

Lesson Plan

In Word and Deed: South African Apartheid

Grades	11-12 AP
Lesson Plan Type	4-Week Critical Literacy Unit
Estimated Time	20 50-minute sessions
Lesson Authors	Christopher Watson Tuscaloosa, Alabama

OVERVIEW

This unit centers on having students engage with four texts, all of which focus specifically on apartheid in South Africa. The first, Nancy Clark & William H. Worger’s historical nonfiction work *South Africa: The Rise and Fall of Apartheid*, will provide necessary historical background for the unit. Next, students will watch the 2009 science fiction film *District 9*, an alternate-reality reimaging of the forced removal of African residents from their homes in Johannesburg’s District 6. The third and fourth texts are each key novels from the early 1980s written by South African Nobel Laureates: Nadine Gordimer’s *July’s People* and J.M. Coetzee’s *Life and Times of Michael K*. The unit will culminate in a series of research presentations given by student groups on relevant historical topics such as the Truth and Reconciliation Committee and the Sharpsville Massacre. After giving their presentation, each group will lead the class in a critical discussion.

FEATURED RESOURCES (for crucial teacher supplementary research prior)

Frontline: The Long Walk of Nelson Mandela Website
(<http://www.pbs.org/wgbh/pages/frontline/shows/mandela/>)

An excellent source for supplementary information and multimedia on general apartheid history.

The Essential Gesture (Nadine Gordimer) and *J.M. Coetzee: Doubling the Point*

The former is the most famous anthology of Gordimer’s political and critical writings, while the latter is the longest and substantial collection of both interviews with and criticism by Coetzee.

FROM THEORY TO PRACTICE

Shor, I. (1996). <i>When students have power: Negotiating authority in a critical pedagogy</i> . Chicago, IL: The University of Chicago Press.	
	Making students feel that they are “being listened to” and that they therefore “count in the rhetorical setting” (p. 49): As Shor says, a teacher must do everything they can (for him, it was taking notes on student comments, which teachers of this unit should also do) in order to make students feel that their participation is both meaningful and welcomed. This has the obvious consequence of students feeling more encouraged to participate, which is crucial for such a discussion-centric unit to be truly successful.
	“[F]rontloading student discourse and backloading the teacher’s commentary” (pp. 40-41). The idea seems obvious enough, but is too often infrequently or ineffectively practiced. hooks offers a comparable recommendation which I cite in point 2 below, but Shor describes at length in this excerpt how he actually put into practice, and my unit attempts to mirror his at least in part (though I am somewhat (emphasis on somewhat) constrained given that this is a high school rather than a college course.) As I say below, by setting an example of an equality-driven democratic classroom early on, the teacher can better prepare students for the presentations in the unit’s final week.
	Following Shor’s example of integrating Freire and Faundez’s concept of a “pedagogy of questions” (p. 42). This is reflected in the lack of purely explanatory lectures in which the teacher “fills” students’ “empty heads” with “correct and objective knowledge.” Such an approach ignores a central function of democratic group inquiry: discussing and working through problems, which the teacher encourages via questions.
hooks, b. (2003). <i>Teaching community: A pedagogy of hope</i> . New York, NY: Routledge.	
	Emphasizing camaraderie over competition and thus resisting dominant cultural tendencies: By having students work for an extended period in groups towards a large goal that no one student can complete on their own, the unit seeks to break up the traditional structures of “every man for himself” assessment methods.
	Allowing for and encouraging the expression of varying viewpoints, even (and perhaps especially) when they are emotional charged: The intense political charge of the chosen content will undoubtedly result in students having deep and heated discussions on race. Rather than discouraging students from expressing their personal opinions emotionally, the teacher will encourage students to speak their mind without fear and thus engage in constructive dialogue with one another on this vital and perennial social justice issue.
	Conversation as the “central location of pedagogy”: The vast majority of this unit is spent discussing the texts. While the teacher can and should strive to let students “run” the discussions early on, they will undoubtedly do so in the final week of the unit in which they will actually lead the discussions themselves. The teacher must therefore work to set an example of what a truly democratic discussion-based classroom is like in order to prepare students to do the same once the reigns are handed to them entirely.
Berhman, E.H. (2006). Teaching about language, power, and text: A review of classroom practices that support critical literacy. <i>Journal of Adolescent & Adult Literacy</i> , 49(6), 490-498.	
	Reading multiple texts: Different texts on the same topic are used in order for students to be made aware and to experience the ways different authors can interpret and represent the same events, thus reinforcing that all authorship is necessarily situated.

