production of their own choosing and analyze it. This paper should perform a close reading of the chosen text or artifact and also situate it with regards to South African social and political history. This paper will require outside research and secondary sources. The second paper is due in Finals Week and should be 6-8 pages double-spaced.

Final Presentation (20%): The final presentation is linked to Paper 2. For the presentation, students will present their chosen cultural artifact to the class and argue for its relevance within South African history and in terms of the themes of the class. The presentation should be 3-5 minutes long and will be presented in Week 10.

Participation (10%): Students should come to each class having completed the assigned reading and viewing. Students are expected to contribute questions, comments, and ideas to the class discussion as well as engage with attentive, active listening. Regular class attendance is factored into participation.

Class Schedule

Week One: Apartheid & Its Legacy

Weekly Reading

- Ross, Robert. *A Concise History of South Africa*. Cambridge: Cambridge University Press, 2011. – excerpts
- Cole, Catherine M. *Performing South Africa's Truth Commission: Stages of Transition*. Bloomington: Indiana University Press, 2010. - excerpts

Themes & Questions: This week provides the historical context for the cultural artifacts we will be looking at in this course as well as looking at the reconciliation process following the end of apartheid in the late 1990's. Consider which voices are featured and which are left out of the reconciliation process. How is healing “performed”? How do the media and democracy interact in the wake of apartheid?

Week Two: South Africa in Pop Culture

Weekly Reading

- Mandela, Nelson. *The Illustrated Long Walk to Freedom: The Autobiography of Nelson Mandela*. London: Little, Brown, 2008. - excerpts
- Michael Valdez Moses , Lucy Valerie Graham , John Marx , Gerald Gaylard, Ralph Goodman & Stefan Helgesson (2010) “District 9 : A Roundtable”, *Safundi: The Journal of South African and American Studies*, 11:1-2, 155-175.

Weekly Viewing

- “District 9” (2009)
- “Mandela: Long Walk to Freedom” (2013)

Themes & Questions: This week looks at two cultural productions—the blockbuster film *District 9* and the autobiography of Nelson Mandela—to explore popular cultural imaginaries that surround South Africa. Mandela’s fame and the joint critical and popular success of *District 9* both perpetuate distinct associations with South Africa. How do these cultural productions circulate certain ideas about South Africa and its history? How do they potentially skew or obscure aspects of South Africa? What does the commercial success of these artifacts say about the global consumption of South Africa’s history?

Week Three: Imagining the Colonial Past

Weekly Reading

- Coetzee, J. M. *Waiting for the Barbarians*. Penguin Publishing Group, 1980.

Weekly Viewing

- *Waiting for the Barbarians* – opera by Philip Glass (2005)
- *Waiting for the Barbarians* - film (2020)

Themes & Questions: This week focuses on the cultural memory of South Africa’s colonial past. How does Coetzee’s novel construct an imagined past? How does the “state of emergency” in the novel reflect on Coetzee’s South Africa of 1980?

Week Four: Athol Fugard & Dramatic “Canon”

Writing Workshop #1

Weekly Reading

- *Master Harold and the Boys* by Athol Fugard
- *My Children! My Africa!* by Athol Fugard

Weekly Screening

- “Master Harold and the Boys” (2010)

Themes & Questions: This week looks at two plays by the premiere South African playwright of the twentieth century. With one play set in 1950 and the other set in 1984, how do these works reflect shifts in South African culture, politics, and race relations over the latter half of the twentieth century? What do intersections between age and race reveal about the South African experiment of democracy?

Week Five: Voices of Color in Theatre

Weekly Reading

- Mtwa, Percy, Mbongeni Ngema, and Barney Simon. *Woza Albert*. London: Methuen Drama Editorial, 1991.
- Maponya, Maishe. *Gangsters*. Polyptoton, 1985.

Themes & Questions: This week looks at two theatrical depictions of South Africa, one looking backwards to apartheid and one looking forward in hopes of redemption. Both are written by people of color; how do these plays represent race in different terms? How does the history of township theatre infiltrate these productions? How does a traditionally European form—the dramatic play—get reinterpreted through indigenous South African voices?

