



Social Movements are collective, organized, sustained, and non-institutional challenges to authorities, power-holders, or cultural beliefs and practices.

The focus of this course is on social movements as a collective challenge to authority, whose aim is to change society or institute structural changes in an existing state or organization. The purpose of this course is to explore the role of communication and media in social movements. Therefore, while reading about many aspects of social movements the course participants will maintain a communication lens. This course will allow participants to collaboratively explore frameworks, methods, and tools for understanding networked social movements in the digital media ecology.

To better understand media use in movements, the course will explore both theoretical and empirical literature and look at core concepts and current research in areas like: social media; political mobilization; media framing; social movements; collective identity; tactical media; protest cycles; civil rights; democratic process; civil disobedience and more. The course will look at major social theory from the fields of media, sociology and political science

Through the introduction of theoretical works and case studies on a range of current and historical social movements in both democratic and nondemocratic state settings. The aim is to give participants a solid foundation of communication & media theory in relation to social movements.

Upon completion, participants will be able to contextualize and analyze social movements and understand the critical role of media & communication to their development and growth.

COURSE INFO

Times M&R 14:30-15:45

Room FMH 313

CONTACT INSTRUCTOR

mklang@fordham.edu

Twitter: @klangable

Phone: 718-817-4870

Office: FMH, Room 438

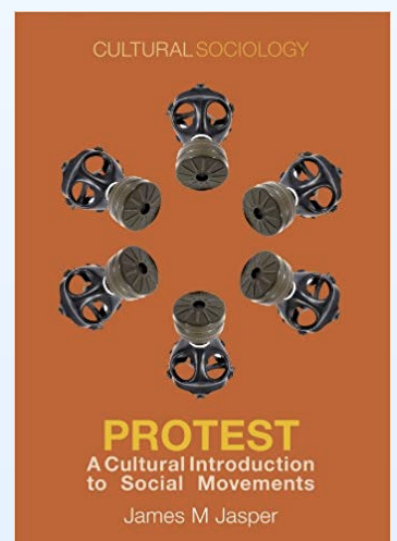
Office Hours: MR

12:30-2pm,

email for appointment.

How to email your professor

http://klangable.com/blog/?page_id=4746





SCHEDULE: READINGS FOR THE WEEK

Week 1 Thu 8/29	<p style="text-align: center;">Introduction to the course</p> <p style="text-align: center;">Obligation to Obey the Law https://youtu.be/RMrTqHc15kk</p>
Week 2 Mon 9/2 CLOSED Wed 9/4 Mon schedule Thu 9/5	<p style="text-align: center;">Jasper Doing Protest</p> <p style="text-align: center;">Carty: Social Movements & New Technology Chapter 1</p> <p style="text-align: center;">The Hong Kong Protests (2019)</p>
Week 3 Mon 9/9 Thu 9/12	<p style="text-align: center;">Civil Disobedience by Henry David Thoreau</p> <p style="text-align: center;">Letter from a Birmingham Jail by Martin Luther King</p> <p style="text-align: center;">Della Porta & Diani - Action Forms, Repertoires, and Cycles of Protest</p> <p style="text-align: center;">#StopTheCoups (UK 2019)</p>
Week 4 Mon 9/16 Thu 9/19	<p style="text-align: center;">Jasper - What are Social Movements</p> <p style="text-align: center;">Jasper - Meaning</p> <p style="text-align: center;">Protests in Puerto Rico (2019)</p>
Week 5 Mon 9/23 Thu 9/26	<p style="text-align: center;">Jasper - Infrastructure</p> <p style="text-align: center;">Wright - Informing, communicating and ICTs in contemporary anti-capitalist movements</p> <p style="text-align: center;">Protest: Extinction Rebellion (2019)</p>
Week 6 Mon 9/30 Thu 10/3	<p style="text-align: center;">Jasper - Recruiting</p> <p style="text-align: center;">McAdam - Recruitment to High-Risk Activism: The Case of Freedom Summer</p> <p style="text-align: center;">Protest: Brazil's Amazon Fire Protesters</p>
Week 7 Mon 10/7 Thu 10/10	<p style="text-align: center;">Jasper - Sustaining</p> <p style="text-align: center;">King - Sustaining activism through emotional reflexivity</p> <p style="text-align: center;">Ryan & Gamson - The Art of Reframing Political Debate (short)</p> <p style="text-align: center;">Protest: Moscow Summer 2019</p>