Reading supplementary texts: By incorporating a nonfiction historical text, students will have baseline knowledge to assist in interpreting the diverse artistic representations of the implications and realities of the long and complex implementation of apartheid.

Reading from a resistant perspective: The teacher will inject and reinforce the idea that all texts situate the reader in varying ways, and that different readers will respond to this positioning differently due in part to socioeconomic, racial, and other positions. Students will therefore be encouraged to explain how their position(s) impact reading.

NCTE/IRA, Critical Literacy, Globalization, 21st Century, ALEX Standards

NCTE

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

Aspects of other NCTE standards are satisfied (i.e. standard 1's call for reading a wide variety of texts that help students to understand the texts, themselves, and wider world), but only these three standards are met in their entirety by the unit.

Critical Literacy

By selecting a diverse set of cross-genre texts, the unit provides students numerous access points to understanding the history of apartheid and its multitude of cultural representations and reflections. Additionally, the overall structure of the lesson builds gradually toward entirely student led discussions and presentations with as little teacher intervention as possible, thus striving to decenter the traditional balance of power between teacher and student. Finally, the two novels represent political visions that are diametrically opposed, reinforcing for students that there is no "correct" way of responding to historical events. These foundations are broadly consistent with those of critical literacy: engaging social justice issues, diversifying text selection, restructuring power between student and teacher, and interrogating subject positions.

Globalization

Students will use 21st century skills to understand and address global issues as well as seek to understand other nations and cultures (direct language from the standards.) They will do so by using a wide variety of research methods (many of which will undoubtedly be digital / technological in nature and thus contemporary) to analyze a similarly wide range of texts, all of which originate recent history of the country being studied: South Africa. The explicit racial component of the unit and the history being addressed also encourages students to seek understanding across identity categories / positions and both national and international borders.

21st Century

- Emphasizes deep understanding rather than shallow knowledge [i.e. no rote memorization.]
- Allows for multiple measures of mastery [i.e. both writing and presentations.]
- Builds understanding across and among core subjects as well as 21st century interdisciplinary themes [i.e. history and literature.]

ALEX

- Use the research process to locate, select, retrieve, evaluate, and organize information to support a thesis on a nonliterary topic.
- Apply both literal and inferential comprehension strategies, including drawing conclusions and making inferences about characters, motives, intentions, and attitudes in short stories, drama, poetry, novels, and essays and other nonfiction texts.

Resources & Preparation

MATERIALS AND TECHNOLOGY

• All three print texts
• DVD copy of <i>District 9</i>
• Television and DVD player with all necessary accompanying cables.
• All printouts.

PRINTOUTS

• Description of group presentation assignment with information on all 5 topics
• Rubric for grading presentations (to be given out at the beginning of the unit)
• Nelson Mandela: “I am prepared to die” speech (see also link in “Websites”).
• <i>District 9</i> director interview (see also link in “Websites”).
• Nadine Gordimer: “Living in the Interregnum” (see also link in “Websites”).
• Nadine Gordimer: “The Idea of Gardening” (review of <i>Life and Times of Michael K</i>) (see also link in “Websites”).
• Nadine Gordimer Nobel Lecture (see also link in “Websites”).
• J.M. Coetzee Nobel Lecture (see also link in “Websites”).

