

Creative Writing

Curriculum

**Francis Howell
School District**



LEARNING TOGETHER

Board Approved: January 19, 2017

Francis Howell School District

Mission Statement

The mission of the Francis Howell School District is to prepare students today for success tomorrow.

Vision Statement

Every student will graduate with college and career readiness skills.

Values

Francis Howell School District is committed to:

- Providing a consistent and comprehensive education that fosters high levels of academic achievement
- Operating safe and well-maintained facilities
- Providing a safe learning environment for all students
- Promoting parent, community, student, and business involvement in support of the school district
- Ensuring fiscal responsibility
- Developing responsible citizens
- Operating as a professional learning community
- Making appropriate use of technology

Francis Howell School District Graduate Goals

Upon completion of their academic study in the Francis Howell School District, students will be able to:

1. Gather, analyze and apply information and ideas.
2. Communicate effectively within and beyond the classroom.
3. Recognize and solve problems.
4. Make decisions and act as responsible members of society.

CONTENT AREA Graduate Goals

Upon completion of their Communication Arts study in the Francis Howell School District, students will be able to:

1. Speak and write standard English with fluency and facility using proper grammar usage, punctuation, spelling and capitalization.
2. Read a variety of genre with facility, fluency and comprehension and be able to analyze and evaluate what they read.
3. Develop a comprehensive research plan while evaluating resources for their reliability and validity.
4. Compose well-developed pieces of writing, both formally and informally, with clarity and awareness of audience and form.
5. Orally make presentations on issues and ideas.
6. Identify and evaluate relationships between language and cultures.

Course Rationale

One of the goals of Creative Writing is to reinforce the skills introduced and learned in English I and English II and to expand upon those skills by incorporating the English III and English IV skills. Students will focus on practicing all communication skills including reading, writing, speaking, listening, viewing, and finding and interpreting information. They will also be expected to combine their knowledge and experience by reflecting, exploring, and generating new ideas to solve problems and make decisions. They will also practice effectively communicating their ideas and experiences to others through speaking, writing, and listening.

Course Description

In this course, students experiment with the writing process and the modes of writing, both fiction and nonfiction. Students will be expected to work cooperatively with their peers and their instructor toward strengthening their writing and their reading skills. Students will read and analyze published works as a model for their own writing. Through frequent writing and formal/informal assessment, students' style will be further developed.

Creative Writing Curriculum Team

Curriculum Committee

Jani Wilkens	Francis Howell North
Kristen Jobgen DiCarlo	Francis Howell North
Audrey Cowdry	Francis Howell High

High School Department Chairs

Kim Linneman	Francis Howell High
Jessica Bulva	Francis Howell Central
Shelly Parks	Francis Howell North

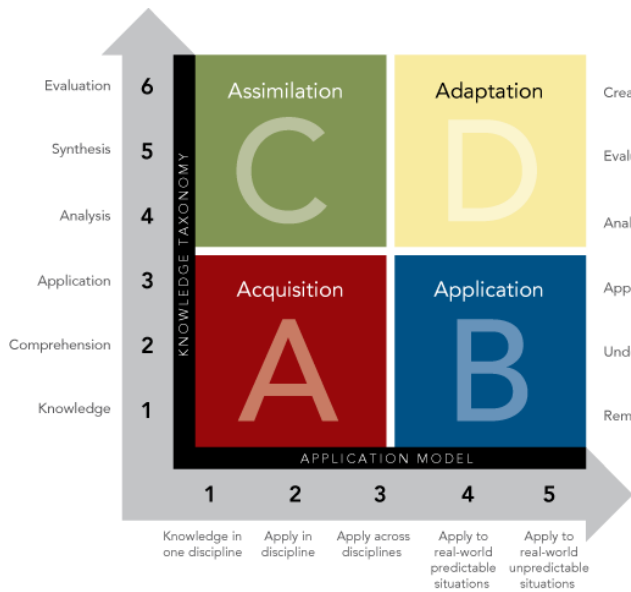
English Language Arts Content Leader	Erin Thurston
Director of Student Learning	Dr. Chris Greiner
Chief Academic Officer	Nicole Whitesell
Superintendent	Dr. Mary Hendricks-Harris

Curriculum Notes

All FHSD performance tasks and sample learning activities are aligned not only to understandings and standards, but also the [Rigor and Relevance Framework](#) and [21st Century Skills](#). Information on these two things is provided below or by clicking on the hyperlinks.