SCHEDULE

Week 8 Mon 10/14 CLOSED Thu 10/17	Jasper - Deciding Vinthagen & Johansson - Everyday Resistance Brym - Six Lessons of Suicide Bombers (short) #BLM BLM report
Week 9 Mon 10/21 Thu 10/24	Jasper - Engaging with other players Milan - From social movements to cloud protesting Protest: Indonesia 2019
Week 10 Mon 10/28 Thu 10/31	Jasper - Winning, Losing & More Gamson - Must Identity Movements Self-Destruct Protest: Czech 2019
Week 11 Mon 11/4 Thu 11/7	Control Through Surveillance: From Selfies to Live Facial Recognition Manokha - Surveillance, Panopticism, and Self-Discipline in the Digital Age Mapping Injustice https://mappinginjustice.org/
Week 12 Mon 11/11 Thu 11/14	Online Monitoring of Activist: Governments & Dissent Protest: Sudan 2019
Week 13 Mon 11/18 Thu 11/21	Kovic et al. - Digital astroturfing in politics: Definition, typology, and countermeasures. Tufekci "Net Neutrality, Algorithmic Filtering, and Ferguson" Protest: 2017 Women's March Thu 11/21 Online Work
Week 14 Mon 11/25 Thu 11/28	Mon 11/25 WRITING DAY SUBMIT ABSTRACT ONLINE
Week 15 Mon 12/2 Thu 12/5	Delmas - In Defense of Uncivil Disobedience Protest: Anonymous

Course Assignments

Goals

By the end of the course the participants will be able to:

- Clearly grasp key concepts in media, communication activism, slacktivism, and social movements
- Understand the role of media in social movements
- Historically contextualize current social movements
- Discuss activism with theoretical and empirical examples
- Analyze current events and social/political movements portrayed in media such as Occupy, Tea Party, Arab Spring, etc.

Grading

<i>Activist Bio</i>	10%
<i>Film Review</i>	20%
<i>Protest Analysis</i>	10%
<i>Discussion</i>	10%
<i>Digital Participation</i>	15%
<i>Final Project</i>	35%

A 94 or above A- 90 – 93

B+ 87 – 89 B 83 – 86 B- 80 – 82

C+ 77 – 79 C 73 – 76 C- 70 – 72

D 60 – 69 F 59 or below.



Discovering Core Concepts

Media activism is a broad category of activism that utilizes media and communication technologies for social and political movements. Methods of media activism include publishing news on websites, creating video and audio investigations, spreading information about protests, and organizing campaigns relating to media and communications policies.

Media activism can be used for many different purposes. It is often employed by grassroots activists and anarchists to spread information not available via mainstream media or to share censored news stories. Certain forms of politically motivated hacking and net-based campaigns are also considered media activism.

Source: Wikipedia https://en.wikipedia.org/wiki/Media_activism

Slacktivism (sometimes slactivism or slackervism) is a portmanteau of the words slacker and activism. The word is usually considered a pejorative term that describes "feel-good" measures, in support of an issue or social cause, that have little physical or practical effect, other than to make the person doing it feel satisfied that they have contributed. Slacktivism can be defined as the act of showing support for a cause but only truly being beneficial to the egos of people participating in this so-called activism. The acts tend to require minimal personal effort from the slacktivist.

Source: Wikipedia <https://en.wikipedia.org/wiki/Slacktivism>

The Activist Bio

Did you know that only 15% of the English Wikipedia's biographies are about women? The purpose of this exercise is to "uncover" an activist. Female political activist from the southern hemisphere who was active prior to 1995.



What to include...

- What makes this person special or interesting?
- What kind of effect did she have on the world? other people?
- What examples from their life illustrate those qualities?
- What events shaped or changed this person's life?
- Did she overcome obstacles? Take risks? Get lucky?
- Would the world be better or worse if this person hadn't lived? How and why?

This bio will be double spaced, 1000 words without footnotes or bibliography and include an analysis of the historic, political and social role she played in history.



"Read no history: nothing but biography, for that is life without theory." Benjamin Disraeli



Ani Pachen 1933-2002

She was the only child of Chieftain elder son Pomda Gonor of the Lemdha clan... At 17, she fled to a monastery after overhearing plans to marry her off. The monastery was three days away on horseback. Now known as Ani Pachen (translated "(Nun) Great Courage"), she lived in the monastery for the next 18 years. She inherited the leadership of the Lemdha clan, returning to the outside world when her father died in 1958.