WEBSITES

<ul style="list-style-type: none">• Official website for the South African Truth and Reconciliation Committee: http://www.justice.gov.za/trc/
<ul style="list-style-type: none">• Nelson Mandela “I am prepared to die” (speech given at the beginning of his trial): http://www.historyplace.com/speeches/mandela.htm
<ul style="list-style-type: none">• The Onion A/V Club Interview with <i>District 9</i> director Neill Blomkamp: http://www.avclub.com/articles/district-9-director-neill-blomkamp,31606/
<ul style="list-style-type: none">• Nadine Gordimer: “Living in the Interregnum” http://kaganof.com/kagablog/2009/05/05/living-in-the-interregnum-by-nadine-gordimer/
<ul style="list-style-type: none">• Nadine Gordimer Nobel Lecture: http://nobelprize.org/nobel_prizes/literature/laureates/1991/gordimer-lecture.html
<ul style="list-style-type: none">• Nadine Gordimer: “The Idea of Gardening” http://www.nybooks.com/articles/archives/1984/feb/02/the-idea-of-gardening/
<ul style="list-style-type: none">• J.M. Coetzee Nobel Lecture: http://nobelprize.org/nobel_prizes/literature/laureates/2003/coetzee-lecture-e.html

PREPARATION

1.	The teacher will have to read all three print texts and watch the film.
2.	The teacher will also have to read background information on both authors to understand the context in which their works appeared as well as to learn about the famed im- and explicit dispute between them both during apartheid and following its abolishment. The texts in the “featured resources” listed at the beginning of this form are probably the best way to do this.
3.	The teacher must also read additional background information (including interviews and informed reviews) pertaining to the film to grasp intentions, reception, and interpretations.
4.	The teacher must do additional background research into the topics students will be presenting on at the end of the unit so as to be able to accurately and fairly assess them. (The Frontline website listed in “featured resources” is an excellent companion for historical background research, though the teacher should supplement it with other, appropriate texts.)
5.	The teacher must ensure that all students are able to purchase the texts (this will be addressed at the beginning of the semester, including explanatory letters to parents if necessary.)

6.	The teacher must secure a DVD copy of the film as well as reliable access to a DVD player, TV, and all required cables. The teacher will have to test the setup prior to the showing day.
6.	Printouts must be constructed beforehand by the teacher (incl. spell checking and so on.)
7.	Printouts must be made and Xeroxed so that enough copies are available for all students.
8.	The original syllabus must include specific due dates for every element of the unit.

Instructional Plan

STUDENT OBJECTIVES

Students will

<ul style="list-style-type: none"> Gain greater understanding of one of the most important civil rights struggles in recent world history.
<ul style="list-style-type: none"> Learn how and why to analyze film texts as closely as traditional written texts.
<ul style="list-style-type: none"> Critically investigate concepts and realities of race, class, gender, and colonialism.
<ul style="list-style-type: none"> Investigate issues of authorship and the political abilities and limitations of texts.
<ul style="list-style-type: none"> Learn how to conduct independent research and present it in groups.
<ul style="list-style-type: none"> Learn how to lead class-wide discussions from an open, questions-based position.

SESSION 1

1.	Pass out assignment sheet and rubric for group presentations. Have students write on a sheet of paper their top 3 choices for topics, which will inform the teachers' divisions into groups (not revealed until the next session.) This should last 20 minutes at most.
2.	Lead a discussion on the benefits and problems with drawing connections between apartheid and other civil rights struggles and historical atrocities. Have students lead and take ownership of the discussion as much as possible. The teacher should, when appropriate, introduce the concept of "comparative genocide" and note problems with that perspective. The teacher should also introduce the idea of history-as-narrative, asking students whether historical and fictional texts can ever accurately represent the lived experiences of those who experienced apartheid. The teacher should also ask what benefits narrative representations can have for understanding even if they are always inherently problematic. Set aside 25-30 minutes.
3.	Pass out Mandela speech ("I am prepared to die") printout and assign homework below. Do this during the final 5 minutes.

