



ATYP English 3000/100:
First Semester
AP Language and Composition
& Literature and Composition



Tuesday/Thursday 4:00-5:50

Hybrid location: Microsoft Teams (Tuesdays) and Room 4520 Sangren Hall (Thursdays)

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Online Help Sessions are available to AP students: Microsoft Teams Sun (4-6pm)

Our grader is Kairi Martin who will also run the Sunday help sessions online

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, frequent small group explorations, group presentations, online AP Classroom exercises, and peer review. While placing its greatest emphasis upon literary analysis and formal critical essays, coursework also includes a 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 to promote an increasing authorial self-awareness. Students can also expect to compose about four major response assignments 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 held on a weekend date as we move closer to the AP Exams in May.

The course offers 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, then a focus upon the voices of women exploring their identity and access, moving to the mythical visions found in ancient epic poetry, and culminating in further discussion of access to the American Dream via Dostoyevsky and Ellison, among others. The second semester highlights Shakespearean tragedy, poetry from multiple eras, and the exploration of human freedom within utopian and dystopian visions ranging from Sir Thomas More to Machiavelli, and from Dr. Hanna-Attisha to Octavia Butler, Margaret Atwood, and Bonnie Jo Campbell. We may also investigate a selected book from the KPL Reading Together community project.

Students are instructed to note the dates of publication in order to remind them to situate the authors and their works in historical context 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.

Required



(*I will provide links for Dostoyevsky so you will not need to purchase this text.)

Recommended (For those who always want more!)

Thi Bui, *The Best We Could Do*; RF Kuang, *Yellowface*; Javier Zamora, *Solito*; Dolan Perkins-Valdez, *Take My Hand*
(Four former KPL Read Together titles—I'll let you know as soon as I know what's on deck this year!)



Major Readings for 2026 may include:

Joy Harjo, *Crazy Brave* (summer read)
Tommy Orange, excerpt from *There There*
Mary Tallmountain, "The Last Wolf"
Louise Erdrich, "Dear John Wayne"
Joseph Campbell, excerpts from *The Power of Myth*
Qian Julie Wang, *Beautiful Country* (summer read)
Trinh T. Minh-Ha, "Flying Blind"
Amy Tan, "Mother Tongue"
Ocean Vuong, "Immigrant Haibun"
Dwight Okita, "In Response to Executive Order 9066..."
Kitty Tsui, "A Chinese Banquet"
Hedy Habra, *A Taste of the Earth* (summer read)
Pat Mora, "Sonrisas"
Richard Blanco, "Dreaming a Wall"
Arundhati Subramaniam, "Another Way"
Geet Chadurvedi, "I Walked Along..."
James Baldwin, "Sonny's Blues"
Richard Wright "Between the World and Me"
Amiri Baraka "Ka'Ba"
Sonia Sanchez "Malcolm"
Ta-Nehisi Coates, *Between the World and Me*

Frederick Douglass, "What to the Slave is the Fourth of July?"
Robert Hayden, "Those Winter Sundays"
James Baldwin, "On Being White"
Sojourner Truth, "Ain't I a Woman"
Kate Chopin, "The Story of an Hour"
Virginia Woolf, "Shakespeare's Sister"
Anais Nin, "Gender and Creativity"
Adrienne Rich, "Planetarium" and "Diving into the Wreck"
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*
Dostoyevsky, *Notes from Underground* (excerpts)
Richard Siken, "Visible World"
Claudia Rankine, "In Memory of Trayvon Martin"
Harold Bloom, "Ralph Ellison: *Invisible Man*"
Kerry McSweeney and Twayne Masterwork, *Invisible Man: Race and Identity*
Ralph Ellison, *Invisible Man*

After January, you will receive the syllabus for the second semester. Readings may include, but not be limited to the following: Excerpts from Sir Thomas More's *Utopia* and Niccolò Machiavelli's *The Prince*; Shakespeare's *Macbeth*; Calvino's *Invisible Cities*; various and diverse voices of poetry and short prose from living and local authors such as Denise Miller and Bonnie Jo Campbell; excerpts/TEDtalk from Dr. Mona Hanna-Attisha, *What The Eyes Don't See*; and short stories among the likes of Octavia Butler's "Bloodchild," Carson McCullers' "Wunderkind," and Margaret Atwood's "Death by Landscape." We will close with a one-act play that will inform our final project for the year.

