

INTD 497: ADVANCED TOPICS IN INTERNATIONAL DEVELOPMENT
Social Movements, Equity, Human Rights
WINTER 2021

Instructor Information

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Office Hours: by appointment via Zoom

COURSE OVERVIEW

Exploring social movements, civil society, and informal networks, their roles, actions and impacts in the struggle against inequality, marginalization and vulnerability. The course will examine the various dimensions of social movements in the context of globalization, resurgence of grass roots mobilization, formation of new identities among the marginalised groups and introduction of a new perspective on social development by the state. Besides analyzing the phenomena of social movements, their dynamics and transformation this course will present several case studies (from sub-Saharan Africa, North Africa, Latin America, Middle East, Asia) as illustrations to the specificity of these movements.

REMOTE DELIVERY

The remote learning context presents new challenges for all involved, and student engagement is of particular concern. We understand the challenges that students may be experiencing due to the pandemic and we commit to do our best to provide a supportive learning environment given these uncertain times.

INSTRUCTIONAL METHOD

This course will be taught through various instructional approaches to enhance student learning. I will be using a combination of fixed (synchronous/live) and flexible (asynchronous) lectures and activities. Fixed classes will be every Monday (these will be our live lectures). All Wednesday classes will be replaced with activities students are expected to engage with on myCourses (which will be graded for online participation). For students unable to attend fixed sessions due to different time zones or personal circumstances, recordings will be posted on myCourses. For this class, we will be using both MyCourses and Zoom. For more information about these technologies feel free to check out McGill's [Remote Learning Resources](#).

ACADEMIC CITATIONS

It is always important in academic writing to give credit to other people's ideas. For the writing assignments in this course, you are required to use the citation conventions outlined by the American Psychological Association (APA).

COURSE READINGS AND REQUIREMENTS

All course readings will have links to McGill library, or can be searched online through the McGill library. Students are expected to have the readings done before the first lecture of each week (Mondays), and be prepared to discuss the key themes of the readings online during the asynchronous portion of the week.

PART 1: SOCIAL MOVEMENTS AND GLOBALIZATION	
Themes & Readings	<p>Week 1 (Jan 11 and Jan 13) – Course Overview and Introduction</p> <p>What are social movements, and why should we care about them?</p> <ol style="list-style-type: none"> 1. Doug McAdam, Sidney Tarrow & Charles Tilly. (1996). To Map Contentious Politics. <i>Mobilization: An International Journal</i>, 1(1), 17-34.
Themes & Readings	<p>Week 2 (Jan 18 and Jan 20) – Social Movements</p> <ol style="list-style-type: none"> 1. Keck, M. E., & Sikkink, K. (2014). <i>Activists beyond borders: Advocacy networks in international politics</i>. Chapter 1: Transnational Advocacy Networks (p. 1 – 38) 2. The History of Social Movements in Global Perspective: Social Movements in Africa
Themes & Readings	<p>Week 3 (Jan 25 and 27): Modes of Protest: Within and Against Institutions</p> <ol style="list-style-type: none"> 1. Piven, F. F. (1976). The Social Structuring of Political Protest. <i>Politics & Society</i>, 6(3), 297–326. 2. Alejandro Bendana, “NGOs and Social Movements: A North/South Divide?” Found here: https://www.rrojasdatabank.info/Bendana.pdf
Themes & Readings	<p>Week 4 (Feb 01 and Feb 03): Modes of Protest: Electronic Repertoires of Contention</p> <ol style="list-style-type: none"> 1. Jeremy Brecher, Tim Costello and Brendan Smith: Social Movements 2.0 2. Fay Schlesinger, “Swivelchair activism: are students these days too cool for political protest, or are they simply finding new ways to do it?” The Guardian December 11, 2007 3. Dana Cloud. (2019). Progressive Social Movements and the Internet.
Themes & Readings	<p>Week 5 (Feb 08 and 10): Globalization</p> <ol style="list-style-type: none"> 1. Mark Kesselman, The Politics Of Globalization: A Reader: Chapter 1, “Globalization as Contested Terrain 2. Mark Kesselman, The Politics Of Globalization: A Reader: Chapter 2.3, “How to Judge Globalism” – Amartya Sen 3. Mark Kesselman, The Politics Of Globalization: A Reader: Chapter 6.3, “The State and Globalization”