Rigor and Relevance Framework

The Rigor/Relevance Framework is a tool developed by the International Center to examine curriculum, instruction, and assessment along the two dimensions of higher standards and student achievement.



The Rigor/Relevance Framework has four quadrants.

Quadrant A represents simple recall and basic understanding of knowledge for its own sake. Examples of Quadrant A knowledge are knowing that the world is round and that Shakespeare wrote Hamlet.

Quadrant C represents more complex thinking but still knowledge for its own sake. Quadrant C embraces higher levels of knowledge, such as knowing how the U.S. political system works and analyzing the benefits and challenges of the cultural diversity of this nation versus other nations.

Quadrants B and D represent action or high degrees of application. Quadrant B would include knowing how to use math skills to make purchases and count change. The ability to access information in wide-area network systems and the ability to gather knowledge from a variety of sources to solve a complex problem in the workplace are types of Quadrant D knowledge.

A	B	C	D
Students gather and store bits of knowledge and information. Students are primarily expected to remember or understand this knowledge.	Students use acquired knowledge to solve problems, design solutions, and complete work. The highest level of application is to apply knowledge to new and unpredictable situations.	Students extend and refine their acquired knowledge to be able to use that knowledge automatically and routinely to analyze and solve problems and create solutions.	Students have the competence to think in complex ways.

21st Century Skills

These skills have been pared down from 18 skills to what are now called the 4Cs. The components include critical thinking, communication, collaboration, and creativity. Critical thinking is focused, careful analysis of something to better understand and includes skills such as arguing, classifying, comparing, and problem solving. Communication is the process of transferring a thought from one mind to others and receiving thoughts back and includes skills such as choosing a medium (and/or technology tool), speaking, listening, reading, writing, evaluating messages. Collaboration is working together with others to achieve a common goal and includes skills such as delegating, goal setting, resolving conflicts, team building, decision-making, and managing time. Creativity is expansive, open-ended invention and discovery of possibilities and includes skills such as brainstorming, creating, designing, imagining, improvising, and problem-solving.

Standards

Standards aligned to this course can be found:

Missouri Learning Standard Expectations

<http://dese.mo.gov/sites/default/files/curr-mls-standards-ela-6-12-sboe-2016.pdf>

National Educational Technology Standards

<http://www.iste.org/STANDARDS>

Units & Standards Overview

Unit 1: Creative Nonfiction	Unit 2: Fiction	Unit 3: Poetry
PE Assessment: W2A W3A SL2A SL2B ISTE 1B ISTE 1C ISTE 1D ISTE 2A ISTE 2B ISTE 2C ISTE 2D ISTE 6D ISTE 7B	PE Assessment: W2A W3A SL2A SL2B ISTE 1B ISTE 1C ISTE 1D ISTE 2A ISTE 2B ISTE 2C ISTE 2D ISTE 6D ISTE 7B	PE Assessment: W2A W3A SL2A SL2B ISTE 1B ISTE 1C ISTE 1D ISTE 2A ISTE 2B ISTE 2C ISTE 2D ISTE 6D ISTE 7B
Activities: R11A R11B R11D R12A R12B R12C R13D W2A W3A W3Ab SL1A SL2A SL2B ISTE 1C ISTE 6B ISTE 7B	Activities: RL1A RL1B RL1C RL1D RL2A RL2B RL2C RL2D RL4B RL4D W1A W2A W3A SL2A SL2B ISTE 1C ISTE 6B ISTE 7B	Activities: RL1A RL1B RL1D RL2A RL2B RL2C RL2D RL4D W2A W3A SL1A SL2A ISTE 1C ISTE 6B ITSE 7B ISTE 7C

