

**UNIVERSITY OF TORONTO**  
**DEPARTMENT OF POLITICAL SCIENCE**  
**POL 344Y SOCIAL MOVEMENTS IN EUROPE AND NORTH AMERICA**  
**FALL 2012**

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Office Hours: Mondays 1:30 to 3 pm or by appointment

Themes: This course examines the development and impact of social movements in Canada, the United States and various European countries. Among the cases considered are those focused on sexual orientation, global justice, women's rights and aboriginal activism. Questions to be addressed include why particular movements emerge when they do, what organizational forms they take, what relationships they develop with mainstream political institutions, and how movement claims are culturally expressed and advanced in art, music, dramatic performance and literature.

Course requirements: One two-hour class per week; students are expected to write two papers and two in-class tests. Given the strong case study research component of the course, regular attendance is essential in order to fulfill the course requirements. Students are urged to prepare written comments on weekly readings as a basis for discussion and as a foundation for completing the essay assignments.

Grading scheme:

First essay	due 5 November 2012	20%
Fall term test	in class 3 December 2012	25%
Second essay	due 11 February 2013	30%
Spring term test	in class, 1 April 2013	25%

Essay assignment: Instructions follow this outline. Note strictly enforced late penalty. Essays are organized in sequential order: Students must in all cases submit fall essay assignment #1 as a prerequisite for the completion of spring essay assignment #2. Grading regulations are clearly delineated in the Faculty of Arts and Science calendar. Given the highly structured emphasis on class attendance and cross-fertilization across student projects, no other essay or test assignments will be admitted as substitutes for the course requirements outlined on this syllabus.

Plagiarism is a serious academic offence and will be dealt with accordingly. For further clarification and information on plagiarism, please see the website of Writing at the University of Toronto: [www.writing.utoronto.ca/advice/using-sources](http://www.writing.utoronto.ca/advice/using-sources)

Back up your work: Students are strongly advised to keep rough and draft work, and to make hard copies of their essays before handing them in to the instructor. These should be retained until the marked assignments have been returned and the grades posted on ROSI.

Late penalty for papers: A late penalty of 3 percentage points per day including Saturdays and Sundays will be assessed for fall and spring essay assignments. Only in rare circumstances will a full or partial waiver of the late penalty be considered, and no extensions will be granted in advance of essay assignment deadlines. Papers not submitted in person to the instructor at the beginning of class on the due date must be submitted in person to the Department of Political Science staff in Sidney Smith room 3018 during regular business hours, usually between 9 AM and 5 PM on weekdays only. The instructor assumes no responsibility for papers otherwise submitted. No fax or e-mail essay submissions will be accepted.

All fall course readings have been ordered at the University of Toronto Bookstore.

Required texts:

Suzanne Staggenborg, *Social Movements* (2<sup>nd</sup> ed.; Don Mills: Oxford University Press, 2012).

T.V. Reed, *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle* (Minneapolis: University of Minnesota Press, 2005).

Recommended text:

Larry Kramer, *The Normal Heart* (New York: Samuel French, 1985).

Requests have been made to place sources on reserve in the UofT library system.

## **COURSE SCHEDULE**

### **10 September – Introduction to course and theories of social movements (full class)**

Staggenborg, pages 1-36

### **17 September – **\*\*No class meeting\*\*****

### **24 September – What are cycles of protest?**

Staggenborg, chap. 4

Reed, Introduction

**1 October -- How did the US civil rights movement create what scholars term “a master framework for protest,” merging high drama with everyday acts?**

