ATYP English 3000/200:
First Semester
AP Language and Composition
& Literature and Composition

Monday/Wednesday 2:00-3:50
4510 Sangren Hall
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Sunday Help Session at Sangren (Room 2120) 4-6 pm with Jake Fales

Course Description

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, frequently employing small group discussions, 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 how rites of passage and myth serve 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 moves to the mythical visions found in ancient epic poetry, culminating in a discussion of access to the American Dream. The second semester highlights Shakespearean 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 our human condition.
Major Readings for 2019-2020 include:

- Rudolfo Anaya, *Bless Me, Ultima*
- Joseph Campbell, excerpts from *The Power of Myth*
- Pat Mora, “Sonrisas”
- Richard Blanco, “Dreaming a Wall”
- Linda Pastan, “A Name”
- Sandra Cisneros, “My Name”
- Trinh T. Minh-Ha, “Flying Blind”
- Lan Cao, *Monkey Bridge*
- Ocean Vuong, “Immigrant Haibun”
- Dwight Okida, “In Response to Executive Order 9066…”
- Kitty Tsui, “A Chinese Banquet”
- Joy Harjo, *Crazy Brave*
- Tommy Orange, excerpt from *There There*
- Mary Tallmountain, “The Last Wolf”
- Dick Lourie, “Forgiving Our Fathers”
- Louise Erdrich, “Dear John Wayne”
- James Baldwin, “Sonny’s Blues”
- Richard Wright “Between the World and Me”
- Sonia Sanchez “McGolm”
- Amiri Baraka “Ka’Ba”
- 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”
- Anaí S 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*
- Richard Siken, “Visible World”
- Ralph Ellison, *Invisible Man*
- 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.

**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.
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 me.

Chosen Name and Gender Pronouns
This course aims to be an inclusive learning community that supports students of all gender expressions and identities. While class rosters are provided to instructors with students’ legal names, please let me know if you would like to be addressed by a different name. You are also invited to tell me which set of pronouns (she/her/hers, he/him/his, they/their/theirs, etc.) you feel best fits your identity.

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. (Trying 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 discourge 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. **Lastly, waiting on students to print their work before class at Sangren is a problem.** Please come to class with your homework already printed. It helps us start on time. Thanks!

Grading
*Roughly:* Major Essays: 25%; Response Essays and Creative Writing: 25%; AP Practice Tests and Exercises: 25%; Participation (Notebook and Quizzes): 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 revision opportunities to improve your final grade. Excessive absences and/or frequent lateness/early departures might impact your final grade. (Exceptions do occur. Let’s communicate!)

**Major Essays** vary from 5-8 pages in length and will receive letter grades. Due in hard copy at the beginning of class, late essays will not be eligible for an “A.” Assignments must be typed, double spaced, and utilize Times Roman 12 pt font with one-inch margins. (Header info is single-spaced.) Any secondary sources 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 in the grade book.) **You must revise unit essays.**

**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 ÷+ in the grade book.)

**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 in Your Dedicated ATYP AP Notebook** will be an integral component of our class and, along with quizzes, will count toward your participation grade. **You will receive a handout describing how the notebook should work.** *Keep notes during class time*—you’ll retain important information and make greater connections that’ll come in handy when you compose your essays. Listen to your classmates. They will have worthy
insights. You can draw from your questions and insights to help you prepare for class discussion. **I will periodically gather your notebooks to score.** (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 do 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 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 2019-2020

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 TED Talk Tuesday Series.** (Currently being updated.) For more info, visit: [https://wmich.edu/honors/events/tuesdayted](https://wmich.edu/honors/events/tuesdayted)
- **[https://wmich.edu/ethics/events/lectures](https://wmich.edu/ethics/events/lectures) Study of Ethics in Society** (Great topics, including Emmett Till)
- **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/)  And the Ellis Scholarly Speaker Series: [https://wmich.edu/english/events/scholarly](https://wmich.edu/english/events/scholarly)
- **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)
- [https://www.kiarts.org/](https://www.kiarts.org/) (Kalamazoo Institute of Arts) **BIG FALL LINEUP!**
- [https://reason.kzoo.edu/csjl/](https://reason.kzoo.edu/csjl/) (Kalamazoo College Arcus Center for Social Justice Leadership)
- [https://wmich.edu/education/peacejam](https://wmich.edu/education/peacejam) (PeaceJam Great Lakes)
- [https://www.kvcc.edu/campuslife/visitingwriters/](https://www.kvcc.edu/campuslife/visitingwriters/) (KVCC Reading Series. PSST! Tommy Orange!)
- **WMU partners with Michigan Humanities for 2019-20 Great Michigan Read:** Dr. Mona Hanna-Attisha, *What the Eyes Don’t See*, a riveting account of Dr. Mona’s discovery that lead leaching into the city’s drinking water was poisoning Flint’s children. Dr. Mona is the founder and director of the Michigan State University and Hurley Children’s Hospital Pediatric Public Health Initiative, an innovative and model public health program in Flint. She followed the science and her young patients’ experiences to uncover one of Michigan’s worst public health catastrophes. (We will read this book next semester!)