She led her clan in rebellion against the Communist Chinese. She led a guerrilla campaign of 600 fighters on horseback against Chinese tanks until her capture in late 1959. Release



How to write a film review

Being critical is not the same thing as being negative. Rather it means exercising or involving careful judgment or judicious evaluation. The evaluation is not based in one's subjective feelings. A strong review should not simply state whether you like or dislike a film. A strong review weighs different aspects of the movie and draws a fair conclusion about the merits and flaws of the film.



When writing a review be specific, and be objective. Be specific means that it is not enough to say you enjoyed the film; you must say what specifically you enjoyed about the film and why this aspect(s) of the film is important to you. Being objective means that your subjective feelings about the subject matter, mode of presentation and your personal evaluation of a culture that is different from yours do not belong in a critical film review. For example, the film may bore you but that may not be a factor of the over-all quality of the film. Rather, it may be because you have problems interpreting some aspect of the film because you do not understand the film's context or

you lack background information about the events portrayed.

Getting started

These questions may be useful for your work:

1. What is the main issue/topic of the documentary? Is it a political, social, or just informative piece? This is the first step to writing your review. Knowing whether the documentary is political, social, or informative will affect the specific details that you choose to discuss within your review as well as slightly alter your audience.

2. What is the context of this issue? Is this issue controversial? (Do research if necessary!) Context will help both you and your readers determine the significance and accuracy of the film based on the events at the time. Including context into your review will also allow readers to see that you are knowledgeable in your topic.

3. What is the history of the director of the film? There are some directors who are well-known for making especially biased pieces or who are well acquainted with the subjects whom they are filming, which will give you an idea as to the bias of the film.

4. How accurate is the documentary? Using the context and the history of the director, you can find out what is accurate, inaccurate, or slightly skewed about the documentary. It is very important to inform your reader about this.

5. What does the audience have to know or believe to understand or appreciate this documentary? Your answer to this question is exactly the background information that what you will have to inform your reader about, whether it is in the introduction or insinuated throughout the review.

6. Which specific points in the film do you wish to analyze in detail? (These can include scenes, quotes, fluency of film, bias, use of imagery, use of music/sound, degree of interest, juxtaposition of shots, etc.) Of

course, if you find more points later that you wish to add, you should do so, but first choosing a few points means that these should be highlighted since they immediately stood out to you.

The review

The body of your review should include a description of the film and your critical analysis.

When describing the film you should include quotes, excerpts, specific scenes, and any outside information you find necessary. By using direct quotes and specific scenes, you give the reader a clearer description of the film. Because you are limited to a certain amount of space, you will not be able to write a detailed description of the



film. You will want to include only major thematic elements that occur and have relevance to any issues you wish to discuss. When presenting any critical analysis and making an argument you need to follow it up with evidence to support your stance. Evidence will typically consist of quotes, outside facts (from a creditable source), specific scenes, and information on those associated with the film (such as director's motives).

This text is from **"Documentary Movie Reviews"** by Cynthia Hsu, Michael Mazur, and SunJung So.

This review will be double spaced, 1000 words without footnotes or bibliography.

Digital Participation

Digital Participation

A large part of this course is built on the discussions we will have during the in class meetings. In order to facilitate the discussions the class will have a Google Doc and the class participants will be required to add discussion questions and comments for the group to discuss in the classroom. All participants must post at least one question on each reading prior to the class.

Project Plan

This is the first part of the final project of the course. The purpose of this plan is to explain the basic content, plan, and direction of your final paper. It should include

1. What you are doing
2. Why you are doing it
3. How you are doing it
4. The relevance of the results and the conclusion.

It should not include abbreviations or acronyms. The point is to enable someone unfamiliar with the topic to quickly understand what is being done, and the wider relevance of the work.

Your abstract should be between 400-450 words and must include 3 academic and 2 non-academic sources.

Discussant Article

Everyone is expected to read the materials in order to come prepared for class. It is my hope that everyone will actively participate in the class discussions and bring their perspective to better help us discuss the nature and impact of technology.

This course also has an element of

In preparation of this task each of you will be assigned a reading and will submit (via BB) a short summary (400-500 words) of the reading attempting to analyze the strengths and weaknesses of the authors perspective, and how the reading fits into the wider class discussion we are having during the entirety of the course.