Staggenborg, pp. 61-4

Reed, chap. 1

**8 October/Thanksgiving -- \*\*No class meeting\*\***

**15 October – Gay and lesbian movements**

Staggenborg, chap. 7

Reed, chap. 7

**22 October – Movement strategies: What were the pros and cons of direct action for HIV/AIDS mobilization?**

Staggenborg, chap. 3

Kramer, *The Normal Heart*

**25 October is class trip to see Larry Kramer’s “The Normal Heart,”** Studio 180 production at Buddies in Bad Times Theatre, 12 Alexander Street, Toronto, at 8 pm. Student group rate is \$20/ticket. Students are responsible for booking and paying for their tickets by phone using code Bashevkin (416 962 1800 from Monday to Friday between 10am and 5pm). Payment can also be made in person by credit card or cash (Studio 180 does not accept debit payments) at 19 Madison Avenue, 3rd floor. Before arriving in person, students should call ahead since it’s a small office with staff members who are frequently out of the office, especially during production time.

To ensure a seat for this performance, students must purchase tickets by **4 October**. Any students who fail to book by the deadline may still take advantage of the student rate for the Oct. 25th performance, subject to availability.

Alternate arrangements for students who are unable to accommodate this performance are as follows. Students may

- a. attend the play on another date during fall term
- b. attend a feminist poetry reading consistent with their reading of Reed, chap. 3
- c. attend a social movement musical performance consistent with their reading of Reed, chap. 1
- d. attend a movement-focused graphic arts exhibition consistent with their reading of Reed, chap. 7
- e. watch a documentary film about aboriginal protest consistent with their reading of Reed, chap. 5.

**29 October – Feminism and women's movements**

Staggenborg, chap. 6

Reed, chap. 3

**5 November -- \*\*Fall essay assignment due\*\*****Aboriginal protest**

Staggenborg, chap. 5

Reed, chap. 5

**12 November/Fall break, no classes****19 November – Global justice movements**

Staggenborg, chap. 9

Reed, chap. 9

**26 November – Environmentalism & ecocriticism**

Staggenborg, chap. 8

Reed, chap. 8

**3 December/Fall term test, in class**

## Fall Essay Assignment

Due 5 November 2012

Answer the following question in an essay of approximately 1250 words (5 double-spaced, typed pages using 12 point font). Note strictly enforced late penalty, explained earlier in this outline. Ensure that you retain back-up copies of all essay submissions.

Develop a coherent and concise response to the following question, using empirical evidence to support your position. Your essay will be assessed with reference to the quality of the argumentation, strength of the evidence assembled to defend that position, facility with key concepts and vocabulary, and ability to address contrary points of view. Students must respond directly to the question using qualitative and/or quantitative evidence; the essay assignment does not involve writing a rhetorical opinion piece or manifesto-style polemic.

**Reed (2005: 179, emphasis in original) argues that “all movement politics involves a degree of *cultural* politics.” Is this a defensible position? How do cultural and artistic opportunities facilitate social movement emergence and development? Can cultural strategies effectively advance social movement agendas? Your essay should use course readings to shed light on the dramatic, musical, film, poetry or visual arts presentation you attended this term, so that you integrate your first-hand cultural experience with conceptual materials in the readings.**

### Supplementary course materials

[http://en.wikipedia.org/wiki/The\\_Normal\\_Heart](http://en.wikipedia.org/wiki/The_Normal_Heart)

This site offers a useful overview of the play by Larry Kramer, including an introduction to the strategic dilemmas for movement organization explored in the contrasting characters of Ned Weeks (a confrontational, direct action advocate modeled on Kramer) versus Bruce Niles (who prefers quiet, institutional routes to influence).

<http://www.studio180theatre.com/productions/the-normal-heart>

Use this link to view an interview with Toronto-based director Joel Greenberg and actor Ryan Kelly, which deals with how differences over movement strategy are revealed in dialogue among various characters in "The Normal Heart."

<http://www.studio180theatre.com/productions/the-normal-heart#fragment-4>

This site provides a link to the Studio 180 study guide, an exceptional resource that introduces the theatre company, the play and its playwright Larry Kramer. The study guide also provides a detailed timeline about events related to gay mobilization and HIV/AIDS in Canada and the US.