

EDTL:5280:0WKA Advanced Placement: English Literature & Composition

June 25-28, 2019: 2 semester hours

Location, Day, Time: The University of Iowa, the College of Education, and The Connie Belin & Jacqueline N. Blank International Center for Gifted Education, have sponsored the Advanced Placement Teaching Training Institute (APTTI)

Location: All sessions will be held on the University of Iowa campus

Days: Tuesday, June 25 – Friday, June 29

Time: 8:00am – 5:00 pm

- Tuesday: Onsite check-in (8:00 – 9:15 am); Opening session (9:30 – 10:00 am); Class (10:00 am – 5:00 pm)
- Wednesday – Friday: Class (8:00 am – 5:00 pm)

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Course Supervisor: Dr. Laurie Croft (laurie-croft@uiowa.edu)
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Required Readings: College Board materials provided
Sample textbooks appropriate for AP coursework

Course Description: This two-semester hour class will focus on familiarizing participants with the content and format of the AP Literature Exam; with approaches to literary texts and instruction that will help prepare students for the exam; and with ideas for selecting texts that simultaneously engage student interest and are aligned to the AP exam. The course will be interactive, with discussions and sharing of ideas about what to teach and how to help students comprehend, interpret, and analyze complex literary texts from the Renaissance to the present. We will address assessment by sharing ideas about various ways to evaluate students' analytic and academic writing skills. This year's course will also address the significant changes in the course content focus, in instructional practice, in the multiple choice portion of the AP Literature Exam, and in the free-response questions and their scoring, all of which will be implemented in the 2019-20 school year and in the 2020 AP Literature Exam.

Course Objectives: Participants will

- Understand the newly-updated skills and knowledge required for success on the 2020 AP Lit and Comp Exam.
- Learn and practice instructional strategies and activities that prepare students for the test.
- Understand how the 2020 AP Exam will be scored and work collegially to practice scoring student essays with the new 6-point analytic scoring rubric.
- Learn about and share writing assignments and reading/writing assessments that prepare students for the test.
- Learn more about resources available from AP, especially at AP Central.
- Share ideas about texts that work well in AP Lit courses; assignments that work well; and instructional approaches that work well.
- Learn how to use in their AP classes past AP Lit multiple choice passages and questions and past essay questions..

Reading Assignments and Syllabus for U. of Iowa APSI June 25-29, 2019:

All readings will be provided at the APSI on Tuesday, June 25. Most are in *Tales of Two Americas: Stories of Inequality in a Divided Nation*, ed. John Freeman, Penguin Press, 2017. Participants will have a one-hour reading time for each evening built into the schedule: we will meet from 8:00-4:00 each day, Tuesday-Friday.

Read for

Wednesday, June 26: Themes—Work, Aging, and Looking for Meaning in Modern Life

“American Work,” Richard Russo, pages 54-58 in *Tales of Two Americas*
“Fieldwork,” Manuel Munoz, pages 59-66
“We Share the Rain, and Not Much Else,” Timothy Egan, pages 146-149
“A Clean, Well-Lighted Place,” Ernest Hemingway (handout) (1933)

Thursday, June 27: Themes—How Race/Ethnicity, Social Class, Gender, and Politics Divide America

“Hillsides and Flatlands,” Hector Tobar, pages 156-161
“American Arithmetic,” Natalie Diaz, pages 305-06
“To the Man Asleep in Our Driveway Who Might be Named Phil,” Anthony Doerr, pages 198-204
“The Worthless Servant,” Ann Patchett, pages 307-316
“Bartleby, The Scrivener: A Story of Wall-street,” Herman Melville (handout)

Friday, June 28: Themes—Immigrants and rural Americans

“The New Colossus,” Emma Lazarus (handout)
“A Displaced Person,” Flannery O’Connor (handout)
“The Sculptor’s Funeral,” Willa Cather (handout)
“Trifles,” Susan Glaspell (handout)

For each assigned text, write 2-4 questions you would like for the group to discuss. To align the questions with the AP Lit Exam, make at least some of them questions about

- (a) some aspect of the text that makes it complex or purposefully ambiguous;
- (b) perspective and tone or tone shifts;
- (c) the function of the narrator or speaker in the text.