Course Map

	Unit Description	PE Summary	PE Standards
Unit: Creative Nonfiction weeks: 5-6	<p>Students will practice strategies for accessing memories and generating ideas, explore a variety of story structures, and practice the use of specific and sense detail. Students will use published readings as model texts. Students will use a variety of approaches to creative nonfiction and be expected to make careful decisions about form, structure, and style. They will also consider audience and purpose. Students will share work with peers while offering constructive criticism. The goal is to create an open and supportive community of nonfiction writers, and to explore the possibilities of the form.</p>	<p>Students will use the writing process and their knowledge of model texts to create an effective nonfiction piece.</p>	<p>W2A, W3A</p>
Unit: Fiction weeks: 5-6	<p>Students will focus on short story writing. Students will study short stories as character pieces, analyze different genres of short stories and create a short story of their own. There will be extensive focus on the writing process, with students creating many prewriting pieces (such as character sketches, setting descriptions, and plot outlines), rough drafts, and one final published short story. Students will share work with peers while offering constructive criticism. The goal is to create an open and supportive community of fiction writers, and to explore the possibilities of the short story form.</p>	<p>Students will use the writing process and their knowledge of model texts to create an effective short story.</p>	<p>W2A, W3A</p>
Unit: Poetry weeks: 5-6	<p>Students will read and analyze published poetry to use as model text. Students will use sound, structure, poetic devices, and incorporate the creative writing skills they have already mastered such as using specific details, incorporating scenes, experimenting with fictional voices, and weaving in dialogue where necessary.</p>	<p>Students will use the writing process and their knowledge of model texts to create effective poetry.</p>	<p>W2A, W3A</p>
Final Exam:	<p>Semester Final Exam Blueprint, Summative Final Exam,</p>	<p>Final Exam Performance Event</p>	

Unit 1: Creative Nonfiction

Content Area: ELA	Course: Creative Writing	UNIT: Creative Nonfiction
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Unit Description: Students will practice strategies for accessing memories and generating ideas, explore a variety of story structures, and practice the use of specific and sense detail. Students will use published readings as model texts. Students will use a variety of approaches to creative nonfiction and be expected to make careful decisions about form, structure, and style. They will also consider audience and purpose. Students will share work with peers while offering constructive criticism. The goal is to create an open and supportive community of nonfiction writers, and to explore the possibilities of the form.	Unit Timeline: 5-6 Weeks
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DESIRED Results

Transfer Goal - Students will use the writing process to create a creative piece appropriate to purpose and authentic audience.

Understandings – Students will understand that... (Big Ideas)

1. Creative nonfiction writers carefully consider audience and purpose when writing.
2. Writers analyze model nonfiction texts to understand what works well in nonfiction writing.
3. Writer's use the writing process to create the most effective piece for their audience.
4. Writer's collaborate with each other to receive and offer effective feedback for revision.

Essential Questions: Students will keep considering...

- What is creative nonfiction?
- How do creative nonfiction writers convey their purpose to their audience effectively?
- What is the purpose of creative nonfiction in our world today?

Students will know/understand...	Standard	Students Will Be Able to...	Standard
Students will know that an inference requires reading between the lines.	RI1A	Draw conclusions, infer and analyze by citing relevant and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including where the text leaves matters uncertain.	RI1A
Students will know the definitions of and be able to recognize various examples of literary devices within a text. Literary devices enhance the work of nonfiction.	RI1B	Determine the meaning of words and phrases as they are used in the text, including figurative, connotative, and content-specific meanings using context, affixes, or reference materials.	RI1B
Students will know that effective nonfiction shares a purpose with the audience.	RI1D	Explain two or more central/main ideas in a text, analyze their development throughout the text, and relate the central ideas to human nature and the world; provide an objective and concise summary of the text.	RI1D
Students will know that writers choose a specific context that is appropriate to the purpose they wish to portray to the audience.	RI2A	Evaluate how an author's choices to structure specific parts of a text contribute to a text's overall meaning and its aesthetic impact.	RI2A
Students will know that the author's perspective can change the main idea and that creating a consistent point of view establishes clarity.	RI2B	Analyze a text in which the author's point of view is not obvious and requires distinguishing what is directly stated from what is implied.	RI2B
Students will know that diction helps establish a tone for nonfiction.	RI2C	Evaluate how the author's word choice and use of syntax contribute to a text's overall meaning and tone.	RI2C
Students will know that reading is a vital 21st century skill.	RI3D	Read and comprehend informational text independently and proficiently.	RI3D
Students will know that good writing is well-developed with clear organization and style and that good writing is tailored to specific purposes and audiences.	W2A	Follow a writing process to produce clear and coherent writing in which the development, organization, style, and voice are appropriate to the	W2A