Homework: Have each student read the Mandela speech and come up with 3 questions he or she would like to discuss during the next class session. These will be handed in after the discussion.

SESSION 2

1.	Inform students of their group and topic assignments, including due dates.
2.	Student-led discussion of Mandela speech based on discussion questions. (20-30 minutes) Unlike with later sessions (which incorporate this contingency), the teacher should not “bail out” the students. They need to learn early on in the unit that they are going to have to work together and separately to succeed throughout it (especially in the last week.) Emphasize this!
3.	If not already broached, the teacher should raise the topic of Mandela’s use of violence. Note that Mandela was designated as a terrorist in the United States until July 2008. This fact should serve as a springboard to having students discuss what exactly a “terrorist” is. The teacher should <i>not</i> take a pro- or anti-violence perspective, and should be careful to not allow students to run with pro-violence statements. This does not mean to discourage the range of student opinion, but rather to ensure that the discussion is situated and not general and thus not to encourage acts of violence on the part of students. <i>This is very very very important!</i>
4.	Final 10 minutes: hand out printout copies of <i>District 9</i> director interview, highlight that the film can be read as a broad allegory for the forced removal of the residents of District 6. At the same time, make sure that students do not feel pressured to view the film as a simple 1 to 1 correspondence with historical events, noting that there are multiple ways to interpret the film. Finally, encourage students to avoid reading and sharing spoilers for the film.
5.	As students are leaving, collect their written discussion questions for the Mandela discussion.

SESSIONS 4 THROUGH 5

1.	Watch <i>District 9</i> .
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SESSION 6

1.	Finish <i>District 9</i> .
2.	Have another student-led discussion for most of the rest of class (should be around 20 minutes.)
3.	If opening discussion is slow or if the topic seems unlikely to be broached, the teacher should have students address the benefits and problems of using aliens as stand-ins for the victims of relocation.

4.	Another topic in the same vein (i.e. if discussion is slow or students don't seem likely to address it) is whether it's appropriate to create a pop culture entertainment film that uses this traumatic historical event as its basis (this is a deliberate echo of the first day's discussion.)
5.	Last 10 minutes: Pass out printouts of Nadine Gordimer's "Living in the Interregnum." Point out that it was written the year after <i>July's People</i> and is, for many, an accurate representation of her political thought at the same. Assign as homework using the same structure as with the Mandela piece. Hand back student discussion questions with comments.

Homework: Have each student read the Gordimer essay and come up with 3 questions he or she would like to discuss during the next class session. These will be handed in after the discussion.

SESSION 7

1.	Discussion of "Living in the Interregnum" based on student questions.
2.	<p>List of possible topics for the teacher to bring up if discussion lags:</p> <p>What is "whiteness?" Is it different in different contexts? (nations, states, cities, etc. etc.)</p> <p>In the same vein: is it possible for a white person to, as Gordimer claims in the essay, "opt out of class and race privilege and identify with black liberation"? Is this a selfish claim?</p> <p>What are [their] thoughts on Gordimer's comments on communism and capitalism?</p> <p>This could/should be a HUGE topic if approached correctly – her comments on this are very pointed and very controversial, and the issue is particularly relevant now given the recent financial crisis and the intense negative branding of "socialism" as a term and as a concept. The teacher must above all costs focus on explicating Gordimer's position and using it as a scaffolding springboard for student investigation rather than expounding their personal views on the matter. Also note: if the topic is broached at all, it is imperative that the teacher point out that we can never <i>not</i> express our political point of view whether we try to or not.</p>
3.	Collect discussion questions. Remind students to bring their copies of <i>July's People</i> for next day's class and to check the syllabus for discussion topics for the remainder of the week.