Discussant Protest

The main goal here is to build a better understanding of the root causes of the protests we are looking at. In order to

understand what is happening in the moment we need to know

how we got there, **why** individuals are protesting, **who** are protesting? who are against the protests?

What tactics are being used? Naturally I do not expect you to be entirely neutral, indeed it is important that you have an opinion.

However, I want

you to present all the stakeholders and the rationales for their behavior.



digital participation (see above) for the readings.

In addition to this each of you will be given one article to summarize and be specially prepared to discuss in class. This role does not remove others need to read but will be prepared with questions (about the readings) to pose to the class.



Final Paper

The final paper is an original piece of research. The topic must be within the parameters of the course and is chosen by the participant, and approved of by the instructor. The paper is to be double spaced, 2500 words in length, not including footnotes or bibliography.

FOCUSED: Provide all the arguments needed to support your thesis/answer your question. Do not add random facts or quirky points of interest. Unrelated or unsupported facts/arguments lower the legibility and grade.

Show me that you have read and understood the expert.

WELL PRESENTED: You are students of communication. This course is not about grading your grammar or spelling. However, turning in a badly written paper will not improve your grade.

I am looking for your ability to present analytical substance in a structured argument. I want to see you use supporting material in a clear and persuasive manner. I want you to show me that you have thought about the issue you are discussing and are able to argue in a way that does not confuse

of content, but requires some improvement in organization, argumentation and style.

70 – 79 %: This is good work that completes most of the requirements of the assignment. Though the content, argumentation organization, and style are logical and coherent, they require revision and may not reflect a high level of originality and creativity on the part of the author.

60 – 69 %: This work either does not complete the requirements of the assignment, or meets them quite inadequately. This work requires a good deal of revision, and is largely unsuccessful in content,



STRUCTURED: You may know what you mean but you are not there when the paper is being graded. Expect to be misunderstood. Creating an outline, putting arguments in order, & rereading your paper are excellent ways of improving structure.

DOCUMENTED: The point of the paper is to provide strong arguments. The weakest argument is the unsupported argument. I may agree with you but its still weak. Provide support for the positions you take. For example if I was to argue that smoking is healthy you wouldn't believe me if all I said to support the argument was "because I said so". Show me the expert.

assumptions and value judgments with analysis and argument. And I want you to do all this with a high quality of writing.

Guidelines for essay grading

90 – 100 %: This work fulfills all of the requirements of the assignment in an original, interesting and creative manner. The work goes beyond the basic guidelines of the assignment, showing the student took extra initiative in creating an original and creative essay in regards to content, argumentation, organization, and style.

80 – 89 %: This is good solid work that completes all of the requirements of the assignment. The work is successful in terms

argumentation, organization, and style.

Below 59 %: The work does not complete the requirements of the assignment. In general, students who put forth genuine effort will not receive an essay grade this low.

INCLUSIVITY

Inclusivity: Every student in this classroom, regardless of personal history or identity categories, is a valued member of this group. Your experiences are valuable and important, and you should feel free to share them as they become relevant to our class. No student in this class is ever expected or believed to speak for all members of a group.

In this classroom you have the right to determine your own identity. You have the right to be called by whatever name you wish, and that name to be pronounced correctly. You have the right to be referred to by whatever pronouns you wish. You have the right to adjust those things at any point in your education. If you find that there are aspects of course instruction, subject matter, or classroom environment that result in barriers to your inclusion, please contact me privately without fear of reprisal. For more see <http://klangable.com/blog/teaching/inclusivity-policy/>

ATTENDING CLASS

Attendance means more than going to class. It requires speaking up in class and group discussions. Attendance wise, you are allowed to miss TWO classes without a penalty to your grade, exclusive of serious emergencies. (If you are very ill, or have extenuating circumstances, you need to be proactive about contacting me. If you do that, makeup assignments are possible—but they **MUST** be cleared with me first). 3 absences automatically take your final grade

down one tier of grade lower (i.e. from an A- to a B+). 4 absences result in a full letter grade lowering (A- to B-). Fordham's university-wide policy is that 4 unexcused absences results in a failing grade. It is your responsibility to get readings/assignments for missed days from other students, and you are encouraged to come to my office to discuss topics you're unclear on.

