

ATYP English 3010/105:
Second Semester
AP Language and Composition
& Literature and Composition



Monday/Wednesday 2:00-3:50

Location: Microsoft Teams (M) Room 3130, Sangren Hall (W)

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Sunday Help Sessions, and more, will be available

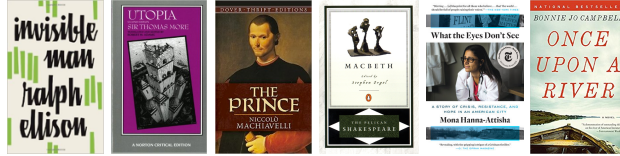
Course Description

ATYP AP English provides all students with the opportunity to take both the AP Language and Composition and the AP Literature and Composition Exams during early 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 perhaps three 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 general 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 began with contemporary authors, and then moved to the voices of women exploring their identity and access, next to the mythical visions found in ancient epic poetry, culminating in a discussion of access to the American Dream. The second semester highlights the emergence of the novel as the dominant modern literary genre, Shakespearian tragedy, and the exploration of human freedom within utopian and dystopian visions ranging from readings that may include, but not be limited to the following: Ralph Ellison, *Invisible Man*; Ralph Waldo Emerson, "Circles"; Sir Thomas More, *Utopia*; Niccolo Machiavelli, *The Prince*; William Shakespeare, *Macbeth*; Italo Calvino, *Invisible Cities*; Margaret Atwood, "Death by Landscape"; Ursula K. Le Guin, "The Ones Who Walk Away from Omelas"; Octavia Butler, "Blood Child"; Carson McCullers, "Wunderkind"; Bonnie Jo Campbell, *Once Upon a River*; and various diverse voices of poetry and short prose.

Students are reminded to note dates of publication 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.

Required



Recommended

Thi Bui, *The Best We Could Do* (former Community Read) and RF Kuang, *Yellowface* (Current Community Read)



Featured Readings for 2024 include:

Ralph Ellison *Invisible Man*
Scholarly articles on *Invisible Man*
Excerpts from Thomas More, *Utopia*
Excerpts from Niccolò Machiavelli, *The Prince*
Excerpts from King James VI and I
Stephen Orgel's Introduction to *Macbeth*
William Shakespeare, *Macbeth*
Italo Calvino, excerpt from *Invisible Cities*
Langston Hughes, "Let America Be America Again"
Wallace Stevens, "Sunday Morning"
Elizabeth Bishop, "In the Waiting Room" and "The Art of Losing"
Sir John Bejteman, "Five O'Clock Shadow"
Maxine Kumin, "The Sound of Night"
John Updike, "Mosquito"
May Swenson, "Question"
Theodore Roethke, "Dolor"
Christina Rossetti, "Promises Like Pie-Crust"
Ralph Hodgson, "Eve"
John Donne, "Death Be Not Proud"
Anne Finch, "To Death"
Martha Collins, "The Story We Know"
William Shakespeare, "Sonnet 73"
Edna St. Vincent Millay, "Well, I Have Lost You"
Karl Shapiro, "Auto Wreck"
Gerard Manley Hopkins, "Spring and Fall"
Robert Frost, "The Oven Bird"
Edmund Waller, "Song"
George Herbert, "Virtue"
Emily Dickinson, "Dear March—Come in—"
Ralph Waldo Emerson, "Circles"
Various non-fiction examples TBA

Various living and a few local poets:
Layli Long Soldier, "38"
Jeddie Sophronius "The U.S. can be a lonely place" and "On Navigating Oceans"
Susan Blackwell Ramsay, "Louise Erdrich Learning Ojibiwemowin"
Kailyn Dekker, "Alzheimer's Villanelle"
Sophia Rivkin. "White Crow Dementia, Black Crow Death"
Nancy Eimers, "Glacier"
William Olsen, "Watching Glaciers Melt"
Denise Miller, "We Know This Place"
Patricia Jabbeh Wesley, "They Killed a Black Man in Brooklyn Today" and "November 12, 2015"
Ananda Lima, "When they come for us on the 7 train"
Lesléa Newman, "A Sorry State," "The Fence (that night)," "Scared to Death"
Adrienne Su, "Substitutions"
Patricia Jabbeh Wesley, "November 12, 2015"
Hedy Habra, "Signs of Spring"
Terrence Hays, "American Sonnet for My Past and Future Assassin"
Dante Di Stefano, "Reading Dostoyevsky at Seventeen"
Ross Gay, "C'mon!"
Ursula K. Le Guin, "The Ones Who Walk Away from Omelas"
Octavia Butler, "Bloodchild"
Margaret Atwood, "Death by Landscape"
Carson McCullers, "Wunderkind"
Mona Hanna-Attisha, *What the Eyes Don't See*
Bonnie Jo Campbell, *Once Upon a River*
William Stafford, "Travelling Through the Dark"