SESSION 8

1.	This day's discussion will focus on style. This will be a test run for how the class can shift between the student-generated question format and more "traditional" class formats. This does <i>not</i> , however, mean that this day should be a standard teacher lecture designed to fill student's empty heads with bountiful and important knowledge that only the teacher knows. Rather, the teacher will have to bring their own questions for this one, in whatever form they choose. This day therefore should serve as <i>modeling</i> for students how to run a discussion.
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2.	<p>The teacher should make sure to cover these aspects of style in <i>July's People</i> in-depth:</p> <p>The frequent, often confusing shifts in gender pronouns and choppy, uneven style of the text. What effects do these characteristics achieve? How do they relate to thematic content?</p> <p>The fact that even though July is the novel's central character, he is not the narrator. Why? This can be used as a springboard to discuss various types of narration, i.e. first person etc. Students should be made to understand what it means to have a focalized narrative POV. What does this seem to say about whether we can ever inhabit the point of view of another?</p> <p>Dealt with in sufficient depth, these two topics should be more than enough to fill a session.</p>
3.	<p>Tell students that next day the discussion will be about politics in <i>July's People</i>, and to come to class with their own thoughts on it based on their reading and personal experience.</p>

SESSION 9

1.	<p>Discussion of politics in <i>July's People</i>, conducted in the same vein and style as Session 8.</p>
2.	<p>The teacher should make sure to cover these aspects of politics in <i>July's People</i> in-depth:</p> <p>What exactly is the political situation in <i>July's People</i>? (Subtopic: what is revolution?)</p> <p>What effect does it have that Gordimer never shows us a scene of violence or revolution directly, but rather through radio broadcasts and so on?</p> <p>What is the meaning of the helicopter landing at the end of the book? What connection does Maureen's decision to get to it before anyone else can have to her overall relationship with July and the settlement he lives in? (Press the political ramifications of these relationships.)</p> <p>Why does the chief want the gun? Why does July criticize him for it?</p> <p>Why do [they] think Daniel took the gun? How does that contrast with the other characters?</p>
3.	<p>Hand out copies of Gordimer's Nobel Lecture as homework to be read before next class.</p>

Homework: Have students read Gordimer's Nobel Lecture for the next day's class.

SESSION 10

1.	<p>Discussion of Gordimer's Nobel Lecture, conducted in the same vein as Sessions 8 and 9.</p>
2.	<p>The teacher should direct the discussion to censorship. The example of Salman Rushdie, which Gordimer speaks eloquently on in the speech, should be brought up, with the teacher providing appropriate background information for the students. If discussion lags, the</p>

	<p>teacher can bring up the recent controversy over South Park’s portrayal of Muhammad.</p> <p><i>Students should not be let off as simply being able to say “censorship is bad.”</i> If they say so, they should be asked to explain why, in depth. The teacher should then try to turn around their reasons as to why it shouldn’t be allowed into a positive reversal of what, based on a mirror of what students “say” a writer should be. This is the central pivot for the discussion.</p>
3.	<p>Pass out Gordimer’s review of Coetzee, “Idea of Gardening.” Tell students that they will not be given the task of writing discussion questions, but rather should read the review from a critical perspective given that their own reading of <i>Michael K</i> may be different from hers.</p>

SESSION 11

1.	<p>Discussion of politics in <i>Michael K</i>.</p>
2.	<p>Do <i>not</i> begin with the Gordimer review. Instead, try to get students to tease out what political philosophies are present in <i>Michael K</i>. If pressed sufficiently, this should lead to a lot of blank stares; this is good. The reason for this is that the teacher should, through background reading, have learned that <i>Michael K</i> deliberately defies attempts to politicize it. This does not mean, however, that it has no political import. Challenge students by pointing out that it can’t be entirely apolitical or else what would be the point of the vivid descriptions of an ongoing revolution like that envisioned in <i>July’s People</i>? Perhaps students think there is no point, but make sure that they hold that thought for later discussions so that they can come back to it. This is going to be the most difficult discussion of the entire unit, so teachers should come prepared with a closely read (and heavily marked) copy of the novel and having read the relevant interviews in <i>Doubling the Point</i>.</p>
3.	<p>Now turn to the Gordimer review. Ask students: does her critique hold up? Does Coetzee meet the students’ criteria set out at the end of last week for what a writer should be? Is this a fair standard? Do all novels have to offer solutions in order to be political? What is a political novel? And so on. The idea is to throw <i>Michael K</i> in relief against Gordimer and to illustrate that while her political and literary vision is compelling, it is in no way definitive.</p>