<p>Students will know that good vocal delivery skills (including volume, articulation, tone, and rate) are important components of public speaking.</p>	<p>SL2A</p>	<p>Speak audibly, and to the point, using conventions of language as appropriate to task, purpose and audience when presenting including fluent and clear articulation, strategically varying volume, pitch, and pace to consistently engage listeners.</p> <p>Build networks and customize their learning environments in ways that support the learning process.</p>	<p>SL2A</p> <p>ISTE 1B</p>
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Unit 1: Assessment

EVIDENCE of LEARNING

<p><u>Understanding</u> 1, 3, 4</p>	<p><u>Standards</u> W2A, W3A</p> <p>ISTE 1C, 6B, 7B</p>	<p><u>Unit Performance Assessment:</u></p> <p>Description of Assessment Performance Task(s): Creative Nonfiction</p> <p>Students will use the writing process in Google Classroom and their knowledge of model texts to create an effective nonfiction piece. Students will have an authentic audience by either presenting their nonfiction work to a sister class through Skype, a coffee house reading, or other live audience or recording their story and posting it to a link such as YouTube, SchoolTube, TeacherTube, Twitter (#FHSDCW), Audio Boom, or other online platform.</p> <p>Teacher will assess: organization, development, style, and conventions</p> <p>Mastery: Students will show mastery when they score “average” or better in each category on the scoring guide.</p> <p>Scoring Guide</p>	<p><u>R/R Quadrant</u> D</p> <p><u>21 Century</u> communication creativity</p>
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Unit 1: Sample Activities

SAMPLE LEARNING PLAN

<u>Understanding</u>	<u>Standards</u>	<u>Major Learning Activities:</u>	<u>Instructional Strategy Category:</u>	<u>R/R Quadrant: 21C:</u>
4	SL1A, SL2A	<p>1. Creating a Community of Writers: Students will get to know one another so that they feel comfortable sharing their writing in the community of learners. This can be accomplished through a variety of team building activities. Possible structures include inside/outside circle or timed-pair-share. Students will then communicate with one peer their name and answer to the question posed by the teacher. If there is extra time, the partner should keep them talking by asking questions. This activity and structure will later be used to share writing pieces with peers.</p>	Cooperative Learning	A Communication
3, 4	RI2C W2A W3Ab SL1A	<p>2. Show, Don't Tell: Students will use imagery, action and dialogue to create writing that shows rather than merely tells. Students will read the handout to gain direct information. As a team, they will create a summary statement of what it means to show rather than tell. Each team will share their statement. Students will then pair up and create 4 showing paragraphs from the telling statements on the handout. Each pair will choose their favorite to share with another pair. These teams will identify the imagery, action, and dialogue in each other's paragraphs. Students will then be assigned a character sketch where they write about themselves using the show, don't tell technique. Students will highlight their use of dialogue, imagery, and action and then share their writing with a classmate.</p>	Summarizing Cooperative Learning	B Collaboration, Creativity
1, 3, 4	W2A W3A	<p>3. Extended Metaphor: Students will create an extended metaphor using show, don't tell. They will present it to the class using an appropriate</p>	Cues and Questions,	D

	SL2A ISTE 1C,6B, 7B,	visual aide, then they will share it with an authentic audience (via Twitter, Google+, or Schoology). First, students will brainstorm some possibilities. Next, they will evaluate model texts in teams. Questions for discussion might be: How did the writer organize the piece? What details did he/she include to show rather than tell? What might he/she have used as a visual aide? Next, students will draft their own extended metaphor. They will share these with two peers via Google Classroom and give and get effective peer feedback . Students will share their work through a class presentation. Each audience member will offer positive feedback. Lastly, each student will choose and share their piece with an authentic audience.	Cooperative Learning, Feedback	Critical Thinking, Collaboration, Creativity, Communication
3	W2A	4. Power Point on Genres of Creative Nonfiction : Students will activate prior knowledge by using post-it notes to write down what they already know about non-fiction. Teacher will then offer new information through the powerpoint presentation. Student will consider how they might write for the 3 different types of creative nonfiction: memoir, personal essay, and critical essay.	Cues and Questions, Cooperative Learning	A Critical Thinking, Communication