You should have your main texts by now. Though it's useful to review the same texts for easy reference during class discussion, if you already have an unabridged version, there's no need to purchase another. **Make no mistake, this semester is reading intensive. Make time for it. You should highlight and keep notes in your texts and in your dedicated notebook.** I will provide you with AP practice tests and exercise, so **you should not feel it necessary to buy any prep books**, unless you feel you need extra practice. I've found the WMU library's MLA guide 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 continue to post handy AP guides and terminology handouts throughout the semester in eLearning, and we will use the online AP Classroom together.

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

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. Please also tell me your pronouns: she/her/hers, he/him/his, they/their/theirs, etc.

Phones, Laptops, Electronics: *Classroom Community & Guidelines*

Please use your devices appropriately while in class or online. Ex: Refrain from checking your phone or from visiting unrelated sites during class time. **Definitely ask before taking a photo or recording a video, as people value their ever-diminishing privacy.** Maturity, generosity, and playfulness will go a long way toward making this a pleasant experience for us all. Let's practice patience, troubleshoot problems actively, and always let me know if you have questions. A few items to keep in mind if we meet in Teams...

- **Keep your posts appropriate and on topic. RE: current events, please be mindful of tone.** What's happening in the world around us can feel very far away, until it's not. Keep in mind that other people's experiences might be invisible to you.
- **Practice good mic etiquette.** If you're on a video/audio chat, keep your mic MUTED until you're ready to speak. **You can also wear headphones** when on a call.
- **Cameras:** Please have your camera on as much as possible when we meet online. Microsoft Teams allows us to blur or choose another background. Let me know if you have concerns or technical difficulties regarding camera use.
- **Informational and troubleshooting links** for Microsoft Teams:
 - <https://www.youtube.com/watch?v=aO9LE6ZKnUM> ("Microsoft Teams Full Student Guide. Remote Learning & Teaching"—we have access through our GoWMU portal. I suggest **downloading the app**, as it seems to run better in my experience.)
 - <https://www.youtube.com/watch?v=xmNXoOhwuhk> ("Microsoft Teams on iPhone / Mobile / IOS / App. Student/Teacher Guide"—in case you need to connect via your phone.)
 - https://www.youtube.com/watch?v=PasT3Q1ZR_I ("Connecting with Microsoft Teams as a student"—a few more helpful details.)

Digital Organization

Using Google Drive is highly recommended for keeping yourself organized. Create folders for each week of class, organized by semester, and keep your files *properly labeled*. You have access to the Google Suite through WMU: wmich.edu/google.

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 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: 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!)

95-100: A
90-94: B/A
85-89: B
80-84: C/B
75-79: C
70-74: D/C
65-69: D

Major Essays vary from 5-8 pages in length and will receive letter grades. Due in the assigned dropbox at the designated time, late essays will not be eligible for an "A." Assignments must be in PDF format, 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 $\checkmark+$, check \checkmark , or check minus $\checkmark-$. **Assignments that receive a check plus $\checkmark+$ 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: \checkmark will become a $\checkmark+$ in the grade book.)

Practice AP Tests and Exercises: Practice AP essays will be evaluated following the AP Exam format utilizing a 1-6 point scale (1 being the lowest, and 6 the highest possible score). Most AP exercises will receive a \checkmark (complete) or a $\checkmark-$ (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. **We will also be watching videos and completing the exercises provided in the AP Classrooms (there is one for Lang and one for Lit) through our College Board account. Make sure you have granted yourself access with the codes your teacher has given you.**

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—we may need to get creative as we figure out how to do this virtually.** (Don't worry if you doodle in the margins, ha ha.)