Syllabus for the Week:

Tuesday, June 25:

APSI English Literature Objectives; Equity Policy

2020 AP Literature Test: Content and format (focusing on differences from content in previous years)

Open-ended Questions for FRQ3 from 1975-2019

Titles for FRQ3 Questions from 1971-2019

The new FRQ essay 6-point analytic scoring rubric

Activity for students to practice analysis and evaluation of a literary argument: *Hamlet*, Act IV, sc. iv.

Analyzing a nineteenth-century literary argument: Mark Twain’s “The Lowest Animal”

Practicing interpretation and analysis of a poem, “Plants” (2018 FRQ1 poem): moving from comprehension to interpretation to analysis in a claim-based literary argument.

FRQ1 (2017): “The Myth of Music,” Rachel Harper, and FRQ1 for 2019.

Wednesday, June 26:

Using shift points and “pivotal moments” in poetry to help students interpret meaning and related central themes:

- “George Gray,” Edgar Lee Masters,
- “To Be of Use,” Marge Piercy
- “Ex-Basketball Player,” John Updike
- “Jorge the Church Janitor finally Quits,” Martin Espada
- “Drone,” Wanda Coleman
- “Busboy and Waitress Cashing Out,” Jim Daniels
- “Places Everyone,” Jim Daniels

Assignment: In small groups, students work on two of the poems, identifying shift point(s) and writing a statement summarizing the poem’s central idea(s) or theme(s). They report out to the whole group on their group’s conversation and conclusions about each poem they discussed.

On work and aging:

“The Juggler,” Richard Wilbur, 1949 (FRQ1 poem on 2016 test): “What mistakes in interpretation might students make when they read this poem?” --Work in small groups to respond to this question.

Discussion of Russo, Munoz, and Egan essays on work: focus on the claims, explicit and implicit, these writers make about work in America today. What questions do their essays raise about the role of work in Americans’ lives?

Assignment for students (and teachers):

Write a poem or short essay about the role work has played in your life. It can focus on your work to learn a sport; play a musical instrument; learn a practical skill such as cooking or fixing a car; succeed academically in one or more disciplines; or do a job for which you are paid a wage. Whatever you see as “work” and its importance in your life can be the topic.

Make sure your poem or essay makes and supports an explicit or implicit claim about the role of this work in your life; and make sure you reveal your own conflict(s) about engaging in this work--the positive and negative aspects that make your feelings about it “complex,” not merely one-dimensional.

Thursday, June 27:

Analyzing pivotal moments in major American literary texts: how conflict reveals meaning in literary texts; and how the speaker in each novel functions to convey conflict and complexity through his telling of the story.

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| • <i>Huck Finn</i> , chapter 31 (1884) | Mark Twain | (handout) |
| • <i>The Great Gatsby</i> , segment of chapter 7 (1925) | F. Scott Fitzgerald | (handout) |
| • <i>The Things They Carried</i> , “The Man I Killed,” (1990) | Tim O’Brien | (handout) |

Discussion of Tobar, Doerr, Diaz, Patchett, Melville texts: examining conflict and pivotal shift points as a basis for creating a claim about interpretation and providing evidence to support that interpretation.

Using poetry and short fiction to identify and “explain the function of the speaker or narrator in the text”: Small-group project.

“I Too Sing America,” Langston Hughes, 1926

“Park Bench,” Langston Hughes, 1938

“Nighttime Fires,” Regina Barreca, 1986

“Capitalist Poem #5,” Campbell McGrath, 1995

“Wall Street,” Robert Winner, 1995

“Mexicans Begin Jogging,” Gary Soto, 1981

“*La Migra*,” Pat Mora, 1993

“Flowers,” Alice Walker, 1988

Viewing America from a Woman’s Perspective: How do women experience and express their internal conflicts?

Passage from *Their Eyes Were Watching God*, Zora Neale Hurston, 1937 (1987 multiple choice section): small-group work on a strategy for helping students succeed on the multiple choice questions.

“Lady with a Falcon,” May Sarton, 1978 (1991 test multiple choice section): small-group analysis.

Friday, June 28:

Writing to the FRQ Prompts: Practice scoring essays with the 6-point analytic scoring rubric.

Addressing FRQ2:

Analyzing a characterization—Judge Pyncheon in Hawthorne’s *The House of Seven Gables* (1851)

Analyzing a character’s interaction with the environment—D.H. Lawrence’s *The Rainbow* (1915)

Analyzing character interaction and characters’ relationships--Thomas Hardy’s *The Mayor of Casterbridge* (1886)

Considering the speaker in each text: student activity on the role of the speaker in the text.

