

The University of California, Los Angeles
African American Studies/Sociology M173
Non-Violence and Social Movements: The Cause for Abolition
Antwann Michael, Instructor
Summer 2019

Mon/Wed/Fri 11 AM – 1 PM
Public Affairs 1246
August 5, 2019 – September 13, 2019

Email: antwanns@ucla.edu

Office Hours: Rolfe Hall 1320 Friday 1 pm – 2:30 pm

Required Texts

Available as downloadable PDF from the course website

All readings and videos are to be completed before the class meeting in which they are to be discussed.

Course Overview

This class gives careful attention to the discourse of non-violence and social movements within American society. Because non-violence is not a linear subject matter, this class explores the various articulations and modalities of non-violence as well as those who oppose this protest tactic. As such, this class delineates the meaning and purposes of protest and resistance efforts, as it simultaneously gives focused attention to the experiences of race, ethnicity, gender, class, and sexuality. Students will engage various contemporary, sociological, historical, philosophical, and ideological approaches. Differently stated: this class is, indeed, interdisciplinary. After grounding itself in non-violence themes and contestations, as well as sociological framings of social movements, this course takes up the present social movement efforts of prison abolitionists in an effort to challenge, expand, and ask questions of various protests and/or resistance approaches while simultaneously immersing deeply in the discourse of carcerality. Because this is an upper division course, students are expected to read effectively in order to meaningfully, thoroughly, and critically engage the various texts/materials provided. Vital to this course is the concept of intersectionality. As a result, this class challenges patriarchy, white supremacy, capitalism, and heteronormativity as it progresses in an effort to encourage students to reflect beyond their present ideological/political/philosophical positions.

With this in mind, this class is not wholly lecture oriented, it thrives off of student's informed positions and participation to allow for spirited critical debate and dialogue. With this in mind, this class is **not** a safe space, **but** a respectful one in which all positions are engaged and given careful and rigorous academic thought and response.

We keep it Real. We keep it Respectful. Welcome to the Experience.

Outcome Objectives

Develop and demonstrate critical thinking and analysis skills
Sharpen academic writing prowess
Encourage thoughtful and supported articulation of ideas

Grading and Assignments

Attendance & Participation	25%
Midterm	25%
Response Papers & Questions	25%
Final	25%

I DO NOT ACCEPT EMAILED OR GOOGLE DOC PAPERS. A PHYSICAL COPY OF ALL PAPERS MUST BE TURNED IN ON TIME.

Attendance & Participation:

Attendance for each class is mandatory unless stated otherwise. Summer session is quick and requires your full engagement and attentiveness. It is easy to fall behind; you can prevent falling behind by making sure you are present in each class and that you are staying on top of your work. Concerning participation: it is one thing to be in class, it is quite another to be present. This class needs your voice, *because your voice and what you think matters*. This class will be great because you make it such. So, jump in. Participate. Even if you are nervous, speak your truth and/or your position – even if your voice shakes. Because, as we will learn, your silence will not save you; so it is better that you speak. As you speak please be conscious of the space you are holding and how long—make room for others; share the mic.

To help with participation, every morning before our class meets, I will send out a short video of a current event. Everyone must watch the video and be prepared to discuss the video and their viewpoint in class; this will help us to get our brains moving and prepared to engage the readings meaningfully.

Midterm:

The midterm will be a multiple choice in-class test. A study guide will be provided.

The Midterm will become available ONLINE Friday, August 23, 2019 at 12:01 am and will close promptly on Sunday, August 25, 2019 at 11:59 pm.