Flashcards

You can purchase notecards or create your own from scrap paper. **You should add to your flashcards 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—again, this may take some creative solutions to do this virtually! 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!

Small Groups in the Classroom (or in Teams)

While working in small groups, we will rotate these in-class roles...though everyone will be sharing thoughts, etc.

- **The Discussion Leader** opens discussion of weekly material, gives brief mini presentation on that week's critical writing and their response to it, leads the flow of the group activity
- **The Lit Reviewer** presents/shares "For Further Consideration" recommendations, including readings, media, historical OR current events, or artists/philosophers that they deem worthy of discussion in light of that week's material—they can also be the info "go-fer" and the time-watcher
- **The Annotator** uploads their detailed notes on that week's reading and that week's class discussion to Teams classroom (can be typed or handwritten, if in person)

Important and Noteworthy Dates for 2024

You're part of a deeply artistic and intellectual community. Many authors, artists, and scholars live in or frequent our city. This year, the visits will most likely be virtual, but we will always try to share exciting opportunities as we discover them. **Our local bookshops are definitely rocking it by bringing in fantastic authors.** Be sure to look them up, too!

Authors and events worthy of your attention:

- Previously, WMU partnered with Michigan Humanities for the 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 be reading her work together in class.
- And this year, visit KPL's website for this year's Reading Together activities and information about author **R.F. Kuang** and her novel, *Yellowface*. Link: <https://www.kpl.gov/reading-together/>

Dates to mark for Second Semester:

March 9: Lang Practice Exam at WMU 9-12:30
(arrive 15 min before)

Spring Break: March 25-April 5; Classes resume
week of April 8

April 13: Lit Practice Exam at WMU 9-12:30
(arrive 15 min before)

AP Exams: Lit on Wed, May 8 & Lang on Tues,
May 14 starting at 8am sharp

Memorial Day Recess: May 27 (No class meeting)

End of the Second Semester: May 29

Calendar for ATYP AP English Second Semester 2024 (MW)

Typical homework rhythm for most essays: Officially assigned on Monday or Wednesday; Uploaded by Sunday; Graded copies usually come back to you in the following weeks; Your **revised copy**, labeled with the word "REV" added to the file name will be uploaded to the original dropbox in eLearning, will come 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.)

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. **You will have readings between classes**—always check! **Please review homework sheets for specifics, as this calendar does not include when we will use the materials in the College Board AP Classroom sites.**

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!**

**Psst. Scroll down. . .
and always check the homework sheet before starting!**

UNIT ONE FREEDOM AND CONSCIOUSNESS IN THE MODERN WORLD

WEEK ONE

M 1.22 Wrapping *Notes From Underground*; starting Ellison's *Invisible Man* (1952)

Homework reading: Please review the articles linked under "Week 1" Content in our Spring semester eLearning site, Richard Siken, "Visible World" (2017); Claudia Rankine "In Memory of Trayvon Martin" (2020); keep notes

W 1.24 Discuss Siken and Rankine; comparisons to Ellison's project

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

Homework reading: Harold Bloom and McSweeney (TwayneMasterworks) on Ellison; Please review the additional articles linked under "Week 1" Content in eLearning; keep notes

WEEK TWO

M 1.29 Discuss assigned readings from Week 1; keep notes

Homework reading: Background links and Introduction, Prologue, and Chapter 1 in Ellison's *Invisible Man*; keep notes

W 1.31 Ellison's *Invisible Man*

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

Homework reading: Ellison, *Invisible Man*: Chapters 2-4; keep notes

WEEK THREE

M 2.5 Ellison's *Invisible Man*

Homework Reading: chapters 5-8; keep notes

W 2.7 Ellison's *Invisible Man*

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

Homework Reading: chapters 9-14; keep notes

WEEK FOUR

M 2.12 Ellison's *Invisible Man*

Homework Reading: chapters 15-18; keep notes

W 2.14 Ellison's *Invisible Man*

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

Homework Reading: chapters 19-23; keep notes

WEEK FIVE

M 2.19 Ellison's *Invisible Man*

Homework Reading: chapter 24 through the epilogue

W 2.21 Ellison's *Invisible Man*

Wrapping Unit One: Unit Project (Multi-modal/Analysis and Creative)

UNIT TWO: SHAPING MODERN WESTERN CIVILIZATION

WEEK SIX

M 2.26 Introduction to Sir Thomas More's *Utopia* (1516); keep notes

Homework reading: More's *Utopia* (excerpts); keep notes

W 2.28 More's *Utopia*; keep notes

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

Homework reading: More's *Utopia* and various study links; keep notes!