You'll need to purchase a copy of Ta-Nehisi Coates, *Between the World and Me* before Sept. 29.

ATYP is working with area bookstores to stock the rest of the titles you will need to obtain for this semester (be sure to get them all). **Please contact the ATYP office to inquire about scholarship funding for books.** Please note that with *The Odyssey*, we want the **same edition/translation**. I'll provide you with AP practice tests and exercises, so **you shouldn't feel it necessary to buy any prep books.** 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 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

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*

Use your devices appropriately while in class or online. Ex: Refrain from checking your phone or from visiting unrelated sites during class time. **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. Practice patience, troubleshoot problems actively, and let me know if you have questions.

- **Academic Honesty in a Time of Chat GPT and other AI:** You may use AI to assist with writing a better paper *only* in terms of checking grammar, but not to create content for you or to summarize readings for you. You must identify specific AI use in your work as part of the materials you turn in. Explain how it was used in your metacognitive writing. Example: “This paper used Grammarly to check my grammar and made (x) changes.” Tip: Do not assume your AI is listing or parsing sources that are real or accurate. Do not assume that your instructors will not check your citations. Besides the academic repercussions, there are many compelling reasons to not use AI to assist you with your writing/reading process (its effect on the environment and its massive theft of art and literature, for starters). I also believe that **it nixes the point of taking this course**. We are here to engage our minds and think critically, and numerous scholarly studies show that using AI is a detriment to that work. Asking AI to summarize assigned reading robs you from feeling passionate about the power of your own brain, so let's simply enjoy exploring what we can do! *As you promise to resist using AI with your homework, I will likewise pledge to not use AI to grade your papers or to assist me in the creation of assignments.* Please let me know if you ever have questions about the use of AI in this course or in education broadly. You should always consult with your instructor if you are uncertain about an issue of academic honesty.
- **A few items to keep in mind when we meet in Teams...**
 - Link to our Teams space:** [General](#) | [ATYP AP Lang & Comp and Lit & Comp TR](#)
 - Keep your posts appropriate, civil, 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. **We expect to see your faces in large and small groups.** 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 responses 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 concerning how you’ll turn in your assignments on time.

Grading

Roughly: Major Responses: 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 may be granted. 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 Responses vary from 3-6 pages in length and will receive letter grades. Due in the assigned dropbox at the designated time, late responses will not be eligible for an “A.” Assignments must be in Word file or 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 your essays.*

Typical Response Essays and Creative Writing Assignments will vary from 1-3 pages in length, formatted as single spaced, using Times Roman 12 pt font with one-inch margins. 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 1-6 point scale (1 being the lowest, and 6 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 exercise graded like a response essay, see note above regarding revision opportunities. *We will also be watching videos and completing the tasks assigned in the AP Classrooms (there is one distinct classroom for Lang and another 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:

Notes during class time—you'll retain important information and make greater connections that'll come in handy when you jot down key points while in class. Listen to your classmates. They will have worthy insights. You can also pull from your questions and ideas to help you prepare for class discussion and for homework assignments. **Handwritten or typed—whichever is most comfortable for you during class.** (No judgment if you include doodles; studies show they can help you stay in the zone of attention! <https://tinyurl.com/mr3mcm3u>)

Reading Notes: You will also be asked to **type up** brief reading/viewing notes from the homework each week. Please upload these *typed* notes to a designated dropbox in eLearning (handwritten notes have become too difficult to parse in recent years). Notice: I do not require exhaustive reading notes! Bullet points are often fine. And sticking to major/key points and observations is standard. We should not add hours to homework time with your reading notes. Talk to me if you feel you are spending too much time here. **I will ask you to upload your in-class and reading/viewing notes each week. Please scan handwritten in-class notes so they are readable.**

Annotations: Along with typical reading notes for major texts, we will also check annotations for credit.

Flashcards

You should add to your flashcards every week. As we introduce important terminology, you will write the term and its definition on a notecard, along with an example. (Include your own breakdown of the term if you feel it is needed.) Create a card for each major text. As we move through our smaller 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, if that is your jam!

Rotating Roles with Small Groups in the Classroom (or in Teams)

While working in small groups, we may use rotating in-class roles...though everyone should share thoughts, etc.

