Students in this course will engage in the study of the transition from Civil Rights liberalism to Black Power radicalism in the 1960s and 1970s. We will explore the history, ideas, voices and strategies African Americans employed in the struggle to secure rights and demand respect in the United States. While this course is centered on the struggles waged by Black people in the U.S., students will also grapple with the international events that influenced the radical politics of the period. This course will shape students’ understanding of the Black Power vision of social justice and gauge its impact on the present day from the emergence of Black Studies departments to Hip-Hop culture.

**REQUIRED TEXT:** The Black Radical Tradition (on Moodle)

**FILMS & DATES TO BE VIEWED IN CLASS**
*The Black Power Mixtape* (Oct. 14th)
*The Spook Who Sat by the Door* (Nov. 4th)
Recommended Films and Docs:
Eyes on the Prize
Battle of Algiers
Finally Got the News
Wattstax
Nationtime: Gary

**ASSIGNMENT DUE DATES**

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<thead>
<tr>
<th>Assignment</th>
<th>Due Date</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Essay 1</td>
<td>Sept. 30th</td>
<td>15%</td>
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<tr>
<td>Essay 2</td>
<td>Oct. 28th</td>
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<tr>
<td>Essay 3</td>
<td>Nov. 18th</td>
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<td>Final Wrk</td>
<td>Dec. 10th</td>
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<td>participation</td>
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*Typical A-F grading see description at end of syllabus

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**N.B. For purposes of efficacy, any part of this syllabus may be changed at the discretion of the professor. For example, readings or viewings may be added, removed, or altered depending on the direction and pace of the course. Please bring your syllabus with you to each class in case changes are made.**

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**COURSE PARTICULARS**

*PROF. TINSON’S PHILOSOPHY OF CRITICAL EDUCATION:* This course seeks to achieve a courageous vocabulary of race and social justice, as such active and informed dialogue is encouraged and appreciated (attacks are not). We encourage getting real about race, and offering comments that stem from critical engagement with the course readings. We should expect some discomfort at times, and anticipate that some issues will be left unresolved and require longer consideration. And lastly, critical thinking and reflection is valued over self-righteousness.

**ATTENDANCE, TARDINESS, AND NAMES**—Attendance is critically important and therefore mandatory. *Three unexcused absences will result in* no evaluation. Don’t disappear from the course even (or especially) when you are struggling with an issue. Persistent tardiness is unacceptable under any circumstances. Your attendance and tardiness will be included as a part of the overall course participation portion of each student’s course evaluation. I take course attendance through a simple sign-in sheet at the start of each class.

Please indicate on the sign-in sheet how you would like to be addressed. Include any names and pronouns you would like for me and your cohort to use when addressing you. As I teach a large number of new students each semester, I ask that you be patient with me. It may take me a couple of course meetings to become familiar with you, especially if we’ve never met before this course. But, rest assured, I will make every effort to address you as you wish. In class discussions I will answer to “Professor Tinson” or “Professor T”. I do not answer by my first name, nor do I answer to “Mr.”; doing so will only yield blank, slightly hostile stares from me.

**EMAIL ETIQUETTE**—Please type the course number STPEC 493H or Black Radicalism in the subject line of all email correspondence directed to me (I will do the same).
Also, please properly address and sign your emails. I do not answer emails that begin “Hey”, “Hey prof.,” “So”, “Yo”, etc., or those that begin without any address at all. “Hi Prof. T.,” or “Dear Professor Tinson” are great email starters.

If you need an answer to a burning question or need to inform me of a pressing issue (e.g. a medical absence), do not wait until the last minute to notify me. I need at least 24 hours lead time to answer you. Plan accordingly. However, I do not accept emailed assignments.

NO LAPTOPS. UNLESS OTHERWISE NOTED, YOU ARE NOT ALLOWED TO USE YOUR LAPTOP DURING COURSE MEETINGS.

COURSE PORTFOLIOS—All students are required to submit all of their written work at the end of the semester. If you do not hand your portfolio in by the deadline, you will be in danger of receiving a No GRADE or Fail. No exceptions. Work turned in late cannot be guaranteed a grade.

SEVERE WEATHER & CLASS CANCELLATION (just in case): On severe weather days please call the College’s weather information line to check the status of school closing. If the school is open plan to attend class. If school is closed due to weather, I usually issue (via email) a small assignment to make up for lost class time; so don’t be surprised. 😊 If for some reason I am unable to come to class the STPEC administrative staff will place a written notice of class cancellation on the classroom door.

ACCESSIBILITY STATEMENT: If you need course adaptations or accommodations because of a disability, or if you have medical information to share with me that may impact your performance or participation in this course, please make an appointment with me as soon as possible.