SESSION 12

1.	<p>Discussion of style in <i>Michael K</i>.</p>
2.	<p>The major function of this lecture is to throw Coetzee’s style in relief against Gordimer’s. Coetzee uses more of a “surgical minimalism” as opposed to the scattered, more transparently dialogic style that characterizes <i>July’s People</i>. The teacher’s task here is to not only note the specific literary devices that describe what Coetzee is doing but also to show how his style is related to the content of the novel. Perhaps the easiest way to do this is to note how Coetzee and Michael by extension draw away from making pronounced moral or political statements. Try to get students to see Michael’s dialogue as not just “simple.”</p>

SESSION 13

1.	Discussion of characters in <i>Michael K</i> focused specifically on Michael and the camp officer in the episode in which the narrative POV shifts from the former to the latter.
2.	This discussion will focus almost entirely on the episode in the work camp in which the narrative POV shifts from Michael to the camp officer. In a preview of the next days' work, students should be asked if, when the narrator shifted, they saw some of their own questions and thoughts on Michael reflected in that of the officer. Regardless of whether they do or not, those parts of the episode in which the officer gets aspects of Michael's story wrong and/or tries to impose his own "interpretation" of the events of Michael's life should be emphasized as mirroring the reader / text relationship.
3.	The discussion should close with a close analysis of the end of this section of the novel, which is one of the most-focused on by literary critics. Ask students whether they sympathize with the officer's final "reading" of Michael, and try to get them to elaborate. Afterwards, ask what Coetzee may be saying about our attempts to see things from such a perspective by effectively "discrediting" that position in his own text.

SESSION 14

1.	Discussion of <i>Michael K</i> as self-conscious/self-referential fiction.
2.	The teacher will highlight various sections of <i>Michael K</i> in which the book seems to comment upon itself, making sure to include the closing section in which the narrator speculates on how morals emerge in fiction. The teacher will then use these instances of self-consciousness to pose questions to students about the effect this has on them as readers. This should then lead to a discussion about how any reader (including them) is reading from a certain position, and what the artistic purpose of the author's act of "pointing this out" could be. An additional topic of focus could be how in certain readings of <i>Michael K</i> , Michael's physical deterioration reflects the increasing aimlessness of the story itself.
3.	Pass out copies of Coetzee's Nobel Lecture to be read before next class. Don't tell students explicitly what's in it, but rather emphasize that it will be different than most any other lecture they've read, and that they should read it closely and come ready to talk about it in a way that builds upon Session 14's discussion of fiction-about-fiction.

Homework: Have students read Coetzee's Nobel Lecture.

SESSION 15

1.	Discussion of Coetzee's Nobel Lecture, "He and His Man."
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2.	This is a difficult piece to wrap one's head around initially. The best way to start, however, is with the basics. Ask students who "he" is, and who "his man is." Note, based on background reading from <i>Doubling the Point</i> , that Coetzee has repeatedly dealt with Robinson Crusoe by Daniel Defoe and that the setting of this brief "lecture" reflects that. Once more, this will be a difficult discussion. Teachers will have to determine just how far students can go into this realm of literary abstractness. If students have not grasped the basic tenets of the more "postmodern" aspects of <i>Michael K</i> in the previous days, this "lecture" is the perfect opportunity to review them given its predominant focus on issues of authorship, authority, and identity. If they do have a firm base at this point, however, the teacher should encourage students to investigate this peculiar story/lecture about the process of writing in a more independent manner. Either way, the emphasis should be on the larger ideas about authorship.
3.	The last 20 minutes of class should be dedicated to answering any remaining student questions about the next week's presentations. Students must be given one last reminder to refer to their packet given to them at the beginning of the unit, as all relevant information is there.

