Course Description

MTW 2:00-3:50
4510 Sangren Hall
Instructor: Becky Cooper
becky.cooper@wmich.edu; becky@beckycooper.com
Office: 2206 Ellsworth Hall (269) 387-3553
Home: (269) 290-3813

Sunday Help Session at Sangren (Room 2120) 4-6 pm with Jessie Fales, Jake Fales, and Zoe Folsom

ATYP AP English provides all students with the opportunity to take both the AP Language and Composition and the AP Literature and Composition Exams in May. Accordingly, the course seeks to nurture and elevate students’ reading, writing, critical thinking, and literary interpretation skills to the university level. Utilizing a seminar/workshop format, the course is predicated upon further developing writing and interpretive skills through lecture and discussion and frequently employs small group discussions and interpretation, group presentations, and peer review. While placing its greatest emphasis upon literary analysis and formal critical essays, coursework also includes a substantial number of shorter response essays as well as creative writing assignments, all of which aim to foster increasingly sophisticated reading, writing, and interpretive skills and to cultivate students’ understanding of rhetorical and poetic strategies, literary history and genres, shifting historical and cultural contexts, and increasing authorial self-awareness. Students can expect to compose some half dozen response essays and four major essays each semester; the first drafts will receive feedback and marks, then after revision, a final grade will be assigned. Select shortened practice AP tests and exercises will also be provided with increasing frequency, along with two mandatory full exam practices as we move closer to the AP Exams in May.

The course offers a broad range of readings in classic world literature, ranging from ancient epics to contemporary novels. This approach seeks to develop a broad understanding of the evolution of literary history, as well as diverse approaches to interpretation. Key focal points include the comparison of ancient, modern, and contemporary cultures and mythologies; the gradual emergence of democratic institutions and values; the evolution of literary genres; and the changing dynamics of collective and individual identity. Throughout the year, we will focus upon such as forms of cultural mediation in the relations between mortals and “immortals,” as well as between individuals and their societies. The first semester begins with contemporary authors to a focus upon the voices of women exploring their identity and access, then to the mythical visions found in ancient epic poetry, culminating in a discussion of access to the American Dream. The second semester highlights Shakespearian tragedy, the emergence of the novel as the dominant modern literary genre, and the exploration of human freedom within utopian and dystopian visions ranging from Sir Thomas More and Dostoevsky to Zamyatin and Orwell to Atwood and Campbell.

Students will note that the dates of publication have been included in this syllabus to remind them to situate the authors and their works in historical context in order to invite rumination about the cyclical concerns of human beings and society in general. This is one of the first steps in determining how one will decide to move forward in this world, while contemplating the human condition.
Major Readings for 2018-2019 include:

Joseph Campbell, excerpts from *The Power of Myth*
James Baldwin, “Sonny’s Blues”
Linda Pastan, “A Name”
Sandra Cisneros, “My Name”
Rudolfo Anaya, *Bless Me, Ultima*
Pat Mora, “Sonrisas”
Trinh T. Minh-Ha, “Flying Blind”
Lan Cao, *Monkey Bridge*
Dwight Okida, “In Response to Executive Order 9066…”
Kitty Tsui, “A Chinese Banquet”
Joy Harjo, *Crazy Brave*
Mary TallMountain, “The Last Wolf”
Tommy Orange, excerpt from *There There*
Dick Lourie, “Forgiving Our Fathers”
Louise Erdrich, “Dear John Wayne”
Ta-Nehisi Coates, *Between the World and Me*
Frederick Douglass, “What to the Slave is the Fourth of July?”
Robert Hayden, “Those Winter Sundays”
Mary Wollstonecraft, “A Vindication of the Rights of Women”
Sojourner Truth, “Ain’t I a Woman”
Charlotte Perkins Gillman, “The Yellow Wallpaper”
Kate Chopin, “The Story of an Hour”
Tahira Naqvi, “Paths Upon Water”
Virginia Woolf, “Shakespeare’s Sister”
Anaïs Nin, “Gender and Creativity”
Stevie Smith, “Not Waving but Drowning”
Adrienne Rich, “Planetarium” and “Diving Into the Wreck”
Toni Morrison, excerpt from *The Bluest Eye*
Marilyn Nelson, *A Wreath for Emmett Till*
Homer, *The Odyssey*
Langston Hughes, “Harlem”
Audre Lorde, “From the House of Yemanjá”
Lorraine Hansberry, *A Raisin in the Sun*
Claudia Rankine, “You are in the dark”
Harold Bloom, “Ralph Ellison…”