ALL OUT-OF-CLASS ASSIGNMENTS MUST BE TYPED. Handwritten out-of-class assignments will not be accepted.

LATE ASSIGNMENTS AND REWRITE POLICY: Yes, students are allowed to rewrite their written/evaluated assignments. All rewrites must be received no later than one week (or two class meetings) after the assignment was evaluated by the instructor and returned to the student. However, assignments turned in late cannot be revised for reconsideration. Late assignments will be evaluated and returned in the student’s final portfolio. As a general rule, though, late work is the devil’s work.

STUDENT PARTICIPATION: Students are required to read all assigned course readings, however students will also select (or be assigned) readings for which they will lead course discussions throughout the semester. How? Lead discussants will provide the overall argument in the article or chapter; they will offer one or two (or more!) critical questions about the material for the class to discuss; and give their own view of what readers should take away or conclude from the article or chapter. Students should have their 1 single-spaced page of notes to turn-in at the conclusion of their discussion.
**CLASSROOM DYNAMICS:** I strive to make our class meetings as lively and interactive as possible. That will depend on your engagement throughout the semester. This requires taking notes, being prepared and alert during our time together. Do your best work!

**WRITTEN WORK:** Students are required to write 3 critical papers, and 1 research paper (or equivalent project) throughout the semester. These papers are a chance for you to critically explore an idea and to demonstrate your understanding of the particular themes and concepts we have read, observed and discussed in the course.

**CRITICAL PAPERS** should be no shorter than 5 full double-spaced pages in length and not longer than 7 pages. In these essays you are expected to draw upon one or more of the aspects of the reading, film/video, musical, or literary contents that pertain to historical, social and or political developments concerning black radical politics, strategy, or vision, specifically engaging the assigned course readings.

**RESEARCH PAPERS** must be 10-12 double-spaced pages in length on a subject of your choosing closely related to our course. These papers must reflect research.

**FOR ALL PAPERS:** It is essential that students use proper citation methods (Chicago or MLA) in the critical and research essays. If you don’t know what this means, now is a good time to find out. Though each assignment has its own due date, it is expected that all evaluated coursework will be collected and included in a portfolio to be turned in at the conclusion of the course.

**Definitions of Culminating Semester Assignments**

“**Essay**” Might include a full-length essay, an extensive annotated bibliography, or an interview with a “notable” artist, educator, organizer, or activist.

“**Project**” Might include a creative project of your choosing such as a visual art piece, a collection of poems, a high school lesson plan, a community arts project, a zine, a website, etc. All projects must be pre-approved and also include a descriptive write-up detailing the ideas and strategies contained therein.

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**READING OUTLINE & Assignments**

Please come prepared to discuss material on the day it is assigned below.

Sept. 9th Course Introduction
Sept 16th

A. Black Lives Matter Statement
B. The Communist Manifesto (recommended)
   1. Black Reconstruction 1
      / W.E.B. Du Bois
   1a. Marxism and the Negro Problem (extra)
      / W.E.B. Du Bois

Sept 23rd [ASALH CONFERENCE; Professor may be away]

2a. What Socialism Means to Us 51
   / Hubert Harrison

2b. An Appeal to the Conscience of the Black Race to See Itself 57
   / Marcus Garvey

2c. Program of the African Blood Brotherhood 62
   / The African Blood Brotherhood

2d. Report on the Negro Question 70
   / Claude McKay

2e. Application for Membership in the Communist Party 74
   / W.E.B. Du Bois

Robin DG Kelley, “The Negro Question: Red Dreams of Black Liberation” in
*Freedom Dreams: The Black Radical Imagination*

Sept 30th [Essay 1 due]

3. The Negro Nation 76
   / Harry Haywood

4. End to the Neglect of the Problems of the Negro Woman! 100
   / Claudia Jones

4a. Amy Jacques Garvey (extra)

13a. Black Women's Manifesto; Double Jeopardy: To Be Black and Female 420
    / Frances M. Beal

13b. Reflections on the Black Woman’s Role in the Community of Slaves 431
    / Angela Davis

13c. The Combahee River Collective Statement 449
    / Combahee River Collective

13d. RDG Kelley, “This Battlefield Called Life” in *Freedom Dreams* (extra)
October 7th
5. The Revolutionary Answer to the Negro Problem in US 116
   / C.L.R. James

6a. Revolutionary Nationalism and the Afro-American 136
   / Harold Cruse

6b. Is the Black Bourgeoisie the Leader of the Black Liberation Movement? 153
   / Harry Haywood with Gwendolyn Midlo Hall

7. The American Revolution 157
   / James Boggs

8a. Message to Grassroots 219
   / Malcolm X

Oct 14th
**Watch: The Spook Who Sat by the Door**

8b. The 12-Point Program of RAM 230
   / Revolutionary Action Movement

8c. Speech in Beijing 234
   / Robert F. Williams

8d. Black Power 242
   / Stokely Carmichael

8e. Beyond Vietnam 257
   / Martin Luther King, Jr.