SESSION 16

1.	Student group presentation and class-wide discussion on crime in pre-apartheid colonial history.
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SESSION 17

1.	Student group presentation and class-wide discussion on pass laws.
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SESSION 18

1.	Student group presentation and class-wide discussion on the Sharpeville Massacre.
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SESSION 19

1.	Student group presentation and class-wide discussion on the Group Areas Act.
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SESSION 20

1.	Student group presentation and class-wide discussion on crime in post-apartheid South Africa.
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[NEXT SESSION]

Collect all student self-evaluation forms.

EXTENSIONS

The general structure of this unit lends itself readily to historical phenomena that have been responded to directly by writers. While this may read as incredibly broad, it is intended to be so, as there are obviously countless historical events and periods that students can benefit from interacting with and learning about in this manner. Teachers will have to determine what topics will benefit most from this treatment. In keeping with general principles of critical literacy, however, I believe that teachers have an ethical imperative to ensure that the topics they select will force students to grapple with the “big ideas” of justice, in/tolerance, racism, classism, sexism, homophobia, and so on. I think that few individuals would dispute that apartheid is such a topic.

STUDENT ASSESSMENT/REFLECTIONS

See attached printout form for student self-assessment (included as part of assignment packet).

REFERENCES

I have provided web links above to online versions of all secondary texts. For ease of mass copying etc., I would advise teachers to use these (not print) versions and save them to PDFs. The foundational critical literacy articles used are cited above in full. Here are citations for the three primary texts as well as the two I listed as featured resources for further teacher research:

Clark, N. L., & Worger, W. H. (2004). *South Africa: The rise and fall of apartheid*. Seminar studies in history. Harlow, England: Pearson Longman.

Coetzee, J. M. (1985). *Life & times of Michael K*. New York: Penguin Books.

Coetzee, J. M., & Attwell, D. (1992). *Doubling the point: Essays and interviews*. Cambridge, Mass: Harvard University Press.

Gordimer, N. (1981). *July's people*. New York: Viking Press.

Gordimer, N., & Clingman, S. (1988). *The essential gesture: Writing, politics and places*. New York: Knopf.

Jackson, P. (Producer) & Blomkamp, N. (Director). (2009). *District 9* [Motion picture]. New Zealand: Wingnut Films.

PRINTOUTS

(packet containing group presentation assignment, rubric, and self-assessment form)

South African Apartheid Group Presentation Projects

Our unit on apartheid in South Africa will end with a series of five presentations given by all of you. I will divide the class into five groups, with each group picking one of the five topics below. Your work will be assessed according to the rubric attached to this document. The idea of this series of presentations is for you to do background research both electronically (*not* Wikipedia) and through physical books and articles and to present your findings in a class *that you will run*. Your presentation (in which your *entire* group needs to participate) must have the following major components:

- (1) A handout must be provided to your classmates providing an overview of your findings and presentation. This must contain citations of the sources your information comes from. This handout will also include your discussion questions (see (3) below.)
- (2) Some form of visual aid must be used. This can be any and everything from a PowerPoint to a picture you've drawn together to a collage to a visual concept map projected onto the board. In other words: anything goes so long as it's substantive, so use your creativity!
- (3) Your presentation must be a minimum of 10 minutes long and no longer than 20 minutes. Do not simply "fill up space"; this is your chance to show off your hard work and what you've learned!
- (4) Your group must come up with a series of discussion questions and lead the class in a discussion based on them. I will intervene as little as possible, so you should come prepared with good questions that can be discussed at length and with strategies for leading a class discussion of at least 20 minutes. *This is harder than you think – prepare!*
- (5) Tell us something (preferably many things!) that we don't already know from the texts.