1, 2, 3, 4	RI1A RI1B RI1D RI2B RI2C RI3D W2A SL1A	5. Memoir -Stories From My life,"Brothers" Analysis , Letter to Someone : For pre-reading, students will discuss in small groups what knowledge and experiences they have with siblings. Students will read "Brothers" in teams and then respond to the questions as a team. The teacher will only collect one team member's worksheet. Next, these students will utilize the writing process by brainstorming for the "Letter to Someone" prompt and then free-writing on this prompt for a given time. Teacher will stress that students try to continuously write without filtering their thoughts as this allows the right brain to fully awakened. Students will then share what they wrote with a partner and offer immediate feedback for changes/additions/improvement to the writer.	Cues and Questions, Cooperative Learning	B, C Critical Thinking, Communication Collaboration, Creativity
1, 2, 3, 4	RI1A RI1B RI1D RI2B RI2C RI3D W2A SL1A	6. Personal Essay - All About Me , Model Texts Analysis , College/Scholarship Prompt : Student will brainstorm topics from their own lives that set them apart from their peers. Students will collaborate in teams to read model texts (college scholarship essays) and respond to analysis questions. Teams will look through the Common App college/scholarship prompts and choose one to respond to. Students will brainstorm, freewrite, and then share their draft with another partner. They will then offer each other immediate feedback for changes/additions/improvement to the writer.	Cues and Questions, Cooperative Learning	B, C Critical Thinking, Communication Collaboration, Creativity
1, 2, 3, 4	RI1A RI1B RI1D RI2B RI2C RI3D W2A SL1A	7. Critical Essay - Pet Peeves , Model Texts Analysis , What Would You Critique? Students will brainstorm pet peeves with their teams. Teacher will share how a critical essay can critique anything (for better or worse): restaurants, movies, behaviors, etc. Students read and discuss model texts. They analyze them for audience, purpose, tone, etc. Students practice critical writing by first brainstorming, then drafting, then sharing and critiquing each other's ideas.	Cues and Questions, Cooperative Learning	B, C Critical Thinking, Communication Collaboration, Creativity
1, 3, 4	W2A W3A	8. Selecting a Final Essay : Students will review the writing process through direct instruction and the power point presentation: The Writing	Cues and Questions,	A, B, C

		<p><u>Process</u>. In teams, students will create a Top 10 Reminders for writing creative nonfiction. Then they will use the "Digging for Gold" worksheet and/or previously written drafts to determine what they will write about for their unit performance assessment.</p>	Cooperative Learning	Critical Thinking, Creativity
1, 3, 4	<p>W2A, W3A, SL2A, SL2B</p> <p>ISTE 1C, 6B, 7B</p>	<p>9. Writer's' Workshop: Conferencing, Peer Editing: Students will use VoiceThread or other voice over video tool to read their nonfiction piece and share it with one person outside of the classroom. Using Google Drive for feedback, as a writer, students will list two issues that they would like their peers to address and give feedback using the Peer Conferencing sheet. As editors, students will read another peer's work, giving feedback using a Feedback Ladder or PQS (Praise, Question, Suggestion). Students will look specifically at the writer's concerns and respond. Students will look at the writer's ability to use "show, don't tell". Editors will evaluate the writer's connection between intended audience and purpose.</p>	Feedback, Providing Recognition, Cues and Questions	<p>D</p> <p>Collaboration, Communication Creativity</p>

Unit 1: Resources

UNIT RESOURCES

Resources:

- *The Fourth Genre* by Root and Steinberg
- *The Practice of Creative Writing* by Heather Sellers
- "The Complaint Box" from The New York Times
- Best American Essays (each year, most recent published)
- www.ted.com

Vocabulary:

- Alliteration--the repetition of initial consonant sounds in stressed syllables or words in sequence; a "sound device"
- Allusion--a short, informal reference to a famous person or event
- Assonance--the repetition of vowel sounds but not consonant sounds (e.g. sweep, fleet, weep)