**Sept 9:** ATYP classes begin  
**Oct 6:** ATYP Open House  
**Oct 26:** Sixth Week Progress Report  
**Nov 15:** Ibram Kendi lecture 4pm, 2000 Schneider Hall and…6-8 KIA Field Trip for Black Refractions!  
**Thanksgiving Week:** No classes November 25-27  
**Winter Recess:** December 23-January 3; Classes resume the week of January 6  
**Jan 19:** (Tentative) Conferences (12-4pm)  
**Jan 20:** Students encouraged to observe and participate in MLK events (No class meeting)  
**Jan 24:** Last Day of First Semester  
**Jan 25:** First Semester Grades Due

**Dates to mark for Second Semester:**  
**March 14:** *Lang* Practice Exam at WMU 9-12:15 (Saturday, tentative)  
**Spring Break:** Week of April 6; Classes resume week of April 13  
**April 18:** *Lit* Practice Exam at WMU 9-12:15 (Saturday, tentative)  
**AP Exams:** Lit May 6 & Lang May 13 8am  
**Memorial Day Recess:** May 25 (No class meeting)  
**End of the Second Semester:** Last class is May 27
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 most 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. All Unit Essays must be revised after feedback from the instructor. (About a 3-4 week process per essay)

UNIT ONE: RITES OF PASSAGE

WEEK ONE
M 9.9 Introduction to the class/review what we already know and what we will need to refine; intro discussion for Anaya, Bless Me, Ultima (1972)
Reminder—you should be keeping notes on these items, please apply to all readings
W 9.11 Discuss Campbell chapter I; Pat Mora and Richard Blanco poems; Anaya, Bless Me, Ultima
Response essay, creative writing assignment, or AP practice exercise
Review your notes on the readings and Elearning materials to prepare for every next class—please apply this reminder to the rest of the dates with readings below...

WEEK TWO
M 9.16 Share notebook writing; Minh-Ha, “Flying Blind”; Cao, Monkey Bridge (1997);
Homework reading for Thurs: Various Elearning items; Dwight Okita, “In Response to Executive Order 9066...” (1983); Ocean Vuong, “Immigrant Haibun” (2016)
W 9.18 Discuss Cao, Monkey Bridge; Vuong and Okita poems
Homework reading for Weekend: Various Elearning items; (Notebook Writing) Kitty Tsui, “A Chinese Banquet” (1983) or Okita, “In Response...”
Response essay, creative writing assignment, or AP practice exercise

WEEK THREE
M 9.23 Share notebook writing; An excerpt from Tommy Orange’s There There (2018); Joy Harjo, Crazy Brave (2012)
W 9.25 Harjo, Crazy Brave; Tallmountain, Lourie, and Erdrich poems
Homework reading for Weekend: Various Elearning items; (Notebook Writing) view the Baldwin Cambridge debate link and keep notes on the rhetorical strategies (1965)
Response essay, creative writing assignment, or AP practice exercise

WEEK FOUR
M 9.30 Share notebook writing; James Baldwin, “Sonny’s Blues” (1957)
Homework reading for Thurs: Various Elearning items; Richard Wright, “Between the World and Me” (1957); Sonia Sanchez, “Malcolm” (1999); Amiri Baraka “Ka’Ba” (1969)
W 10.2 Baldwin, “Sonny’s Blues”; Wright, Sanchez, Baraka poems; intro to Coates
Homework reading for Weekend: Ta-Nehisi Coates, Between the World and Me (2015)
Response essay, creative writing assignment, or AP practice exercise
WEEK FIVE
M 10.7 Share notebook writing; Frederick Douglass, “What to the Slave is the Fourth of July?” (1841); Coates, Between the World and Me;
Homework reading for Thurs: Various Elearning items; Robert Hayden, “Those Winter Sundays” (1966)
W 10.9 Share notebook writing; Coates, Between the World and Me; Baldwin, “On Being White” (1984)
Homework reading for Weekend: Various Elearning items; Finish the remaining pages of Coates’ book before you dive into your essay; Read 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
Homework reading for Wed: Various Elearning items; Charlotte Perkins Gilman, “The Yellow Wallpaper” (1892)
W 10.16 Gilman, “The Yellow Wallpaper”
Homework reading for Weekend: Various Elearning items; 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 10.21 Share notebook writing; 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 for Wed: Various Elearning items; Anaïs Nin, “Gender and Creativity” (1937); Stevie Smith, “Not Waving but Drowning” (1957)
W 10.23 Nin, “Gender and Creativity”; Smith, “Not Waving”; Adrienne Rich, “Planetarium” (1971) and “Diving Into the Wreck” (1973)
Homework reading for Weekend: Various Elearning items; An excerpt from Toni Morrison’s The Bluest Eye (1970)
One page response essay, creative writing assignment, or AP practice exercise