WEEK SEVEN

M 3.4 Wrap More; Introduction to Niccolò Machiavelli's *The Prince* (1513); keep notes

Homework reading: Read Machiavelli's *The Prince* (excerpts); keep notes

W 3.6 Machiavelli's *The Prince*; keep notes

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

Homework reading: Machiavelli's *The Prince*; keep notes!

Saturday 3.9: LANG PRACTICE AP EXAM at WMU from 9-12:30 (arrive 15 min early)

WEEK EIGHT

M 3.11 Wrap Machiavelli; keep notes

Homework reading: King James VI and I, “The Trew Law of Free Monarchies” (1598), “A Speech to the Lords and Commons of the Parliament at White-Hall” (1610), “News from Scotland” (1591) and “Daemonology” (1597) (excerpts); keep notes

W 3.13 Introduction to Shakespeare’s *Macbeth* (1623); Stephen Orgel’s Introduction; begin Act I together
One page response essay, creative writing assignment, or AP practice exercise will be assigned

Homework reading: *Macbeth*; finish Act I and read Act II; keep notes

WEEK NINE

M 3.18 Shakespeare’s *Macbeth*; reader’s theater; keep notes

Homework reading: Act III, Act IV; keep notes keep notes

W 3.20 Shakespeare’s *Macbeth*; reader’s theater; keep notes

Wrapping Unit Two: Unit Group Project (Escape room) Work together in Teams

Homework reading: Act V; keep notes

Meet the Author R.F. Kuang Saturday, March 23, 2024 | 3:00 pm | Chenery Auditorium

Weeks of March 25-April 5: Spring Recess (Return on April 8)

UNIT THREE POETRY—IDEAS IN TRANSITION

WEEK TEN

M 4.8 Wrap *Macbeth* and prep *Macbeth* escape rooms to present on Wednesday; Introduction to representatives from four eras of poetry; keep notes

Homework reading: Poetry: Langston Hughes, “Let America Be America Again”; Wallace Stevens, “Sunday Morning”; Elizabeth Bishop, “In the Waiting Room” and “The Art of Losing”; keep notes

W 4.10 Share escape rooms; Discuss assigned poems; keep notes

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

Homework reading: Poetry: Sir John Bejteman, “Five O’Clock Shadow”; Maxine Kumin, “The Sound of Night”; John Updike, “Mosquito”; May Swenson, “Question”; Theodore Roethke, “Dolor”; Christina Rossetti, “Promises Like Pie-Crust”; Ralph Hodgson, “Eve”; John Donne, “Death Be Not Proud”; Anne Finch, “To Death”; Martha Collins, “The Story We Know”; William Shakespeare, “Sonnet 73”; Edna St. Vincent Millay, “Well, I Have Lost You”; Karl Shapiro, “Auto Wreck”; Gerard Manley Hopkins, “Spring and Fall”; Robert Frost, “The Oven Bird”; Emily Dickinson, “Dear March—Come in—”

Saturday 4.13: LIT PRACTICE AP EXAM at WMU from 9-12:30 (arrive 15 min early)

WEEK ELEVEN

M 4.15 Discuss assigned poems; keep notes

Homework reading: Poetry Various living and a few local poets: Layli Long Soldier, “38”; Jeddie Sophronius “The U.S. can be a lonely place”; Susan Blackwell Ramsay, “Louise Erdrich Learning Ojibiwemowin”; Kailyn Dekker-Black, “Alzheimer’s Villanelle”; Sophia Rivkin, “White Crow Dementia, Black Crow Death”; Nancy Eimers, “Glacier”; William Olsen, “Watching Glaciers Melt”; Denise Miller, “We Know This Place”; Patricia Jabbeh Wesley, “They Killed a Black Man in Brooklyn Today”; keep notes