- **The Discussion Leader** opens and leads discussion of weekly material, gives brief mini presentation on that week's critical writing and the group's response to it to the rest of the class.
- **The Lit Reviewer** helps to parse related articles, etc. This is also a "gopher" role: assisting teammates in finding quotes and other items, keeping track of time, and checking the chat for communication from me.
- **The Annotator** turns in the group's discussion/group work notes (or uploads to Teams, as necessary).

Important and Noteworthy Dates for 2026-2027

You're part of a deeply artistic and intellectual community. Many authors, artists, and scholars live in or frequent our city. We will always try to share exciting opportunities as we discover them.

Our local libraries and bookshops are definitely rocking it by bringing in fantastic authors. *Be sure to look them up, too!*

Dates to mark for First Semester:

Sept 10: ATYP classes begin

Sept 11: Tech Check via Teams from 6-7pm

Sept date TBA: Open House (virtual meeting, via Microsoft Teams: 7-8pm)

Thanksgiving Week: No classes November 23-27

Winter Recess: December 21-January 1; Classes resume the week of January 4

Jan 10: Conferences via Teams, times TBA

Jan 15: Last Day of First Semester

Jan 18 and 19: Students encouraged to observe and participate in MLK events (No class meeting)

Jan 22: First Semester Grades Due

Dates to mark for Second Semester:

Feb 20: **Lang** Practice Exam at WMU 9-12:30

(Saturday—please put in your calendar)

March 13: **Lit** Practice Exam at WMU 9-12:30

(Saturday—please put in your calendar)

Spring Break: March 29-April 9; Classes resume week of April 12

ATYP Student Showcase: April TBA

AP Exams: Lit on Wed, May 5 & Lang on Wed, May 12 starting at 8am sharp

End of the Second Semester: Week of Memorial Day—class meetings TBA

Calendar for ATYP AP English Fall Semester 2026 (TR)

Typical homework rhythm for most response essays and unit responses:

- Officially assigned on Tuesday or Thursday
- Uploaded to designated dropboxes in eLearning by Monday 10pm
- Graded copies will usually come back to you in one-to-three weeks online depending upon assignment type (review comments in the dropbox feedback window and inside the document you have uploaded)
- **Revision deadlines:** For shorter assignments upon receiving feedback, upload your **revised copy** to the original dropbox in eLearning, with **changes highlighted** within two weeks. You will need to relabel your doc with the word “REV” added to the file name *and* added to the header info—this practice will help us keep things sorted well.
- For **Unit Essays/Projects**, we will allow two-to-three weeks for revision. **All Unit Responses must be revised after feedback from the instructor.** (About a 2-4 week process per response.)

Note: **You will have readings between classes**—always check both eLearning “Content” posted for each week *and* your homework sheets! There may be author info, historical context, or other scaffolding materials posted for you to make note of. **Your homework sheets will provide specifics—turning the handout into a checklist is best practice.**

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 into each week’s “Content” spaces in eLearning—**please check eLearning content and newsfeed, along with WMU email frequently to best prepare yourself for each class.** Additionally, our instructor will let you know when tasks have been assigned in the online AP Classrooms.

Unit Schedule

(Readings may be subject to change)

UNIT ONE RITES OF PASSAGE, THE BILDUNGSROMAN IN AMERICA: Week One–Week Five **WEEK ONE READINGS**

THURS 9.10 Introduction to the class/review what we already know and what we will need to refine; Discussion: Harjo’s *Crazy Brave* (2012); An excerpt from Tommy Orange’s *There There* (2018)

Homework reading for Weekend: Various eLearning items; Joseph Campbell, *The Power of Myth* chapter I “Myth and the Modern World” (1988); **Notebook Writing:** Mary Tallmountain, “The Last Wolf” (1990), Louise Erdrich, “Dear John Wayne” (1984)

Reminder—you should be keeping brief notes on these items, please apply to all readings/viewings.

Review the homework sheet posted in eLearning to see which online AP videos to view, and whether you will craft a 1-3 page response essay, a creative writing assignment, a notebook writing, and/or complete an AP practice exercise designed by me or from our online AP Classroom. Add to your flashcards: include a card for each major text we read (summer reading and semester readings). Be prepared to upload reading/viewing notes.