Response Papers & Questions:

Everyone is responsible for submitting a total of three response papers. Response papers are to be 3 (*full*) to 4 pages (no more, no less) in length and should follow paper guidelines. Beyond expected paper guidelines, the response paper should be structured as follows:

1. Your response paper should begin by identifying the **major theme(s) or debate(s)** that this week's readings/videos are addressing? In other words, if you think about an author and/or artist (or the authors/artists as a collective), what are (or is) **the major issue(s)** they are addressing.
2. You should also answer **both** of the following:
 - a. What is each author's/artist's primary argument?
 - In a brief, but thorough sketch (no more than a few sentences for each piece) clearly identify the author's/artist's primary argument, in other words their main point.
 - Some arguments may be harder to locate than others, but you need to work at identifying the argument and rewording the main point into accessible language
 - b. What are the stakes or implications of the arguments? In other words, why is what is being offered for thought important? What will result if the argument is taken as truth? What can you conclude from the argument?
 - Every author/artist is contributing to, critiquing, or intervening in a larger discussion that is already in progress
 - The following questions will help you to effectively answer this: are the authors/artists expanding, adding to, or critiquing that which has already been argued? What assumptions or arguments is this author questioning or challenging? What has been said in the mainstream regarding what the author/artist is engaging?

ONLY AFTER YOU HAVE DONE STEPS ONE AND TWO PROCEED TO STEPS THREE AND FOUR

3. Provide an analysis of the author's/artist's arguments. Engage their work by addressing the following:
 - a. Carefully explain *how* each what you engaged focuses attention on a different part of the theme in question, or *how* it highlights a new voice or perspective within the discourse.
 - b. What is it about the author's/artist's arguments or methodological approaches did you find to be most useful, compelling, or innovative? What aspects of the material did you find most convincing? In each instance, carefully *explain why*?

- c. Or...how would you offer a respectful and productive critique of this person's work? You may do this *AFTER* you have first explained what is useful about the material and what it accomplishes. *THEN* you may discuss the reading's inconsistencies or contradictions, its silences or gaps; what further questions or issues does the material raise for you?
4. Place the material we have seen thus far in conversation with one another; think on:
 - a. *How* does this week's materials challenge, rethink, or complicate the material from previous weeks?
 - b. *How* does the perspective of the author/artist shift or expand the dialogue or solutions regarding the topic in question? What new ways of thinking does the author/artist present their audience with?
5. End your response paper by offering questions of interest to you that promote deeper, critical thinking regarding the topic. These questions will generate naturally as you write your response paper. You should have at least two questions prepared. The questions must not summarize the material or restate the main argument; the questions, instead, will assist in the facilitation of each class. As such, the question aspect of the response paper is both critical and vital.

An example response paper is provided; this paper is not to be copied or redistributed. Response papers are due by 11:59 PM on the date they are due.

Final:

The final is a well-written research proposal. **DO NOT** wait until the last minute to start the proposal. It is my strongest recommendation that you begin working on your proposal by week four of the course. I will go over in class how the proposals should be executed. Each proposal is to have a minimum of fifteen sources, with five of those sources being primary sources. No texts/materials which were used in class may be listed as a source for the research proposals. Feel free to consult with myself and Cierra on your proposals. **Please note: Monday, September 9, 2019 is the last day to receive help on your proposals.**

ALL PROPOSALS ARE TO BE TURNED IN AT THE BEGINNING OF CLASS ON SEPTEMBER 11, 2019. WE WILL START ON TIME. NO LATE, EMAILED, OR GOOGLE DOC PAPERS WILL BE ACCEPTED.

Materials & Class Schedule

Week 1:

August 5

Introductions

Writing Center Visit

Syllabus Walk Through

Clarifying Question

August 7

“The Meaning of Education” Angela Davis

“Introduction” from *The Racial Contract* Charles W. Mills

“The Meaning and Impact of Racism” Camara Jules P. Harrell

“Ella Baker: Making the Struggle Every Day”

“What’s Going On?” Marvin Gaye

August 9

“Watts – Riot or Revolt”

Baldwin on Dick Cavett

Week 2:

August 12

REFLECTION PAPER 1 DUE BY 11:59 PM

The King Philosophy

“Learning from the 60s” Audre Lorde

“Love, Law, and Civil Disobedience” Martin Luther King, Jr.

“Nonviolence and Racial Justice” Martin Luther King, Jr.