Themes & Readings	<p>Week 6 (Feb 15 and 17): Anti-Globalization Movements</p> <ol style="list-style-type: none"> 1. Peter Evans, "Fighting Marginalization with Transnational Networks: Counter-Hegemonic Globalization," <i>Contemporary Sociology</i>, Vol. 29, No. 1, Utopian Visions: Engaged Sociologies for the 21st Century (Jan, 2000), 230-241 2. Rupal Oza, "Showcasing India: Gender, Geography and Globalization," <i>Signs: Journal of Women in Culture and Society</i> vol. 26, no. 4 summer 2001 pp. 1067-1095
PART II: VARIETIES OF MOVEMENTS	
Themes & Readings	<p>Week 7 (Feb 22 and 24) Transnational Movements</p> <ol style="list-style-type: none"> 1. Srilatha Batliwala. (2002). "Grassroots Movements as Transnational Actors: Implications for Global Civil Society" <i>Voluntas: International Journal of Voluntary and Nonprofit Organizations</i>, 13(4), 393-408 2. Arjun Appadurai, "Grass Roots Globalization in the Era of Ideocide" in (2006) <i>Fear of Small Numbers: An Essay on the Geography of Anger</i> pp. 115-137 3. Sidney Tarrow, chapter. 13 "From Lumping to Splitting: Specifying Globalization and Resistance" in (2002) <i>Globalization and Resistance: Transnational Dimensions of Social Movements</i>, eds. Jackie Smith & Hank Johnston, pp. 229-249
Themes & Readings	<p>Week 8 (March 08 and 10): Human Rights Movements</p> <ol style="list-style-type: none"> 1. Alex De Waal, "Human rights organizations and the political imagination: how the West and Africa have diverged" <i>Journal of Human Rights</i>, Vol. 2, No. 4 (December 2003), 475-494 2. Margaret Keck and Kathryn Sikkink, chapter 3 "Human Rights Advocacy Networks in Latin America" in (1998) <i>Activists Beyond Borders</i>, pp. 79-120 3. Richard A. Falk, chapter 6 "The Quest for Human Rights" in (1999) <i>Predatory Globalization: A Critique</i>, pp. 92-110 4. Sally Engle Merry. (2006). <i>Transnational Human Rights and Local Activism: Mapping the Middle. American Anthropologist</i>, 108(1), pp. 38-51
Themes & Readings	<p>Week 9 (March 15 and 17): Labour Movements</p> <ol style="list-style-type: none"> 1. The History of Social Movements in Global Perspective: Myths, Big Myths and Global Environmentalism 2. Joel Stillerman, <u>Labour Movements in Latin America.</u> 3. Ethel Brooks, chapter 6 "Transnational Campaigns Against Child Labor: The Garment Industry in Bangladesh" in (2005) <i>Coalitions across Borders: Transnational Protest and the Neoliberal Order</i>, Joe Bandy & Jackie Smith eds., pp. 121-139

Themes & Readings	<p>Week 10 (March 22 and 24): Women’s Movements</p> <ol style="list-style-type: none"> 1. The History of Social Movements in Global Perspective: Labour Movements in Global Historical Perspective: Conceptual Eurocentrism and Its Problems 2. Margaret Keck and Kathryn Sikkink, Chapter 5 “Transnational Networks on Violence against Women” in (1998) <i>Activists Without Borders</i>, pp. 165-198 3. Amrita Basu, (2010) <i>Women’s Movements in the Global Era</i>, Chapter. 1 “South African Feminisms-A Coming of Age?” pp. 29-55
Themes & Readings	<p>Week 11 (March 29 and 31): Environmental Movements</p> <ol style="list-style-type: none"> 1. The History of Social Movements in Global Perspective: Myths, Big Myths and Global Environmentalism 2. Sanjeev Khagram, chapter 10 “Restructuring the Global Politics of Development: The Case of India’s Narmada Valley Dams,” in Sanjeev Khagram, James V. Riker & Kathryn Sikkink eds., (2002) <i>Restructuring World Politics: Transnational Social Movements, Networks, and Norms</i>, pp. 206-230
Themes & Readings	<p>Week 12 (April 05 and 07): Political Movements</p> <p>Required:</p> <ol style="list-style-type: none"> 1. The History of Social Movements in Global Perspective: The ‘Arab Spring’ in Global Perspective: Social Movements, Changing Contexts and Political Transitions in the Arab World (2010–2014) 2. <u>Bolivia: Social Movements, Populism, and Democracy</u>
Themes & Readings	<p>Week 13 (April 12 and 14): Empowerment and Emancipation</p> <p>Required:</p> <ol style="list-style-type: none"> 1. Simon Susen (2014). Emancipation. <i>Encyclopedia of political thought</i>, 1-14 2. Leong, C., Pan, S. L., Bahri, S., & Fauzi, A. (2019). Social media empowerment in social movements: power activation and power accrual in digital activism. <i>European Journal of Information Systems</i>, 28(2), 173–204

COURSE ASSESMENT - OVERVIEW

Assessment	Percentage of Grade	Deadline
Class Participation (weekly activities on myCourses)	20%	Ongoing
Conference Facilitation	5%	Ongoing
Digital Story	20 %	February 03, 2021
Film Critique	10 %	February 24, 2021
Final Research Paper	50 %	
• Proposal and Annotated Bibliography	15 %	March 17, 2021
• Final Paper	30 %	April 14, 2021

COURSE ASSESMENT – DETAILS

ASSIGNMENT 1: Digital Storytelling Assignment

For this assignment, you will work individually or in groups of 2 to create a digital story. Your goal is to pick a social movement of your choice and create a compelling narrative that inspires viewers to understand the purpose of that social movement. Use the following prompt to inspire your digital story:

1. Tell me a story about a social movement that changed your perspective on a social issue.

Your narrative should include answers to most of the following questions:

2. What is the human right violation/inequality the social movement seeks to address?
3. Who are/were the protagonist of the social movement?
4. What are/were the challenges of the social movement?