W 4.17 Poetry discussion; keep notes

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

Homework reading: Jeddie Sophronius “On Navigating Oceans”; Ananda Lima “When they come for us on the 7 train”; Lesléa Newman, “A Sorry State,” “The Fence (that night),” “Scared to Death”; Adrienne Su, “Substitutions”; Patricia Jabbeh Wesley, “November 12, 2015”; Hedy Habra, “Signs of Spring”; Terrence Hays, “American Sonnet for My Past and Future Assassin”; Dante Di Stefano, “Reading Dostoyevsky at Seventeen”; Ross Gay, “C’mon!”; keep notes

UNIT FOUR: MODERN CONCERNS IN FICTION

WEEK TWELVE

M 4.22 Wrap poetry discussions; keep notes

Homework reading: Ralph Waldo Emerson, "Circles" (1841); keep notes

W 4.24 Emerson's "Circles"; In-class reading of Calvino excerpts; keep notes

Homework reading: Short stories from Ursula K. Le Guin, "The Ones Who Walk Away from Omelas" and Octavia Butler, "Bloodchild"; keep notes

Wrapping Unit Three: One page response essay, creative writing assignment, or AP practice exercise will be assigned

WEEK THIRTEEN

M 4.29 Turn in Unit Three assignment; Discuss Le Guin and Butler; Lit Exam reminders

(Class will not meet on **Wednesday**)

W 5.1

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

Homework reading: Short stories from Margaret Atwood "Death by Landscape" and Carson McCullers' "Wunderkind" (1936)

WEEK FOURTEEN

M 5.6 Discuss Atwood and McCullers; Introduction to Dr. Mona Hanna-Attisha's *What the Eyes Don't See* (2018); Lang Exam reminders; keep notes

(Class will not meet on **Wednesday**)

W 5.8 AP ENGLISH LITERATURE AND COMPOSITION EXAM 8am (no class meeting)

One page response essay, creative writing assignment, or AP practice exercise (VERY LIGHT) will be assigned

Homework reading: Read Dr. Mona Hanna-Attisha's *What the Eyes Don't See* up to chapter 9 (pg. 114); keep notes

WEEK FIFTEEN

M 5.13 Hanna-Attisha's *WTEDS*; keep notes

Homework reading: Hanna-Attisha's *WTEDS*: Trying to pace your reading, read up to chapter 17 (pg. 220); keep notes

T 5.14 AP ENGLISH LANGUAGE AND COMPOSITION EXAM 8am (no class meeting on Wednesday)

W 5.15 Hanna-Attisha's *WTEDS*; keep notes

One page response essay, creative writing assignment, or AP practice exercise (VERY LIGHT) will be assigned

Homework reading: Read up to the end of Hanna-Attisha's book (pg. 333); keep notes

WEEK SIXTEEN

M 5.20 Wrap Hannah-Attisha; Introduction to Bonne Jo Campbell's *Once Upon a River* (2011); keep notes

Homework reading: Campbell's *Once Upon a River*, chapters 1-7 (up to pg. 98); keep notes

W 5.22 Discuss Campbell; Read William Stafford "Travelling Through the Dark"; keep notes

Homework reading: Campbell's *Once Upon a River*, chapters 8-17 (up to Part III); keep notes

Wrapping Unit Four: Creative assignment

WEEK SEVENTEEN

M 5.27 (Memorial Day) No class meeting on this day

Homework reading: Campbell's *Once Upon a River*, chapters 18-24 (finish the book and keep notes!)

W 5.29 Wrap our last novel: Bonnie Jo Campbell creative assignment presentations; **LAST DAY OF CLASS**

Words to encourage and inspire...

Let this be our guide: Slow down and consider life's mysteries. Then think about how that moves you.

"Man is a mystery. It needs to be unraveled, and if you spend your whole life unraveling it, don't say that you've wasted time. I am studying that mystery because I want to be a human being."

— Fyodor Dostoyevsky

"Do I contradict myself? Very well, then I contradict myself, I am large, I contain multitudes."

— Walt Whitman

"All struggles are essentially power struggles. Who will rule? Who will lead? Who will define, refine, confine, design? Who will dominate? All struggles are essentially power struggles, and most are no more intellectual than two rams knocking their heads together."

— Octavia E. Butler

"To be yourself in a world that is constantly trying to make you something else is the greatest accomplishment."

— Ralph Waldo Emerson

"I always felt a weird obligation to be adventurous."

— Bonnie Jo Campbell