JMS HONOURS

JMS HONOURS CO-ORDINATOR

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Room 109

Term 1	Term 2	Term 3	Term 4	
Critical Social Theory (CST) (15%)	*Elective (10%)* **Film in the Global South** Jeanne Prinsloo & Priscilla Boshoff (10%)	**Critical Research Methods** (CRM) (15%)	**Research paper** (25%)	**HONOURS:** Research Paper 25% 3 Compulsory@ 15% = 45%
Critical Media Studies (CMS) (15%)	*Elective (10%)* **On the move: space, place and belonging.** Lorenzo Dalvit	*Elective (10%)* **Informational superpower.** Kala Roux	*Elective (10%)* **The Pirate's guide to the internet**. Alette Schoon	3 Electives @ 10% = 30%
		Sociality beyond the abyss (term 3). Lynette Steenveld		
ACADEMIC WRITING PROGRAMME (COMPULSORY). PROF ANTHEA GARMAN				

COURSE STRUCTURE

Honours students will complete three compulsory papers (3x15%), three elective papers (3x10%) and one research essay of 10-15000 words (25%). The three compulsory papers are Critical Social Theory, Critical Media Studies and Critical Research Methods. Any three electives can be chosen from the list of those offered below. Students will conceptualise and write up their research papers in the fourth term, in consultation with their allotted supervisors.

COMPULSORY PAPERS:

CRITICAL SOCIAL THEORY (CST)
PROFESSORS STEENVELD, DALVIT & STRELITZ.
Critical Social Theory offers students an introduction to social theory or frameworks for thinking about how the social world is structured. In other words, it offers various approaches to making sense of the world. As all theory-making arises from particular historical conditions, this course will link key historical 'moments' to the kinds of hegemonic theories that arose at particular times, but will focus in particular on 'theories from the south' that challenge this hegemonic epistemological (knowledge) framing of the world. The course is oriented towards understanding coloniality, decoloniality and transmodernity as our 'hegemonic' framework for understanding our world.

CRITICAL MEDIA STUDIES (CMS)
PROFESSORS STEENVELD, DALVIT & STRELITZ
Critical Media Studies offers an overview of frameworks used to think about the media's relation to society. It will complement the Critical Social Theory course, showing how particular approaches to the study of media arose at particular times. In particular, it will focus on critical theories of the media, rather than positivist ones, and will include perspectives that take coloniality, decoloniality and transmodernity as given.

CRITICAL RESEARCH METHODS (CRM)
PROF STRELITZ, DR JEANNE DU TOIT, DR ALETTE SCHOON
The purpose of this course is to clarify what is required at each of the stages of the research process as well as provide an overview of the key theoretical frameworks (methodology) in social science research and the research methods associated with them. This involves the following processes:

The identification of a problem, question or issue worth researching;
» Selecting an appropriate research design for one's study;
» Undertaking the actual research. This involves the collection of relevant data using appropriate research methods;
» Being cognizant of the ethical principles that guide social science research;
» Reflecting on and theorizing one's research findings.

Within the context of the Mellon project, this course will necessarily be framed by a consideration of discussions on what it means to 'decolonize research'.

ELECTIVES:
FILM IN THE GLOBAL SOUTH (TERM 2)
PROF JEANNE PRINSLOO AND DR PRISCILLA BOSHOFF
This introductory film course is informed by critical cultural and postcolonial studies and film theory. Central to this approach is a concern with identity and the politics of representation across class, race, gender and geographical lines.