Addressing FRQ3: Reviewing FRQ3 prompts from 1975-2019—discussion of patterns and topics addressed in this question.

Using short stories to practice for FRQ2 and FRQ3:

“The Sculptor’s Funeral,” Willa Cather, 1905

“A Displaced Person,” Flannery O’Connor, 1955

Developing thematic units of instruction that include fiction, drama, and poetry:

Triffles, Susan Glaspell (1916)—rural America, women, and crimes of passion

- “A Rose for Emily,” Faulkner
- “Porphyria’s Lover,” Robert Browning

Dealing with the grading load: discussion and sharing of ideas for addressing this issue.

Using the AP online resources on the AP Literature course and exam, 2019-20.

Evaluation Options: Students registered for this course at the graduate level have two options available to them for evaluation. By default, graduate students will receive a “Satisfactory/Unsatisfactory” grade. This option enables participants to focus on course content without the traditional concerns about letter grades.

Graduate students may earn a letter grade if they have spoken with their College Board Consultant. If you prefer to earn a letter grade for the course, you must talk with the Consultant **as soon as possible**.

Grading Procedures: This is a version of “contract grading.”

You are guaranteed a Satisfactory (or a “B,” following a discussion with your College Board Consultant) if you:

1. Satisfactorily participate in all activities and discussions during the Advanced Placement Teacher Training Institute, receiving a College Board/Belin-Blank Center Certificate of completion.

You may earn an “A” if you:

1. Complete the above; and
2. Submit a draft syllabus for your AP Lit course and one literary analysis assignment you intend to use to help your students prepare for the AP Lit. Exam.

Course Requirements: Satisfactory completion of all required activities is mandatory for either the “S” or the letter grade.

University of Iowa College of Education: Important Information and Contacts

Student Rights and Responsibilities: All students in the College of Education have specific rights and responsibilities. You have the right to assistance with any complaints you have about classroom activities or instructor actions. Information is available at <https://education.uiowa.edu/coe-policies/student-complaint-procedure>. You have the right to an experience at The University of Iowa free from harassment of any type; you can find university policies, as well as resources for you should you encounter harassment of any type, at <https://opsmanual.uiowa.edu/community-policies/anti-harassment>.

You also have the right to expect a classroom environment that enables you to learn, including modifications if you have a disability; you, however, have the initial responsibility to register with Student Disability Services, and to let me know if any special needs you may have. Resources concerning University support for students with disabilities is available at <https://sds.studentlife.uiowa.edu/>.

Your responsibilities as a student at The University of Iowa include active participation in the educational process. As well, you are also expected to be honest in completing all activities and assignments for this class. You may not submit an assignment completed for another class to fulfill requirements for this class, unless you have discussed this possibility with the instructor and considered appropriate revisions/edits. (The College's policy on inappropriate student conduct is on-line at <https://education.uiowa.edu/coe-policies/student-academic-misconduct>.) You have a responsibility to your classmates to help to create a classroom environment where all may learn. At all times and in all activities, this means that you will respect the other members of the class and the instructor, and treat them with the courtesy you hope to receive in turn.

Respect for Diversity: It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexual orientation, disability, age, socioeconomic status, ethnicity, race, culture, perspective, and other background characteristics. Your suggestions about how to improve the value of diversity in this course are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups.

In addition, in scheduling deadlines, I have attempted to avoid conflicts with major religious holidays. If, however, I have inadvertently scheduled a major deadline that creates a conflict with your religious observances, please let me know as soon as possible so that we can make other arrangements.

For any of these policies, or about concerns, you can contact: Dr. Laurie Croft, Associate Director for Professional Development, the Belin-Blank Center, 600 Blank Honors Center, The University of Iowa, Iowa City, IA 52242. You may also call Dr. Croft at (319) 335-6148, (800) 336-6463, or e-mail her with questions or concerns at laurie-croft@uiowa.edu.

For concerns you would rather discuss with someone other than Dr. Croft, you may contact Dr. Susan Assouline, Director, Belin-Blank Center, UI College of Education. Dr. Assouline may be reached at either susan-assouline@uiowa.edu or 319-335-6148 (800-336-6463).