You need to purchase a copy of *Ta-Nehisi Coates, Between the World and Me* first on your own and then you will receive a link from Dr. Schultz to place an order for the rest of the novels we will be reading. Though it’s useful to be reviewing the same texts for easy reference during class discussion, if you already have an unabridged version, there’s no need to purchase another. You should highlight and keep notes in your texts. I will provide you with AP practice tests and exercises, so you shouldn’t feel it necessary to buy any prep books. I’ve found the OWL at Purdue website and the following texts very helpful: *Essential Literary Terms: A Brief Norton Guide*, edited by Sharon Hamilton and *A Handlist of Rhetorical Terms*, edited by Richard A. Lanham. Of course, I will post handy AP guides, links, and terminology handouts throughout the semester in eLearning. Note: WMU’s common read is *American Gods* by Neil Gaiman. KPL’s Reading Together selection hasn’t been announced yet, but I think it might be *The Hate You Give* by Angie Thomas—we’ll see!

**ATYP Policies, Procedures, and Requirements**

Please refer to *ATYP Rules and Responsibilities* (https://wmich.edu/atyp/about/rules), and *Avoiding Digital Distractions, Organizing Your English Homework, Plagiarism Notes, and Style Guide and Source Use Updates* handouts. I will post all but the first handout under Week One Content in eLearning for us.
**Students with Disabilities and Special Needs**

WMU provides academic assistance for students with disabilities, including the emotional, technical and academic support necessary to achieve academic and personal success. Students are encouraged to tell the instructor if they need disability services. Please let me know whenever you feel overwhelmed. This class is meant to be challenging, but not crushing! Along with your parents, you have a support system in the ATYP staff, our tutors, and myself.

**Phones, Laptops, Electronics**

*Use of electronics is by permission only.* Please ask before using any devices in class—especially before taking a photo or recording a video, as it may feel like a violation of a person’s privacy.

**Late Homework Policy**

Homework turned in late more than three times in a semester means that you run the risk of not earning an “A” in the class. *For essays scored on a check minus, check, check plus, plus scale, late work won’t be eligible for a plus. Late major essays won’t be eligible for an “A.”* Instructors will notify parents if work isn’t being completed in a timely manner—this includes *uploading to eLearning* by the deadlines on the assignment sheets—not to be punitive, only to help you not get lost in the woods! Exceptions will be made on a case-by-case basis for illness, family emergencies, etc. Please note that family vacations aren’t an excused reason for missing deadlines. While we strongly discourage scheduling activities that keep you from class, if you must be gone, please discuss with your instructor well in advance how you’ll turn in your assignments on time.

**Grading**

*Roughly:* Major Essays: 25%; Response Essays and Creative Writing assignments: 25%; AP Practice Tests and Exercises: 25%; Attendance and Participation: 25%. We will be using WMU’s grading scale to report semester grades: A, B/A, B, C/B, C, D/C, D. See below for information on revision opportunities to improve your final grade.

**Major Essays** vary from 3-8 pages in length and will receive letter grades. Due in hard copy form at the beginning of a given class, late essays will not be eligible for an “A.” Assignments must be typed, double spaced, and utilize Times Roman 12 point font with one inch margins. (Header info is single-spaced.) Any secondary sources involved should be documented according to the MLA style guide. These assignments will generally go through the typical drafting process, receive feedback, and then the revised draft may receive the next step up in the final grade. (Example: C/B score will become a B)

**Response Essays and Creative Writing assignments** will vary from 1-3 pages in length and generally serve to prepare students for a major essay. These assignments will typically be evaluated by a plus +, check plus √+, check √, or check minus √-. Assignments that receive a check plus √+ or a plus + will not be slated for a revision/final draft. Check minus and check papers are eligible for revision for the next step up in the final grade. (Example: √ will become a √+)

**Practice AP Tests and Exercises:** Practice AP essays will be evaluated following the AP Exam format utilizing a 1-9 point scale (1 being the lowest, and 9 the highest possible score). Most AP exercises will receive a √ (complete) or a √- (Incomplete); some may be graded like a response essay as the instructor deems appropriate. Check minus papers are eligible for revision for a step up in the final grade. For the rare exercises graded like a response essay, see note above regarding revision opportunities.