Students will be introduced to the formal and stylistic elements of film analysis to enable them to read and critically discuss film, specifically crime fiction and the gangster genre. These have notably engaged with the themes of class stratification and economic inequities, alongside gender relations, since their inception in Hollywood cinema in the mid twentieth century. The course focus will primarily be on South African films within this genre before and after the political transition – from Cry Freedom, set during apartheid and telling the story of Donald Wood and Steve Biko, to Mapantsula, Tsotsi, The Number, Hijack Stories and Jerusalema. The intent is to probe the filmic constructs that relate to the Coloniality of Being and "the effects of coloniality in lived experience and not only in the mind" (Torres 2007: 240). The gangsters serve as the figures of damnés whose actions can be read as attempts "to overcome the imposed limits by the cruel reality of damnation" (Torres 2007: 253). By studying these films as cultural constructs we are able to consider how they narrate for the audience the fault lines of social inclusion and exclusion in the context of coloniality, and to examine and how shifts in the nature of representation have occurred over recent times.

The seminars will be accompanied by a screening programme of two movies a week.

ON THE MOVE: SPACE, PLACE AND BELONGING (TERM 2)
PROF LORENZO DALVIT
We live in an age characterised by the unprecedented movement of people, information and resources. While the global dimension is often foregrounded, increased access to personal, portable and permanently connected media also affects how people navigate and relate to their immediate context. In this course we explore the potential of digital media to challenge as well as reproduce inequalities with respect to socialities and mobilities at the global, national and local level. We start with a historical perspective on the evolutions and revolutions associated with different media. We cover key concepts such as digitality, virtuality and glocality. We discuss how technology mediates places in terms of representation (e.g. in migration) and interaction (e.g. in location-based services and augmented reality). We reflect on issues of belonging (online as wel as offline) in light of South Africa's history of spatial segregation as well as new and emerging divides along gender, socio-economic status, language spoken etc. We draw on academic readings and case studies on mobile use by members of marginalised groups (e.g. rural communities, disabled people, language minorities) as well as current news and personal experiences.

SOCIALITY BEYOND THE ABYSS (TERM 3)
PROF LYNETTE STEENVELD
This course explores what it means to live on the 'other side of the line' in a world marked by 'a system of visible and invisible distinctions, the invisible ones being the foundation of the visible ones'. Drawing on decolonial theories we will probe coloniality of being and the socialities constructed on 'the other side of the line' in a world scarred by the dichotomies of excess and waste; ruin and construction; digital technologies and orality.

THE NEW INFORMATION SUPERPOWERS: ARE GOOGLE AND FACEBOOK TAKING OVER THE WORLD? (TERM 3)
MS KAYLA ROUX
This course serves as an introduction to a number of key debates in critical digital and social media studies. From informational algorithms and social media surveillance to a new breed of fast-growing multinational corporations, digital and social media have completely revolutionized the way we organize our lives and access information. More specifically, they have introduced formidable and complex new paradigms of power, influence, and control in our lives. Students will examine the relationship between digital technologies and society, interrogating the power relations that characterise digital capitalism, the ways social struggles play out online, and the political economy of new informational superpowers. Students will apply theoretical concepts drawn from critical digital media studies to contemporary case studies such as the free digital labour performed by millions of Facebook users on a daily basis, or the powerful surveillance technology that makes Google products so efficient and effective.

THE PIRATE'S GUIDE TO THE INTERNET (TERM 4)
DR ALETTE SCHOON
This course will help you understand the various elements that underpin the internet across the globe, particularly the material infrastructure that makes notions such as "the cloud" actually work, such as cables, routers and network protocols. Understanding such material infrastructure will provide a precise conceptual vocabulary for revisiting some of the classical literature around the notion of the digital divide. In contrast to the digital divide's passive construct of the disconnected, the literature on pirate infrastructure considers how various digital platforms for copyright infringement become disruptive spaces for digital access for those living in marginalised postcolonial spaces. We will investigate the history of piracy on the internet, considering platforms such as Napster, torrents, etc. We will also explore how the global open source software movement and the copyleft movement have challenged notions of fair use, access and intellectual property on the internet. Finally we will explore the mobile internet and access for the less-connected. These debates will enable you to understand radical critiques around access to the internet, information and media. This will allow you to produce research around notions of digital inequality and be able to compare different notions of what is meant by "the internet" in different social spaces.