Please be on time for class and remain for the whole class period. If you are more than 10 minutes late, or if you leave more than 5 minutes early, you will be counted as absent for that class.

SCHEDULING

Changes to the syllabus may be made



at the instructor's discretion and if circumstances require. Participants will be notified of changes via Blackboard/university email. Participants are responsible for keeping up to date with these changes.

Once you have read this syllabus to completion please email me a picture of a protest sign.

GRADING

For more on my grading practices see <http://klangable.com/blog/teaching/grading/>

WRITING AID

Writing is a painful, but rewarding, process. For help and tips see <http://klangable.com/blog/teaching/writing-resources/>

WRITING CENTER

If you struggle with the writing required in this course, please make use of the Writing Center. For more information about their services see www.fordham.edu/academics/programs_at_fordham/english/writing_center

CONTACTING ME

Email is the best way to reach me for work related questions. Feel free email me anytime. Most often I reply within 24 hours, unless it is a holiday or weekend. For more about communicating with faculty check out <http://klangable.com/blog/teaching/annoy-the-faculty/>

DIGITAL DEVICES

No. Nope. No. They are distracting to your fellow students and to yourselves. You may blame the generations of students before you who couldn't handle being on their devices and paying attention at the same time.) Unless you have prior approval from the instructor, all digital devices (phones, tablets, laptops) must be silenced and put away. Students who disregard the policy will be asked to leave class and will be considered absent that day.

UNIVERSITY STATEMENT ON ACADEMIC INTEGRITY

A University, by its nature, strives to foster and recognize originality of thought. Originality can only be recognized, however, when people acknowledge the sources of ideas or works that are not their own. Therefore, students must maintain the highest standards with regards to honesty, effort and performance. As a Jesuit, Catholic University, Fordham is committed to ensuring that all members of the academic community strive not only for excellence in scholarship but also for integrity of character. In the pursuit of knowledge and personal development, it is imperative that students present their own ideas and insights for evaluation, critique and eventual reformulation. As part of this process, each student must acknowledge the intellectual contribution of others. Violations of academic integrity include, but are not limited to, plagiarism, cheating on exams, falsification, unapproved collaboration, and destruction of library materials. For further details, consult the Standards of Academic Integrity on the University website.

PLAGIARISM

The following is a

university-wide policy and those violating it will be subject to failure of the course. If you have any question concerning the plagiarism policy or about documentation of sources in work you produce in this course, come talk to me. For more information about how to cite see <http://klangable.com/blog/teaching/honesty-plagiarism-citations/>

ACADEMIC COACHING

Any student who struggles with time-management and/or organization is invited to one-on-one academic coaching sessions (typically once a week for 45 minutes).

Please contact disabilityservices@fordham.edu for more information.

ACCOMADATIONS

The Office of Disability Services at Fordham University helps to ensure equal educational access and opportunity for all members of our community. In the Jesuit tradition of *cura personalis*, members of the ODS staff work individually with each student to understand his or her strengths and limitations in order to develop their most effective and comprehensive accommodation plan. Fordham will offer reasonable and appropriate auxiliary aids and services to assist otherwise qualified persons in achieving access to its programs, services, and facilities once students meet

with ODS for an initial intake meeting to develop an accommodation plan directly with the student in accordance with Section 504 of the Federal Rehabilitation Act of 1973 and Title III of the Americans with Disabilities Act of 1990. Students seeking accommodation(s) should the Rose Hill Office of Disability Services, (718) 817-0655 or email disabilityservices@fordham.edu.

If you believe that you have a disabling condition that may interfere with your ability to participate in the activities, coursework, or assessment of the object of this course, please visit the Office of Disability Services, email, or call them.

COUNSELING & PSYCHOLOGICAL SERVICES

University life is full of challenges. Fordham offers support for anyone who feels like they need help dealing with the pressures of life as a student. CPS offers free individual and group counseling and psychotherapy in a safe and confidential setting. For more information about their services see www.fordham.edu/campus_resources/student_services/counseling_and_psych/

STUDENT WELL-BEING

Any student who faces difficulty affording groceries or accessing sufficient food to eat everyday, or who lacks a stable place to live is urged to contact your class dean for support. I also urge you to contact me, or our dept chair, about these or other hardships you may be going through. Your well-being is of primary importance to us, if you are facing challenges related to your physical or mental health, or obstacles like food or housing insecurity, please do not hesitate to reach out. **We can help.**