**Taking Notes** will count toward your participation grade. You are required to keep a dedicated notebook for our class. *Keep notes during class time*—you will find it helps you retain important information and make greater connections that will come in handy when you compose your essays later. Listen to your classmates. They will have worthy insights. *After each reading assignment, you will write down three questions you have about the readings or three points of interest/insight to supplement your notes.* You can draw from a combination of your questions and insights to help you prepare for class participation. I will ask to see your notes. (Don’t worry if you doodle in the margins, ha ha.)

**Flashcards:** I will be giving you some notecards to begin with. You should add more on your own every week. As we introduce important terminology, you will write the term and its definition on a notecard. (Include your own breakdown of the term if you feel it is needed.) As we move through our readings, look sharp, and write down good examples on your notecard, citing the source. I will periodically call for your cards and give you points. Aside from...
ensuring you understand the concepts and application, these cards will serve as a useful study tool. Quizlets, etc. may not replace flashcards, but I encourage making quizlets!

**On the Event of a “Snow Day”:** During the regular class time, we will use the discussion space in eLearning (unless otherwise instructed) to create a dialogue about the material we had intended to cover. I will set things up under that week’s “Content” section. Just log in and start commenting on threads and even start some of your own based on your questions and observations. This worked really great last year! (And hey, it’s nicer than adding days in the spring!) Deadlines will still apply to homework and be sure to look for the new homework handout, as well.

---

**Important and Noteworthy Dates for 2018-2019**

You’re part of a deeply artistic and intellectual community. I’ve included upcoming events in this list as a demonstration of how many authors and scholars frequent our city. Note: Author/speaker engagements are usually free to the public, but not mandatory for our class. **Our local bookshops are definitely rocking it by bringing in fantastic authors. Don’t forget to look them up, too!**

- **The Lee Honors College Wednesdays at Noon Lyceum Lecture Series** details are listed below (identified with an asterisk). For more info, visit: [https://wmich.edu/honors/events/lectures](https://wmich.edu/honors/events/lectures)
- **WMU Poetry readings:** [http://wmich.edu/english/events/frostic](http://wmich.edu/english/events/frostic) and you may also check out this page: [https://www.facebook.com/WMU-Creative-Writing-152958938060446/](https://www.facebook.com/WMU-Creative-Writing-152958938060446/)
- **Gwen Frostic School of Art Visiting Artists Series:** [https://wmich.edu/art/exhibitions/visitingartists/](https://wmich.edu/art/exhibitions/visitingartists/)
- **Check [http://www.kpl.gov/](http://www.kpl.gov/) for more event details, as well. (Kalamazoo Public Library)**
  - [http://www.thisisfire.org/](http://www.thisisfire.org/) (Fire Arts Collaborative)
  - [http://kalamazooarcuscenter.org/](http://kalamazooarcuscenter.org/)
  - [https://wmich.edu/art/exhibitions/visitingartists/](https://wmich.edu/art/exhibitions/visitingartists/)
  - [https://www.kiarts.org/](https://www.kiarts.org/) (Kalamazoo Institute of Arts)
  - [https://reason.kzoo.edu/csjl/](https://reason.kzoo.edu/csjl/) (Kalamazoo College Arcus Center for Social Justice Leadership)

**Sept 10: ATYP classes begin**

**Sept 12: What is Sustainable Brewing?** Dr. Steven Bertman, Professor, Environment and Sustainability, Institute of the Environment and Sustainability, WMU*

**Sept 19: How Did Meat Become a Global Food?** Dr. Wilson Warren, Chair and Professor, History, WMU*

**Sept 25: Unsavory Truth: How Food Companies Skew the Science of What We Eat** Dr. Marion Nestle, Paulette Goddard Professor, Department of Nutrition, Food Studies, and Public Health; Professor, Sociology, New York University (6:30 p.m. evening keynote presentation, Chenery Auditorium, followed by book signing and reception)*

**Oct 3: Labor and Workforce Development in Our Local Food System** Dale Anderson, Chocolatier and Founder, Confections with Convictions & Esbeedy Villegas, outreach Advocate, Farmworker Legal Services of Michigan*

**Oct 10: China: Current and Future Food Trends** Dr. Ann Veeck, Professor, Marketing, WMU & Dr. Gregory Veeck, Professor, Geography, WMU*

**Oct 12: What is Sustainable Brewing?** Dr. Steven Bertman, Professor, Environment and Sustainability, Institute of the Environment and Sustainability, WMU*