Week Six: Gender & Violence

Writing Workshop #2

Weekly Reading

- *Rape: A South African Nightmare* by Pumla Dineo Gqola
- *Mies Julie* by Yael Farber

Themes & Questions: This week looks at two different artifacts that prominently feature rape. How do bodies get politicized in these texts? How is violence constructed around

sexuality, gender, and race? What is the role of genre in both texts in terms of framing a discourse around rape?

Week Seven: Music & Liberation

Weekly Reading

- *Sarafina!* by Lacombe, Brigitte, and Duma Ndlovu. *Sarafina*
- Jeanne Colleran, “South African Theatre in the United States: the lure of the familiar and the exotic”, in Attridge, Derek, and Rosemary J. Jolly. *Writing South Africa: Literature, Apartheid, and Democracy 1970-1995*. Cambridge University Press. 2011.

Weekly Viewing

- *Sarafina (1992)*

Themes & Questions: This week looks at the hit musical *Sarafina!* and its global dissemination. How does this piece “perform” ideas of South Africa to a global audience? What does the Hollywood-ization of the musical into a film reveal about consumption and commercialization of South African stories?

Week Eight: Sports, Identity, and Nationality

Weekly Reading

- Nauright, John. *Sport, Cultures and Identities in South Africa*. London: Leicester University Press, 1998. – excerpts
- Roy, Sohinee. “Invictus: South Africa as a Post-racial Fantasy in the Age of Obama”, Izzo, David G. *Movies in the Age of Obama: The Era of Post-Racial and Neo-Racist Cinema*. Lanham, MD, Littlefield. 2017.

Weekly Viewing

- *Invictus (2009)*

Themes & Questions: This week looks at sports and athleticism as a form of popular cultural production that particularly engages with questions of national identity. How do sports such as soccer, rugby, and cricket engage with the colonial past and the “rainbow nation” future of South Africa? How do sports events and teams serve political interests and/or model utopia ideals of South African identity?

Week Nine: Decolonizing Christianity

Writing Workshop #3

Weekly Reading

- Coletti, Theresa. “Medieval Biblical Drama in Post-Apartheid South Africa”, Ed. David L. Jeffrey, *Transformations in Biblical Literary Traditions: Incarnation, Narrative, and Ethic*. University of Notre Dame, 2014. 268-288.
- Baugh, Lloyd. “The African Face of Jesus in Film: Part Two: Mark Dornford-May’s ‘Son of Man.’” *Gregorianum*, vol. 92, no. 2, 2011, pp. 317–345.

Weekly Viewings

- *Son of Man* (2006)
- *Yimimangaliso* (2002) – London Heritage Theatre

Themes & Questions: This week looks at two performances—a play and a film—that transpose the Christian biblical narrative into a South African, tribal context. What are the political implications of this adaptation given the colonial history of South Africa? How has Christianity been a tool of both oppression and resistance in apartheid South Africa?

Week Ten*Student Presentations***Course Reading List**

- Coletti, Theresa. “Medieval Biblical Drama in Post-Apartheid South Africa”, Ed. David L. Jeffrey, *Transformations in Biblical Literary Traditions: Incarnation, Narrative, and Ethic*. University of Notre Dame, 2014. 268-288.
- Baugh, Lloyd. “The African Face of Jesus in Film: Part Two: Mark Dornford-May’s ‘Son of Man.’” *Gregorianum*, vol. 92, no. 2, 2011, pp. 317–345.
- Nauright, John. *Sport, Cultures and Identities in South Africa*. London: Leicester University Press, 1998. – excerpts
- Roy, Sohinee. “Invictus: South Africa as a Post-racial Fantasy in the Age of Obama”, Izzo, David G. *Movies in the Age of Obama: The Era of Post-Racial and Neo-Racist Cinema*. Lanham, MD, Littlefield. 2017.
- *Sarafina!* by Lacombe, Brigitte, and Duma Ndlovu. Sarafina
- Jeanne Colleran, “South African Theatre in the United States: the lure of the familiar and the exotic”, in Attridge, Derek, and Rosemary J. Jolly. *Writing South Africa: Literature, Apartheid, and Democracy 1970-1995*. Cambridge University Press. 2011.
- *Rape: A South African Nightmare* by Pumla Dineo Gqola
- *Mies Julie* by Yael Farber
- Mtwana, Percy, Mbongeni Ngema, and Barney Simon. *Woza Albert*. London: Methuen Drama Editorial, 1991.
- Maponya, Maishe. *Gangsters*. Polypoton, 1985.
- *Master Harold and the Boys* by Athol Fugard
- *My Children! My Africa!* by Athol Fugard
- Coetzee, J. M. *Waiting for the Barbarians*. Penguin Publishing Group, 1980.
- Lance Olsen, “[The Presence of Absence: Coetzsee’s ‘Waiting for the Barbarians’](#)”, *Ariel*, Vol. 6, No. 2. 1985. 47-56
- Mandela, Nelson. *The Illustrated Long Walk to Freedom: The Autobiography of Nelson Mandela*. London: Little, Brown, 2008. - excerpts