Review your notes on the readings/viewings and eLearning materials to prepare for every following class—please apply this reminder to the rest of the dates with readings/viewings below...

FRI 9.11 TECH CHECK from 6-7pm in Microsoft Teams: join the call in Teams to make sure your gear works for our online meetings!

WEEK TWO READINGS STARTING OUR ONLINE/IN-PERSON PATTERN THIS WEEK

T 9.15 Share homework and discuss readings; Wang's *Beautiful Country* (2021); Trinh T. Minh-Ha, "Flying Blind" (1990)

Homework reading for this Wed: Amy Tan, "Mother Tongue" (1990); Ocean Vuong, "Immigrant Haibun" (2016)

R 9.17 Wang, *Beautiful Country*; Tan, Okita, Vuong items

Homework reading for Weekend: Various eLearning items; **Notebook Writing:** Read/review both and then choose either Kitty Tsui, "A Chinese Banquet" (1983) or Dwight Okita, "In Response to Executive Order 9066..." (1983) to explore in your NBRF

Review the homework sheet posted in eLearning to see which online AP videos to view, and whether you will craft a 1-3 page response essay, a creative writing assignment, a notebook writing, and/or complete an AP practice exercise. Add to your flashcards. Be prepared to upload reading/viewing notes.

WEEK THREE READINGS PARENT/TEACHER OPEN HOUSE IN SEPT: DATE TBA

T 9.22 Share homework and discuss readings; Habra's *A Taste of the Earth* (2019); Pat Mora, "Sonrisas" (1986); Richard Blanco, "Dreaming a Wall" (2019)

Homework reading for Wed: Various eLearning items; Arundhati Subramaniam, "Another Way" (2009); Geet Chaturvedi, excerpt from "I Walked Along the Rutted Lanes Between Fields" (2017)

R 9.24 Habra, *Taste*; Subramaniam, Chaturvedi poems

Homework reading for Weekend: Various eLearning items; James Baldwin, "Sonny's Blues" (1957)

Notebook Writing: view the Baldwin Cambridge debate link and keep notes on the rhetorical strategies each of the two main speakers use (1965)

Review the homework sheet posted in eLearning to see which online AP videos to view, and whether you will craft a 1-3 page response essay, a creative writing assignment, a notebook writing, and/or complete an AP practice exercise. Add to your flashcards. Be prepared to upload reading/viewing notes.

WEEK FOUR READINGS

T 9.29 Share homework and discuss readings; Baldwin, etc.

Homework reading for Wed: Various eLearning items; Richard Wright, "Between the World and Me" (1957); Sonia Sanchez, "Malcolm" (1999); Amiri Baraka "Ka'Ba" (1969)

R 10.1 Baldwin, "Sonny's Blues"; Wright, Baraka, and Sanchez poems; intro to Coates

Homework reading for Weekend: Ta-Nehisi Coates, *Between the World and Me* (2015) stop after the two lines of poetry on pg. 51

Review the homework sheet posted in eLearning to see which online AP videos to view, and whether you will craft a 1-3 page response essay, a creative writing assignment, a notebook writing, and/or complete an AP practice exercise. Add to your flashcards. Be prepared to upload reading/viewing notes.

WEEK FIVE READINGS

T 10.6 Share homework and discuss readings; Coates, *Between the World and Me*; Frederick Douglass, "What to the Slave is the Fourth of July?" (1841)

Homework reading for Wed: Various eLearning items; Coates, *Between the World and Me* pgs. 51-99; Baldwin, "On Being White" (1984)

R 10.8 Coates, *Between the World and Me*; Baldwin essay

Homework reading for Weekend: Various eLearning items; **Notebook Writing:** Robert Hayden, "Those Winter Sundays" (1966); Finish the remaining pages of Coates' book before you dive into your response essay from pgs. 99-152 **First major response assignment**

UNIT TWO: FURTHER THINKING ON ACCESS AND IDENTITY: RACE, GENDER, CLASS:

Week Six–Week Eight

WEEK SIX READINGS

T 10.13 Share homework and discuss readings; Coates and Baldwin; Wollstonecraft PPT, “Vindication” excerpts

Homework reading for Wed: Various eLearning items; Sojourner Truth, “Ain’t I A Woman?” (1851)

R 10.15 Truth items

Homework reading for Weekend: Various eLearning items; Kate Chopin, “The Story of an Hour” (1894)

Review the homework sheet posted in eLearning to see which online AP videos to view, and whether you will craft a 1-3 page response essay, a creative writing assignment, a notebook writing, and/or complete an AP practice exercise. Add to your flashcards. Be prepared to upload reading/viewing notes.