**Oct 14: ATYP Open House**

**Oct 24: Food Access: Serving Communities in Need** Chef Patrick Mixis, Feed the World Café & Jennifer Johnson, Executive Director, Kalamazoo Loaves & Fishes & Julia Primavera Kuntz, Engagement Manager, Invisible Need Committee Member, WMU Invisible Need Project*

**Oct 26: Sixth Week Progress Report**

**Oct 31: Food Entrepreneurship in Our Community** Lucy Dilley, Executive Director, Can-Do Kitchen & Hether Frayer, Owner, Fresh Food is Fun and Kalamazoo Chips*

**Nov 7: Growing a Stronger Kalamazoo with Community Gardening** Linda Whitlock, Program Coordinator, Consumer Horticulture & Master Gardener Program, MSU Extension, Kalamazoo County*

**Nov 14: Sustainable Agriculture and Farmers Markets: Connections, Initiatives & Impacts** Chris Dilley, General Manager, PFC & Gaby Gerken, PFC Markets Manager, PFC & Kelly Vallefunga, Owner, Long Valley Farm*

**Thanksgiving Week:** No classes November 19-23

**Nov 28: WMU Permaculture Programming, Practices and Research** WMU Office for Sustainability*

**Dec 5: Nutrition Paradigms of Three World Cultures** Panelists TBA*

**Winter Recess:** December 24-January 4; Classes resume the week of January 7

**Feb 20; (Tentative) Conferences (12-4pm)**

**March 9: Lang Practice Exam at WMU 9-12:15 (Saturday)**

**April 20: Lit Practice Exam at WMU 9-12:15 (Saturday)**

**AP Exams: May 8 & May 15**

**Memorial Day Recess: May 27 (No class meeting)**

**End of the Second Semester: Last class is May 29**
Note: The calendar below serves largely as an overview of our primary readings and is subject to ongoing revision as class needs and performance dictate. Please review homework sheets for specifics. Supplementary readings and activities, such as author’s bio, author’s words, select critical essays, non-fiction pieces, important terms/concepts, and music/video links will be added as needed, typically in eLearning—please check eLearning content frequently to best prepare yourself for each class!

**Typical homework rhythm for essays:** Officially assigned Wednesdays; Upload Sundays; Hand in hard copies in class Mondays; Graded copies come back to you the following Monday or Wed; Your revised copy, handed in with the marked copy in a folder, comes in on the following Monday or Wed if you want a shot at improving the grade. For **Unit Essays**, we will allow two weeks for revision. (About a 3-4 week process per essay)

**UNIT ONE: RITES OF PASSAGE**

**WEEK ONE**
M 9.10 Introduction to the class/review what we already know and what we will need to refine; James Baldwin, “Sonny’s Blues” (1957)
Review your notes to prepare for our next class
W 9.12 Campbell chapter I; Baldwin, “Sonny’s Blues”
**Homework reading:** Linda Pastan, “A Name” (1982); Sandra Cisneros, “My Name” (1984)
**One page response essay, creative writing assignment, or AP practice exercise**
Review your notes on the readings and eLearning materials to prepare for our next class—please apply this reminder to the rest of the dates with readings below...

**WEEK TWO**
W 9.19 Anaya, *Bless Me, Ultima*
**Homework reading:** Trinh T. Minh-Ha, “Flying Blind” (1990)
**One page response essay, creative writing assignment, or AP practice exercise**

**WEEK THREE**
**One page response essay, creative writing assignment, or AP practice exercise**

**WEEK FOUR**
W 10.3 Harjo, *Crazy Brave* (This wraps up our summer reading)
**Homework reading:** Ta-Nehisi Coates, *Between the World and Me* (2015); view the Baldwin Cambridge debate link and keep notes on his rhetorical strategies (1965)
**One page response essay, creative writing assignment, or AP practice exercise**

**WEEK FIVE**
M 10.8 Discuss the Baldwin link; Frederick Douglass, “What to the Slave is the Fourth of July?” (1841); Coates, *Between the World and Me*; Richard Wright, “Between the World and Me” (1957); Sonia Sanchez, “Malcolm” (1999); Amiri Baraka “Ka’Ba” (1969)
**Homework reading:** Mary Wollstonecraft: author bio and intro notes, “A Vindication of the Rights of Women” (1792)
**First major essay assignment**
UNIT TWO: THINKING MORE ON ACCESS AND IDENTITY: GENDER, CLASS, PRIVILEGE