Topics to choose from

(1) Pass laws

These laws were used to restrict the movement of black and colored South Africans, affecting their ability to work and making it difficult to commute from their designated “homelands.”

Your presentation might tell us: what the government tried to accomplish by passing these laws, the effects they had on individual South Africans, how they were applied differently for Blacks and Coloreds, how they affected women differently than men, and ways the laws were resisted.

(2) Group Areas Acts

This series of laws was designed to forcibly relocate non-white South Africans from their homes so that whites could reoccupy them, a process we saw symbolically reenacted in *District 9*. Your presentation may tell us: what specific acts were passed and when, what reactions South Africans had when they were forcibly removed, what specific communities were affected, and how implementation was different for Blacks and Coloreds (or if in fact it was different at all.)

(3) Pre-apartheid colonial history

South Africa has a rich and often tragic history that begins long before apartheid. South Africa was one of many African nations subject to colonial rule by European powers. Your presentation might tell us: Who were these powers? What ways did they oppress the South African people? What did they gain from this oppression? How did South Africans resist them? Why did the colonial powers eventually grant South Africa their independence?

(continued on next page)

(4) Sharpeville Massacre

This massacre was, for many, the turning point that radicalized many South Africans against apartheid. The text by Clark and Worger notes that it happened as well as its overall effect, but leaves many gaps in our knowledge about individuals' experiences of the massacre as well as the effect it had on major leaders in the anti-apartheid movement. In your presentation you might address these issues as well as provide a more detailed description of what actually occurred (though you certainly do not have to limit your research to these categories.)

(5) Crime in post-apartheid South Africa

While most of our unit has focused on South Africa in the apartheid era, one often-ignored dimension of South African history is the massive crime wave that has erupted since the end of apartheid. In your presentation, you might tell us: what crimes are being perpetrated and by who, what you think has led to this increase, what the South African government's response has been and whether or not it has been effective, and why the topic of crime in South Africa is so taboo.

(see Rubric on next page)

Grading Rubric for Group Presentations and Class-Wide Discussions

- ***Discussion Questions and Class-Wide Discussion (50 points)***
 - (a) All group members participate. (10 points)
 - (b) Time limit kept for presentation portion (10-20 minutes) (10 points)
 - (c) Some form of visual aid used. (5 points)
 - (d) Rely on each other and not the teacher to keep the discussion going (10 points)
 - (e) At least one discussion question asked by each group member (10 points)
 - (f) Stays on topic as much as possible (it's up to you what that means!) (5 points)
 - (g) Tells us something (preferably many things) the texts haven't told us (10 points)

- ***Handout (20 points)***

Each of the below components will be worth 5 points each

- (a) All information relevant to the topic.
 - (b) Websites for further research provided.
 - (a) Includes all of the discussion questions.
 - (b) All reference materials cited in MLA style.
- ***Self Assessment (30 points) (this form is attached on the next page – hold on to it!)***

This is an **all or nothing** part of your grade. You must answer every question **in full!**

This does not mean just word count – show me you've thought about each question!

Name: _____
Date: _____
Class Period: _____

Student Self Evaluation Form

Now that you and your group have given your presentation, it's time to reflect on your work.

Please answer these questions as thoroughly and honestly as you can. This will help you to realize both your strengths and areas you think you can improve upon in leading and participating in class-wide discussions. *If you need more room to answer (and you should), staple your own paper to this sheet with your answers. Simply write the question number next to your answer (don't rewrite the question itself.)*

1. I helped my group out in these ways:

2. I could be a better group member in these ways:

2. My best comment was:

3. A comment that I wanted to make but didn't feel comfortable saying out loud (if you had one):

4. I think I contributed to the class discussion in these ways:

5. I could contribute to class discussion more in the future in these ways:

All of the remaining handouts, such as the Nobel Lectures, the Mandela speech, and so on, are available at the web links above. I have attached exported PDF versions to this upload.