WEEK SEVEN READINGS

T 10.20 Share homework and discuss readings; Chopin “The Story of an Hour”

Homework reading for Wed: Various eLearning items; Virginia Woolf, “Shakespeare’s Sister,” an excerpt from *A Room of One’s Own* (1929); Anaïs Nin, “Gender and Creativity” (1937); Adrienne Rich, “Planetarium” (1971) and “Diving Into the Wreck” (1973)

R 10.22 Woolf, Nin, Rich items

Homework reading for Weekend: Various eLearning items; Marilyn Nelson *A Wreath for Emmett Till* (2005)

Review the homework sheet posted in eLearning to see which online AP videos to view, and whether you will craft a 1-3 page response essay, a creative writing assignment, a notebook writing, and/or complete an AP practice exercise. Add to your flashcards. Be prepared to upload reading/viewing notes.

WEEK EIGHT READINGS

T 10.27 Share homework and discuss readings; Nelson, *A Wreath*

Homework reading for Wed: Various eLearning items; Marilyn Nelson, *A Wreath for Emmett Till* (2005) use TPCASST in notes

R 10.29 Nelson, *Wreath*; intro material for Homer’s *The Odyssey* (approx. between 800 and 600 BCE)

Homework reading for Weekend: Various eLearning items; Joseph Campbell, *The Power of Myth* chapter V “The Hero’s Adventure” (1988) **Second major response assignment**

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

LENSES: Week Nine–Week Eleven

WEEK NINE READINGS

T 11.3 Share homework and discuss readings; Mortals and Immortals: Ancient Greek History, Hesiod, and the Myth of Prometheus

Homework reading for Wed: Various eLearning items; Homer, *The Odyssey* (Books 1-3 pgs. 1-49)

R 11.5 Homer, *The Odyssey* (Books 1-3)

Homework reading for Weekend: Various eLearning items; *The Odyssey* (Books 4-7 pgs. 53-121)

Review the homework sheet posted in eLearning to see which online AP videos to view, and whether you will craft a 1-3 page response essay, a creative writing assignment, a notebook writing, and/or complete an AP practice exercise. Add to your flashcards. Be prepared to upload reading/viewing notes.

WEEK TEN READINGS

T 11.10 Share homework and discuss readings; Homer, *The Odyssey* (Books 4-7)

Homework reading for Wed: Various eLearning items; *The Odyssey* (Books 8-10 pgs. 125-182)

R 11.12 Homer, *The Odyssey* (Books 8-10)

Homework reading for Weekend: Various eLearning items; *The Odyssey* (Books 11-14 pgs. 185-264)

Review the homework sheet posted in eLearning to see which online AP videos to view, and whether you will craft a 1-3 page response essay, a creative writing assignment, a notebook writing, and/or complete an AP practice exercise. Add to your flashcards. Be prepared to upload reading/viewing notes.

WEEK ELEVEN READINGS

T 11.17 Share homework and discuss readings; Homer, *The Odyssey* (Bks 11-14)

Homework reading for Wed: Various eLearning items; *The Odyssey* (Bks 15-17 pgs. 267-331)

R 11.19 Homer, *The Odyssey* (Bks 15-17)

Homework reading for Weekend: Various eLearning items; *The Odyssey* (Books 18-24 pgs. 335-462)

Third major response assignment (using provided research materials)

November 23-27: Thanksgiving Break

UNIT FOUR: MODERN MYTHS AND ACCESS TO THE AMERICAN DREAM: Week Twelve–Week Seventeen (NOTE: THIS UNIT WILL EXTEND INTO SECOND SEMESTER)

WEEK TWELVE READINGS

T 12.1 Share homework and discuss readings; intro Lorraine Hansberry, *A Raisin in the Sun* (1959)

Homework reading for Wed: Various eLearning items; Langston Hughes, “Harlem” (1951); Audre Lorde, “From the House of Yemanjá” (1978); *Raisin*, Act I, scenes i and ii

R 12.3 Hughes, Lorde, and Hansberry, *Raisin*, Act I, scenes i and ii

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

Review the homework sheet posted in eLearning to see which online AP videos to view, and whether you will craft a 1-3 page response essay, a creative writing assignment, a notebook writing, and/or complete an AP practice exercise. Add to your flashcards. Be prepared to upload reading/viewing notes.