WEEK SIX
M 10.15 Wollstonecraft, “Vindication”; Sojourner Truth, “Ain’t I a Woman?” (1851)
Homework reading: Charlotte Perkins Gilman, “The Yellow Wallpaper” (1892)
W 10.17 Gilman, “The Yellow Wallpaper”
Homework reading: Kate Chopin, “The Story of an Hour” (1894); Tahira Naqvi, “Paths Upon Water” (1989)
One page response essay, creative writing assignment, or AP practice exercise

WEEK SEVEN
M 10.22 Chopin “The Story of an Hour”; Naqvi, “Paths”; Virginia Woolf, “Shakespeare’s Sister,” an excerpt from A Room of One’s Own (1929)
Homework reading: Anaïs Nin, “Gender and Creativity” (1937); Stevie Smith, “Not Waving but Drowning” (1957)
Homework reading: An excerpt from Toni Morrison’s The Bluest Eye (1970)
One page response essay, creative writing assignment, or AP practice exercise

WEEK EIGHT
M 10.29 Morrison, Bluest Eye
W 10.31 Nelson, Wreath
Homework reading: Joseph Campbell, The Power of Myth chapter V “The Hero’s Adventure” (1988); intro material for Homer’s The Odyssey (approximately between 800 and 600 BCE)
Second major essay assignment

UNIT THREE: ANCIENT EPIC POETRY AND MYTH—ANCIENT CONCERNS AND MODERN LENSES

WEEK NINE
M 11.5 Mortals and Immortals: Ancient Greek History, Hesiod, and the Myth of Prometheus;
Homework Reading: Father and Son: Homer, The Odyssey, the Telemachy (Books 1-4)
W 11.7 Homer, The Odyssey (Books 1-4)
Homework reading: The Odyssey (Books 5-8)
One page response essay, creative writing assignment, or AP practice exercise

WEEK TEN
M 11.12 Homer, The Odyssey (Books 5-8)
Homework reading: Ithaca in Disarray: The Odyssey (Books 9-12)
W 11.14 Homer, The Odyssey (Books 9-12)
Homework reading: Return and Recognition: The Odyssey (Books 13-19)
One page response essay, creative writing assignment, or AP practice exercise

November 19-23: Thanksgiving Break

WEEK ELEVEN
M 11.26 Homer, The Odyssey (Books 13-19)
Homework reading: The Homecoming: The Odyssey (Books 20-24)
W 11.28 Homer, The Odyssey (Books 20-24)
Homework reading: Langston Hughes, “Harlem” (1951); Audre Lourde, “From the House of Yemanjá” (1978)
Third major essay assignment

UNIT FOUR: MODERN MYTHS AND ACCESS TO THE AMERICAN DREAM

WEEK TWELVE
M 12.3 Hughes, “Harlem”; Lourde, “From the House”; Lorraine Hansberry, A Raisin in the Sun (1959)
Homework reading: Raisin, Act I, scenes i and ii
W 12.5 Hansberry, Raisin, Act I, scenes i and ii
Homework reading: Raisin, Act II, scene i
One page response essay, creative writing assignment, or AP practice exercise
Let this be our guide: Slow down and listen to the music. Then think about how it moves you.

“We read poetry on the printed page as fast as we like—faster than we should—whereas we listen to music in its own time.”
—J. M. Coetzee (1996)

“...Fiction is an act of willfulness, a deliberate effort to reconceive, to rearrange, to reconstitute nothing short of reality itself. Even among the most reluctant and doubtful of writers, this willfulness must emerge. Being a writer means taking the leap from listening to saying, ‘Listen to me.’”
—Jhumpa Lahiri (2011)

“Art has to be a kind of confession. I don’t mean a true confession in the sense of that dreary magazine. The effort it seems to me, is: if you can examine and face your life, you can discover the terms with which you are connected to other lives, and they can discover them, too—the terms with which they are connected to other people.

This has happened to every one of us, I’m sure. You read something which you thought only happened to you, and you discovered it happened 100 years ago to Dostoyevsky. This is a very great liberation for the suffering, struggling person, who always thinks that they are alone. This is why art is important. Art would not be important if life were not important, and life is important.

Most of us, no matter what we say, are walking in the dark, whistling in the dark. Nobody knows what is going to happen to them from one moment to the next, or how one will bear it. This is irreducible. And it’s true for everybody. Now, it is true that the nature of society is to create, among its citizens, an illusion of safety; but it is also absolutely true that the safety is always necessarily an illusion. Artists are here to disturb the peace.

...Yes, they have to disturb the peace. Otherwise, chaos.”
—James Baldwin (1961)