- Audience--the group of people that a writer is writing to or for
- Cohesive devices--elements that bind writing together as a whole; cohesive devices include transitional words and phrases as well as repetition of keywords and the use of "reference words" that "point back" to ideas in the text
- Consonance--the use of the repetition of consonants or consonant patterns as a rhyming device
- Conventions--the grammatical and stylistic choices an author makes
- Diction--(word choice) the specific words an author chooses to evoke mood, tone, theme, etc.
- End rhyme--the last word of each line of poetry rhyme with the last word in the succeeding lines
- Enjambment--the running over of a sentence or thought into the next couplet or line without a pause at the end of the line; a run-on line.
- Figurative language--language which makes use of certain literary devices or literary techniques often called "figures of speech" in which something other than the literal meaning is implied (includes: hyperbole, imagery, irony, metaphor, personification, simile, symbolism)
- Flashback--action that interrupts to show an event that happened at an earlier time which is necessary to better understanding.
- Foreshadowing--the use of hints or clues to suggest what will happen later
- Form--the structure or framework of a particular piece of writing
- Free verse--styles of poetry that are written without using a strict rhyme scheme, but still recognizable as poetry by virtue of complex patterns of one sort or another that readers will perceive to be part of a coherent whole.
- Humor-- a device used by writers to create a sense of merriment in the reader
- Hyperbole--figurative language in which exaggeration is used to convey meaning
- Ideas--the main focus of a piece of writing
- Imagery--figurative language that appeals to the five senses: touch, taste, smell, hearing, and sight; mental pictures evoked through use of simile and metaphor; sensory language
- Internal rhyme--rhyming within a line of poetry
- Irony--contrast or discrepancy between expectation and reality; dramatic irony -- exists when information is known to the reader or audience but unknown to the characters; situational irony -- involves an occurrence that contradicts the expectations of the reader or audience; verbal irony -- occurs when a writer or speaker says one thing but means the opposite
- Literary devices--the writing devices a writer uses to enhance their work
- Metaphor--figurative language that makes a direct comparison between two unlike things; a comparison that does not use the connective words "like" or "as"
- Mood--the feeling the author evokes within the reader
- Onomatopoeia--a sound device in which the word echoes or suggests its meanings, so that sound and sense are reinforced (e.g. hiss, splash, zap, whoosh, etc.)
- Organization--the way an author presents his/her ideas; this is the pattern the author uses
- Persona/speaker--the person narrating the action taking place
- Personification--figurative language in which a non-living or non-human thing (animal, plant, object, natural force, emotion, idea) is endowed with human senses, characteristics, and qualities

- Purpose--the reason for writing
- Sentence fluency---the structure of an author's sentences. This is used to create a flow of ideas or a cadence to thoughts.
- Simile--figurative language in which two unlike things are compared, using the words "like" or "as"
- Slant rhyme--rhyme in which either the vowels or the consonants of stressed syllables are identical, as in eyes, light; years, yours
- Sound devices--alliteration, assonance, onomatopoeia, rhyme, rhythm found in text
- Stanza--an arrangement of a certain number of lines, usually four or more, sometimes having a fixed length, meter, or rhyme scheme, forming a division of a poem
- Suspense--when a writer creates a state or condition of mental uncertainty or excitement, as in awaiting a decision or outcome, usually accompanied by a degree of apprehension or anxiety in his/her reader
- Theme--the underlying or implicit meaning, concept or message in a text
- Tone--the attitude the author takes toward the subject, the characters, or the audience
- Voice--the distinctive tone or style of a particular writer; a reflection of the personality of the writer
- Word choice--the author's specific, deliberate choice of words to convey his/her meaning

Unit 2: Fiction-Short Story

Content Area: ELA	Course: Creative Writing	UNIT: Fiction-Short Story
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Unit Description: Students will focus on short story writing. Students will study short stories as character pieces, analyze different genres of short stories and create a short story of their own. There will be extensive focus on the writing process, with students creating many prewriting pieces (such as character sketches, setting descriptions, and plot outlines), rough drafts, and one final published short story. Students will share work with peers while offering constructive criticism. The goal is to create an open and supportive community of fiction writers, and to explore the possibilities of the short story form.	Unit Timeline: 5-6 Weeks
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DESIRED Results

Transfer Goal - Students will use the writing process to create a creative piece appropriate to purpose and authentic audience.