Feel free to discuss another story related to the theme. If you are choosing to discuss another type of story, please send me an email of the prompt to confirm it aligns with the objective of the assignment. Examples of digital stories will be shared in class.

Steps to creating your digital story

1. Brainstorm story ideas to one of the prompts. I suggest sharing stories with friends or family to get feedback on what they think the main message of the story is.
2. Write a script for your story, approximately 250 – 325 words (strict word limit). You will want to be descriptive in your writing, as if you are telling a story to a

- friend, and not as if you are writing an essay. Write how you would talk. Less is more. Edit, Edit, Edit.
3. Once you have your script, select the images that you would like to accompany your script (they can be pictures you have taken or pictures you have found online). Pictures you have taken always make the video more authentic than google images. Usually 6-10 pictures are sufficient for a 3-5-minute video. Your images and story should complement one another but should not both be telling the same story. Think of conveying the emotional tone of the story, not illustrating it. We know what a classroom looks like. What did it *feel* like to be in that classroom in your story? Less is more: Fewer well-chosen images will engage your audience more powerfully than many images that will be on the screen for only a few seconds
 4. Once you have your images and have made a tentative storyboard of which images will accompany which paragraph, record your voice reading the script. Most phones and computers have the option to voice record. I suggest practicing your voice recording. The slower the better. Be intentional about the pauses and the spacing between sentences. You can edit your voiceover if you would like using free software such as Audacity.
 5. Put the images and voiceover together using a video editing software (e.g. iMovie, WeVideo). Begin by first inputting the voiceover, and then add the images to match the voiceover.
 6. Optional: Add background music if you like. Choose a piece of music to support the tone that you want to convey through your project. Use only instrumental music: lyrics will only compete with your voice.

Video Format

- The video must be 3-6 minutes in length. Points will be taken off for videos that do not stay within these limits.

ASSIGNMENT 2: Film Critique

Throughout popular culture we are rarely given the opportunity to see inequalities or historical events accurately depicted in film and specific issues depicted in the right context. As an audience of media, we need to constantly engage in a critical analysis of the images and narratives of human rights that we receive (or that we don't receive) through popular media. In this assignment, you will be given the opportunity to engage with the narratives of the movies and critique the accuracy, the challenges, the assumptions, the aim, and the perceptions. You will be required to connect the film to the readings/themes/discussions we have had in the course.

The critiques should be between 750 and 1000 words long. They should be well written, following standard rules of grammar, and developing consistent, cohesive ideas over several paragraphs. Important to note, a critique is different from a review. A critique is an analytical essay on a film, in which you give your opinion on the film and then give your reasons for your opinion. Do not limit yourself to *reacting* to the film ("I loved it!") and do not use generic terms like "incredible," "wonderful," "marvelous," etc. Unlike a review, you assume that the reader has already seen the movie; you do not need to give an **extensive** plot summary (however, do use one paragraph providing a brief summary of the film); you do not need to hide plot information so as not to spoil the surprise of the viewer; and you do need to be consistently analytical and critical.

Questions to think about:

- Describe the film in general terms. What subjects does it cover? Describe the plot and setting.
- What issues does it raise? What do you see as the main purpose of the film?
- What are the major theme(s) of the film? What is the narrative?
- Relate the film to class discussions, readings, notes or knowledge. Is the film historically (or factually) accurate and realistic? Does it contradict or support anything you have learned?
- What is your analysis of the narrative of the film?
- Summarize briefly emphasizing the strengths and weaknesses of the film.

Format

- APA, Title page required
- 12 point font (Times New Roman, Arial, Calibri), 1.5 spaced

Suggestions of Films:

- A Force More Powerful: A Century of Nonviolent Conflict
- Amandla
- Bread & Roses
- Cesar Chavez
- Crip Camp
- Dolores
- Erin Brockovich
- Gandhi
- How to survive a plague
- Milk
- Selma
- Breaking the Bank
- Yes, Madam, Sir
- This is what democracy looks like

ASSIGNMENT 3: Final Paper

Students will design and conduct their own research paper. The Research Paper is intended to provide you an opportunity to explore a topic in depth. The Research Paper should be a creative exploration and reflection on an issue, which presents a “thesis” or an “argument” regarding the issue being explored, drawing on a body of information and factual material. You will be expected to draw on readings from the course, as well as other academic articles not included in the syllabus. Issues or themes to be explored could include grassroots movements, collective action, transnational activism, modern day activism, a discovery of an aspect of social movements previously given little attention, a controversy, an issue in current public debate, or a predicament a country or society faces.