WEEK EIGHT
M 10.28 Share notebook writing; Morrison, Bluest Eye
Homework reading for Wed: Various Elearning items; Marilyn Nelson, A Wreath for Emmett Till (2005)
W 10.30 Share mini-notebook writing; Nelson, Wreath
Homework reading for Weekend: Various Elearning items; 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 11.4 Mortals and Immortals: Ancient Greek History, Hesiod, and the Myth of Prometheus;
Homework reading for Wed: Various Elearning items; Father and Son: Homer, The Odyssey, the Telemachy (Books 1-4)
W 11.6 Homer, The Odyssey (Books 1-4)
Homework reading for Weekend: Various Elearning items; The Odyssey (Books 5-8)
One page response essay, creative writing assignment, or AP practice exercise

WEEK TEN
M 11.11 Homer, The Odyssey (Bks 5-8)
Homework reading for Wed: Various Elearning items; Ithaca in Disarray: The Odyssey (Bks 9-12)
W 11.13 Homer, The Odyssey (Bks 9-12)
Homework reading for Weekend: Various Elearning items; Return and Recognition: The Odyssey (Bks 13-19)
One page response essay, creative writing assignment, or AP practice exercise
**WEEK ELEVEN**

**M 11.18** Share notebook writing; Homer, *The Odyssey* (Bks 13-19)

Homework reading for **Wed:** Various Elearning items; The Homecoming: *The Odyssey* (Bks 20-24)

**W 11.20** Homer, *The Odyssey* (Bks 20-24)

Homework reading for **Weekend:** Various Elearning items; Langston Hughes, “Harlem” (1951); Audre Lourde, “From the House of Yemanjá” (1978)

Third major essay assignment

November 25-27: *Thanksgiving Break*

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**UNIT FOUR: MODERN MYTHS AND ACCESS TO THE AMERICAN DREAM**

**WEEK TWELVE**

**M 12.2** Hughes, “Harlem”; Lourde, “From the House”; Lorraine Hansberry, *A Raisin in the Sun* (1959)

Homework reading for **Wed:** Various Elearning items; *Raisin*, Act I, scenes i and ii

**W 12.4** Hansberry, *Raisin*, Act I, scenes i and ii

Homework reading for **Weekend:** Various Elearning items; *Raisin*, Act II, scene i

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

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**WEEK THIRTEEN**

**M 12.9** Share notebook writing; Hansberry, *Raisin*, Act II, scene i

Homework reading for **Wed:** Various Elearning items; *Raisin*, Act II, scene ii

**W 12.11** Hansberry, *Raisin*, Act II, scene ii

Homework reading for **Weekend:** Various Elearning items; *Raisin*, Act II, scene iii and Act III

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

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**WEEK FOURTEEN**

**M 12.16** Share notebook writing; Hansberry, *Raisin*, Act III; Ralph Ellison, *Invisible Man* (1952)

Homework reading for **Wed:** Various Elearning items; Richard Siken, “Visible World” (2005); *Invisible Man*: Introduction, Prologue, chapter 1


Homework reading for **Weekend:** Various Elearning items; *Invisible Man*, chapters 2 and 3

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

December 23-Jan 3: *Winter Recess*

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**WEEK FIFTEEN**

**M 1.6** Share notebook writing; Ellison, *Invisible Man*, chapters 2 and 3

Homework reading for **Wed:** Various Elearning items; *Invisible Man*, chapters 4-6

**W 1.8** Ellison, *Invisible Man*, chapters 4-6

Homework reading for **Weekend:** Various Elearning items; *Invisible Man*, chapters 7-11

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

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**WEEK SIXTEEN**

**M 1.13** Share notebook writing; Ellison, *Invisible Man*, chapters 7-11

Homework reading for **Wed:** Various Elearning items; *Invisible Man*, chapters 12-16

**W 1.15** *Invisible Man*, chapters 12-16

Homework reading for **Weekend:** Various Elearning items; Ellison, *Invisible Man*, chapters 17-20

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

M 1.20 No Class Meeting (Please observe and participate in MLK day activities)
Homework reading for Wed: (Please observe and participate in MLK day activities) Review *Invisible Man*, chapters 17-20; Various Elearning items

W 1.22 Ellison, *Invisible Man*, chapters 17-20

**Fourth major essay assignment**

January 25: First Semester Grades Due (Second Semester begins Jan 27)

**Words to encourage and inspire…**

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 Dostoevsky. 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)