WEEK THIRTEEN READINGS

T 12.8 Share homework and discuss readings; Hansberry, *Raisin*, Act II, scene i

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

R 12.10 Hansberry, *Raisin*, Act II, scene ii

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

Review the homework sheet posted in eLearning to see which online AP videos to view, and whether you will craft a 1-3 page response essay, a creative writing assignment, a notebook writing, and/or complete an AP practice exercise. Add to your flashcards. Be prepared to upload reading/viewing notes.

WEEK FOURTEEN READINGS

T 12.15 Share homework and discuss readings; Hansberry, *Raisin*, Act III

Homework reading for Wed: Various eLearning items

R 12.17 Hansberry, *Raisin*

Homework reading for Weekend: Various eLearning items; **Notebook Writing:** Redlining article and video presentation

Review the homework sheet posted in eLearning to see which online AP videos to view, and whether you will craft a 1-3 page response essay, a creative writing assignment, a notebook writing, and/or complete an AP practice exercise. Add to your flashcards. Be prepared to upload reading/viewing notes.

December 21-Jan 1: Winter Recess

WEEK FIFTEEN READINGS

T 1.5 Share homework and discuss readings; Intro Dostoyevsky and Existentialism

Homework reading for Wed: Various eLearning items

R 1.7 Dostoyevsky, *Notes from Underground* (1864)

Homework reading for Weekend/Break: Various eLearning items; Dostoyevsky, *Notes* excerpts

Review the homework sheet posted in eLearning to see which online AP videos to view, and whether you will craft a 1-3 page response essay, a creative writing assignment, a notebook writing, and/or complete an AP practice exercise. Add to your flashcards. Be prepared to upload reading/viewing notes. **Work on revisions.**

WEEK SIXTEEN READINGS CONFERENCES VIA TEAMS: JAN 10, TIMES, TBA

T 1.12 Share homework and discuss readings; Dostoyevsky excerpts

Homework reading for Wed: AP practice items posted in eLearning **HEADS UP: due Wed night!**

R 1.14 AP practice items

Homework reading for Weekend: Various eLearning items, “Comparisons of Hamlet, Underground Man...”

Notebook Writing: view the video link on “A Class Divided” and respond to the prompt questions

Review the homework sheet posted in eLearning to see which online AP videos to view, and whether you will craft a 1-3 page response essay, a creative writing assignment, a notebook writing, and/or complete an AP practice exercise. Add to your flashcards. Be prepared to upload reading/viewing notes.

WEEK SEVENTEEN READINGS JAN 19 NO CLASS MEETING. PLEASE DO THE READING ASSIGNED FOR THURSDAY

T 1.19 (No class meeting)

Homework reading for Wed: Various eLearning items; Siken, “Visible World” (2005); Claudia Rankine, “In Memory of Trayvon Martin” an excerpt from *Citizen, An American Lyric* (2014)

R 1.21 Siken and Rankine items; intro Ralph Ellison’s *Invisible Man* (1952)

Homework reading for Weekend: Various eLearning items; Harold Bloom, “Ralph Ellison: *Invisible Man*” a chapter from *How to Read and Why* (2001); Kerry McSweeney and Twayne Masterwork, “*Invisible Man*: Race and Identity” (1988)

Review the homework sheet posted in eLearning to see which online AP videos to view, and whether you will craft a 1-3 page response essay, a creative writing assignment, a notebook writing, and/or complete an AP practice exercise. Add to your flashcards. Be prepared to upload reading/viewing notes.

Friday, Jan 15 is the last day of classes for first semester.

T 1.19 No Class Meeting (Please observe and participate in MLK day activities)

R 1.21 Second semester begins with Ellison and *Invisible Man*

Scroll down one more page for words to encourage and inspire us this year...

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)

Your thoughts here...you are a part of this current zeitgeist, after all!