August 14

“The Power of Nonviolence” Martin Luther King, Jr.

“The Social Organization of Nonviolence” Martin Luther King, Jr.

“Nonviolence: The Only Road to Freedom” Martin Luther King, Jr.

August 16

LA 92 – Directors, T.J. Martin, Daniel Lindsay

Week 3:

August 19

REFLECTION PAPER 2 DUE BY 11:59 PM

“Tax the Rich to Feed the Poor: Black Power and the Election of 1966” Hasan Jeffries

“Which Cheek You Gonna Turn?” Charles E. Cobb, Jr.

“Nonviolence is Ineffective” Peter Gelderloos

Malcolm X on Nonviolence

August 21

“A Space for Place in Sociology” Thomas Gieryn

“African-American Women in the Civil Rights Movement, 1954-1965: Gender, Leadership, and Micromobilization” Belinda Robnett

August 23: Understanding Mass Incarceration

“Introduction: The Meaning of Mass Imprisonment” David Garland

“The Causes and Consequences of Prison Growth in the United States” Marc Mauer

“Repression and Crime Control: Why Social Movement Scholars Should Pay Attention to Mass Incarceration as a form of Repression” Pamela E. Oliver

Week 4:

August 26: Understanding the Prison Industrial Complex

“Hell Factories in the Field: A Prison – Industrial Complex” Mike Davis

“Introduction” from *Golden Gulag* Ruth Wilson Gilmore

“The California Political Economy” Ruth Wilson Gilmore

“Black Radicals Make for Bad Citizens: Undoing the Myth of the School to Prison Pipeline”
Damien M. Sojoyner

*******Reflection Paper Homework Due September 2, 2019 by 11:59 PM*******

Whose Streets – Director, Sabaah Folyan

“Originating Stand Your Ground: Racial Violence and Neoliberal Reason” Marcus Lee

August 28: Understanding the Domestic Carceral Sphere

“Like I Was a Man: Gender, Chain Gangs, and the Domestic Carceral Sphere in Jim Crow Georgia” Sarah Haley

“The Spawn of Slavery” W.E.B. Du Bois

“Engendering the Chain Gang Economy and the Domestic Carceral Sphere” Sarah Haley

August 30: Understanding the Public Carcerality

“Introduction: It’s Just One Woman: Trishawn’s Story” Antwann Michael Simpkins

“Houses Not Jail: Law, Assault with a Bodily Weapon, and Formation of the Public Carceral Sphere” Antwann Michael Simpkins

“Black – Palestinian Solidarity in the Ferguson-Gaza Era” Kristian Davis Bailey

Week 5:

September 2: (No Class)

REFLECTION PAPER 3 DUE BY 11:59 PM ONLINE

September 4

Are Prisons Obsolete? Angela Davis

September 6

Are Prisons Obsolete? Angela Davis

Week 6:

September 9

Are Prisons Obsolete? Angela Davis

September 11

FINAL DUE – NO LATE PAPERS ACCEPTED

“Reviving the Black Radical Imagination” Charlene Carruthers

“The Transformation of Silence into Language and Action” Audre Lorde

September 13

The Community Dialogue

Paper Guidelines

Assigned papers must be formatted using Chicago/Turabian. Proper formatting for Chicago/Turabian may be located here: [Purdue University Online Writing Lab – Chicago/Turabian](#). If your paper exceeds one (1) page, you are to paginate your work as well as reference your last name in the header beginning on the second page. Your name, followed by the date, the professor’s name, the course title, and title of the assignment are to be typed (single spaced) in the upper right hand corner of the first page. The body of ALL submitted work is to be double spaced. ALL papers are to utilize 12 point Times New Roman Font, 1 inch margins. If your paper is not in the correct format it will be returned to you, which will result in a late paper (which will impact your grade). **BE SURE TO REVIEW THIS SECTION BEFORE YOU SUBMIT YOUR PAPERS.**

Class Guidelines

Class Guidelines:

Discussion Decorum: Participation is always encouraged, however abusive and disparaging comments disrupt and detract from meaningful and productive learning; as such, racist, sexist, homophobic, ableist, nationalist, and other marginalizing/degrading language will not be tolerated—more than two offenses will result in your removal from the course. While I do not support the notion of safe spaces, I fully support the notion of respectful and ethical responsive learning environments.