8f. The 10-pt platform of the Black Panther Party (extra)

8g. The 13-pt platform of the Young Lords Party (extra)

Oct 21st
9. The Pitfalls of National Consciousness 271
   / Frantz Fanon

10a. The Correct Handling of a Revolution 308
    / Huey P. Newton
10b. Power Anywhere Where There's People 312
/ Fred Hampton

Oct 28th [Essay 2 Due]

10c. On the Ideology of the Black Panther Party 320
/ Eldridge Cleaver

10e. Prison Letters 336
/ George Jackson

(extras):

“Locking Up Black Dissidents and Punishing the Poor: The Roots of Mass Incarceration in the US,” Mumia Abu-Jamal and Johanna Fernandez

“Police Impunity, Human Autonomy and Jim Crow,” Steve Martinot

“Militarism, Mass Surveillance, and Mass Incarceration,” Suren Moodliar

Nov. 4th Watch: The Black Power Mixtape

(extras):

“We reserve the right to resist: Prison Wars and Black Resistance,” déqui kioni-sadiki and Sekou Odinga

“Black Power Incarcerated: Political Prisoners, Genocide, and the State,” Laura Whitehorn

12a. Liberation Will Come from a Black Thing 395
/ James Forman

12b. General Program (Here’s Where We’re Coming From) 407
/ League of Revolutionary Black Workers

12c. From Repression to Revolution 411
/ Ken Cockrel

Nov 11th Veteran’s Day – No Classes
Nov. 18th [Essay 3: In-class reflection & strategy exercise]
14a. Negro National Colonial Question 458
   / Communist League

14b. Critique of the Black Nation Thesis 497
   / Racism Research Project

14c. Revolutionary Review: The Black Nation Thesis 522
   / Congress of African People

14d. Jackson Plan: A Struggle for Self-Determination, Participatory Democracy
   and Economic Justice / Malcolm X Grassroots Movement

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NOV 25TH – THANKSGIVING BREAK

Dec. 2nd
15. Frank Wilderson III, “We’re trying to destroy the world:’ Anti-blackness and
   Police Violence after Ferguson”

Dec. 9th

STUDENT RESEARCH PRESENTATIONS

Final Work Due on or before
Dec. 10th by 5pm in the STPEC Office

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GRADE EXPLANATION FOR ESSAYS
FOR FIVE COLLEGE STUDENTS & COURSES // PROF. CHRIS TINSON
FALL 2015

A  UBLEMISHED; CLEAR ARGUMENT; SOPHISTICATED
   ANALYSIS AND SOUND REASONING; EVIDENCE PROVIDED
   AND ENGAGED; FREE OF GRAMMATICAL ERRORS; OF A
   GENERAL HIGH QUALITY. “THIS IS WHAT I’M TALKIN BOUT”

A- EFFECTIVE ARGUMENT; SOLID REASONING, EVIDENCE
   PROVIDED; VERY SLIGHT GRAMMATICAL ERRORS.
   “HEY NOW.”

B+ GOOD IDEAS EXPRESSED; MORE DETAILS OR EVIDENCE NEEDED;
   INFREQUENT GRAMMATICAL ERRORS; OVERALL GOOD QUALITY.
   “SHO NUFF.”
B GOOD IDEAS; MORE DETAILS REQUIRED, SOME EFFECTIVE WRITING. "TRU DAT."

B- MARGINALLY GOOD IDEAS; EVIDENCE IDENTIFIED BUT NOT ENGAGED FULLY; ARGUMENT CHOPPY; PARAGRAPHS LACKING FULL COHERENCE. "C'MON NOW."

C OF AVERAGE QUALITY; ANALYSIS AND EVIDENCE LACKING; PAPER CONTAINS BASIC KNOWLEDGE OF FACTS BUT LACKS CONTEXT. "SLIPPIN INTO DARKNESS."

D SEVERE PROBLEMS WITH GRAMMAR, ARGUMENT AND STRUCTURE; OF GENERAL POOR QUALITY. "GRIM REAPER IS KNOCKING"

E/F LACKING IN ALL RESPECTS REQUIRED FOR ADEQUATE FULFILLMENT OF ASSIGNMENT. GRIM REAPER HAS ARRIVED. WILL PRAY FOR YOU.