The final research paper is broken down into three parts, to give me the opportunity to provide feedback on your research. As outlined in your course syllabus, here is the breakdown:

Proposal

You will be required to submit a proposal for your research paper. The proposal will be approximately 750 words. The proposal must identify a central research question, provide an introduction to the research topic, and outline the structure to be followed for the research paper.

Requirements

- APA format
- Title Page
- 12-point font (Times New Roman, Arial, Calibri), 1.5 spaced

Annotated Bibliography

The Annotated Bibliography is a list of the sources you have found so far in your research. The list is in alphabetical order as it would be on your reference list, and includes a full citation for each source as it would appear on your reference page. However, in addition, an Annotated Bibliography includes an annotation for each source, which is a summary of the source and a commentary on why the source is useful to your research. Include an annotation for each source you have collected so far.

Requirements

- Include at least five sources
- APA format
- 12 point font (Times New Roman, Arial, Calibri), 1.5 spaced

- Include a clear summary for each source.
- Include your commentary, analysis, reflection of the source, why is the source useful and what kind of evidence it adds to your paper. Does it add a particular perspective or type of argument? Why are you including it?

Final Paper

Students will submit a 3000 – 5000 word paper based on their research project. Be sure to provide a clear introduction of the issue you will be exploring, the debates and narratives around your issue, your critical analysis of the issue, the connection to classroom readings, why the issue is important.

Requirements

- APA format
- Title Page
- 12 point font (Times New Roman, Arial, Calibri), 1.5 spaced

Criteria for Assessing your Final Papers

The research entails that you have to find out what are the key conceptual issues relevant to a topic, and why some of the concepts are contested. Also, you must ask what the different points of view in relation to the contestation are, and what kind of evidence or argument does each point of view marshal to support the point of view. As such when doing research and referencing for your paper think about the following points:

- Define the terms of the essay through a review of the sources.
- Demonstrate you understood the key conceptual issue relevant to your topic and why some of the concepts are contested-- why there is debate?
- Illustrate you understand the terms of the debate/your topic.
- Demonstrate that you understood what the key terms relevant to the topic and to the readings are.
- How do your sources challenge or support other articles you have read on this topic for this class?
- Are there relevant course concepts that you could use to help analyse your sources or to draw conclusions?
- What is the significance of your sources to the topic as well the class material broadly speaking?
- What is the significance of your sources--politically, socially, and historically, especially as it relates to your research topic?
- What do the authors assume, take for granted?
- What is the theoretical perspective of the authors?

In your research paper I will be looking at the strength of your argument. This means I will look for:

- Ability to synthesize different viewpoints and arguments in relation to your topic.
- Have a thesis. Which means that you should take a stand that is yours but that is not just a whimsical thesis. Place your thesis in relation to the debate that is happening with regards to your topic. Draw the thesis out in your conclusion. Take a stance and show us why we should care about your argument.
- Demonstrate what one would have to consider before having an opinion on the topic. Do not simply regurgitate information. But make sure you do not have simple opinion either. Give a critical engagement with both the assigned readings and the topic in general.

Class participation

You will be expected to engage in the online activities (Reflect and Act) each week before the end of the week (Sunday). You will be marked 10% for Reflect activities and 10% for Act activities.

Conference Facilitation

Each week students will be responsible for facilitating the conference sessions (30 minutes). You will come to conference sessions prepared with salient themes from the reading and you will guide the conference (10 students) in a discussion around pre-selected discussion questions. The conference facilitator's role is to guide the discussion but all students will be coming to the conference prepared to engage in the discussion (having done the readings). Please sign up for your facilitation date

Policy for Late Work

Deadlines should be respected so that, as a community, we can accomplish our learning goals. If it becomes obvious to you that you will not meet a deadline, please contact me. Sometimes, life happens -- we get sick, family members get sick, we have many competing deadlines, we experience the unexpected. Often, arrangements can be made that accommodate your immediate needs without compromising the overall progress of the course. Decisions for extensions will be made as necessary, on a case-by-case basis. The instructor reserves the right to impose a discretionary late penalty of up to 20% when work is submitted late without communication, justification or explanation. An explanation will be provided to students when a discretionary late penalty is applied.

Please note:

"McGill University values academic integrity. Therefore, all students must

understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/students/srr/honest/ for more information).

“In accord with McGill University’s Charter of Students’ Rights, students in this course have the right to submit in English or in French any written work that is to be graded.”