Email Messaging: You are more than welcome to email me with questions. Please allow me 24 to 36 hours to respond. While I will answer all questions to the best of my ability, please use class/section time as your initial point of inquiry (especially when it is related to class material as other students more than likely have similar concerns). I strongly encourage you to utilize my office hours or make an appointment for any additional assistance if my office hours are not conducive to your schedule. **I DO NOT ACCEPT ASSIGNMENTS VIA EMAIL OR GOOGLE DOCS.**

Food: Small silent snacks and drinks are permitted. Please clean up after yourselves. Foods should not give off a strong scent.

Technology: Please silence all cell phones during class/section. Laptops, iPads, etc are permitted in class as long as it is being used toward the production of thought in the classroom. If you are found to be using technology in any other way you will be asked to discontinue use and not to bring electronic devices for the remainder of the course.

Completing Assignments: I intentionally placed lengthy readings and non-traditional material within the course. For lengthy readings I encourage you to read for an understanding look for key phrases such as: “this texts discuss”, “this work concerns”, “most importantly”, “in example”, “firstly”, “it is important that.” Paying attention to these key phrases like these will allow you to navigate lengthy texts quickly—do not try to read every word; highlight only critical and important passages. Look for the thesis (the point of the text), why the author is writing it (the text’s importance), main points, and examples; in other words effectively scan.

Accessible Education: Under American with Disabilities Act (ADA) and the Rehabilitation Act of 1973, reasonable accommodations will be provided for any student who is registered with the Center for Accessible Education and requests needed accommodations. Please talk to me immediately, but most importantly and urgently, please contact the Center for Accessible Education for guidance and assistance. They are very helpful and knowledgeable and can advise both of us what we need to do to help you be successful in this class. Please visit the Center for Accessible Education webpage for more information on accommodations: www.cae.ucla.edu.

Food Instability: If you have difficulty affording groceries, accessing sufficient food to eat every day, or lack a safe and stable place to live, this can affect your everyday life along with your performance in the college. Please reach out to campus resources such as the Economic Crisis Response Team (Murphy 2131) and the Cal Fresh Representative (Bruin Resource Center in SAC B52). There are also multiple food closets located across campus (SAC 105 and Campbell 1205). Furthermore, please notify me if you are comfortable in doing so, and I can connect you to other resources and support your academic success.

Commitment to Parenting Students: I expect all students will contribute to a welcoming environment respectful of all forms of diversity, including diversity in parenting status. All breastfeeding babies are welcome in class. In addition, I understand that unforeseen disruptions in childcare often put parenting students in the position of having to choose between missing class or leaving a child with someone they are not comfortable with. Occasionally bringing a child to class in order to cover gaps in care is perfectly acceptable. I ask that you sit close to the door so that you may step outside with your little one if needed. While I maintain the same high expectations for all students in my classes regardless of parenting status, if you share your parenting status with me, I am happy to problem solve with you in a way that makes you feel supported as you strive for school-parenting balance.

Academic Dishonesty: The University of California, Los Angeles prohibits using, copying or reproducing any and all work that is not your own. Cheating on both course/section work and exams is impermissible and can result in a failing grade and disciplinary action. All instances will be forwarded to the Dean of Students office. See UCLA Student Conduct Code: <http://www.deanofstudents.ucla.edu/students/integrity>.

Disclaimer:

The syllabus is not a fixed and/or binding contract between the student and instructor. The syllabus is in place to make known the expectations of the course/section. As such, the syllabus may be amended as the quarter proceeds based upon the progression of the class or as needs and/or proficiencies are identified by the instructor.