- Michael Valdez Moses , Lucy Valerie Graham , John Marx , Gerald Gaylard, Ralph Goodman & Stefan Helgesson (2010) “District 9 : A Roundtable”, *Safundi: The Journal of South African and American Studies*, 11:1-2, 155-175.

Film List

- *Son of Man* (2006)
- *Yiimimangaliso* (2002) – London Heritage Theatre
- *Invictus* (2009)
- *Sarafina* (1992)
- *Master Harold and the Boys* (2010)
- *Waiting for the Barbarians* – opera by Philip Glass (2005)
- *Waiting for the Barbarians* - film (2020)
- *District 9* (2009)
- *Mandela: Long Walk to Freedom* (2013)

Writing Resources

- **Undergraduate Writing Center:** www.wp.ucla.edu

This is a valuable resource for you while you’re working on papers. It is staffed by peer learning facilitators and offers one-on-one tutoring sessions at any stage in the writing process. Make an appointment by visiting www.wp.ucla.edu and clicking on “Student Writing Center/Make an Appointment.”

- **The Oxford English Dictionary:** <http://oed.com>

The OED is a valuable resource for close-readings, as the comprehensive entries often contain unexpected meanings of words. If you decide to use a dictionary, you must use the OED.

- **Purdue Online Writing Lab:** <http://owl.english.purdue.edu>

POWL provides an excellent guide to citing sources.



New Course Proposal

Theater 98T Representing Apartheid: Cultural Production in South Africa

Course Number Theater 98T

Title Representing Apartheid: Cultural Production in South Africa

Short Title

Units Fixed: 5

Grading Basis Letter grade only

Instructional Format Seminar - 3 hours per week

TIE Code SEMT - Seminar (Topical) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

Course Description Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. This course centers on contemporary South African culture in the context of its social and political history. We will analyze literature, theatre, film, sports, and faith as artifacts that illuminate the dynamic and diverse factors that characterize South Africa today.

Justification Part of the series of seminars offered through the Collegium of University Teaching Fellows

Syllabus File [THEATER 98T Neuss Syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Instructor (Carla Neuss) UID: 604855553

Professor Sean Metzger is the faculty mentor for this course. UID: 704243063

Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 19, 2019

Grading Structure Weekly Written Responses: 10%
Writing Workshop Assignments: 15%
Paper 1: 20%
Paper 2: 25%
Presentation: 20%
Participation: 10%

Effective Date Spring 2020

Discontinue Date Summer 1 2020

Instructor Name: Carla Neuss Title: Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department Theater

Contact Name: MICHELLE CHEN E-mail: mchen@teaching.ucla.edu

ROUTING STATUS

Role: L&S FEC Coordinator - Ries, Mary (mries@college.ucla.edu) - 61225

Status: Pending Action

Role: CUTF Coordinator - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

Status: Approved on 8/14/2019 1:37:57 PM

Changes: No Changes Made

Comments: on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

Role: Initiator/Submitter - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

Status: Submitted on 8/12/2019 1:06:59 PM

Comments: Initiated a New Course Proposal

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