Understandings – *Students will understand that... (Big Ideas)*

1. Fiction writers carefully consider the elements of fiction (character, conflict, plot, setting, etc) when writing a short story.
2. Writers analyze model short stories to understand what works well in fiction writing.
3. Writers use the writing process to create the most effective piece for their audience.
4. Writers collaborate with each other to receive and offer effective feedback for revision.

Essential Questions: *Students will keep considering...*

- Why do writers create fictional worlds?
- In what ways do fictional stories mirror reality?
- What is the purpose of fiction in our world today?

Students will know/understand ...	Standard	Students Will Be Able to ...	Standard
Students will know that an inference requires reading between the lines.	RL1A	Draw conclusions, infer and analyze by citing relevant and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including where the text leaves matters uncertain.	RL1A
Students will know the definitions of and be able to recognize various examples of literary devices within a text. Literary devices enhance the work of fiction.	RL1B	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings using context, affixes, or reference materials.	RL1B
Students will know that effective fiction shares a theme with the reader.	RL1D	Using appropriate text, determine two or more themes in a text, analyze their development throughout the text, and relate the themes to human nature and the world; provide an objective and concise summary of the text.	RL1D
Students will know that writers choose a specific setting that is appropriate to the message they wish to portray.	RL2A	Evaluate how an author's choices to structure specific parts of a text contribute to a text's overall meaning and its aesthetic impact.	RL2A
Students will know that the narrator's perspective can change the theme and that creating a consistent point of view establishes clarity.	RL2B	Analyze a case in which recognizing point of view requires distinguishing what is directly stated in a text from what is implied.	RL2B
Students will know that diction helps establish a tone for fiction.	RL2C	Evaluate how the author's word choices and use of syntax contribute to a text's overall meaning, tone, and aesthetic impact.	RL2C
Students will know that creating a believable plot is essential to the development of a story and that characters are an integral part to creating an effective plot.	RL2D	Evaluate the impact of the author's choices regarding how to develop and relate elements of a text.	RL2D

<p>Students will know that theme, or the controlling idea of a poem, is continuously developed throughout fiction and can be explored across various texts.</p>	RL4B	<p>Synthesize ideas from two or more texts about similar themes or topics to articulate the complexity of the theme.</p>	RL4B
<p>Students will know that reading is a vital 21st century skill.</p>	RL4D	<p>Read and comprehend literature, including stories, dramas and poems, independently and proficiently.</p>	RL4D
<p>Students will know that good writing is well-developed with clear organization and style and that good writing is tailored to specific purposes and audiences.</p>	W2A	<p>Follow a writing process to produce clear and coherent writing in which the development, organization, style, and voice are appropriate to the task, purpose and audience; self-select and blend (when appropriate) previously learned narrative, expository, and argumentative writing techniques.</p>	W2A
<p>Students will know that writing is a multi-step process of drafting before a final draft is produced.</p> <p>A. Students will know that good writing is organized with a clear, central topic.</p> <p>B. Students will know that word choice has an effect on the message.</p> <p>C. Students will know that good writing follows the conventions of standard English, such as grammar and spelling.</p>	W3A	<p>Review, revise, and edit writing with consideration for the task, purpose, and audience.</p> <p>A. Organization and Content: Introduce the topic, maintain a clear focus throughout the text, and provide a conclusion that follows from the text. Achieve the writer's purpose and enhance the reader's understanding of and experience with the text by making choices regarding organization and content.</p> <p>B. Word choice, syntax, and style: Choose precise language and make syntactical choices to reflect an understanding of how language functions in different contexts and enhance the reader's understanding of the text.</p> <p>C. Conventions of standard English and usage: Demonstrate a command of the conventions of standard English grammar and usage including spelling and punctuation.</p>	W3A

<p>D. Students will know transitions help their readers understand how ideas are connected.</p> <p>E. Students will know that technology can help them share their idea, get feedback, and participate in conversations about their ideas.</p>		<p>D. Use a variety of appropriate transitions to clarify relationships and connect ideas, claims and signal time shifts.</p> <p>E. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p>	
<p>Students will know that classroom communities help foster effective communication.</p>	SL1A	<p>Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p>	SL1A
<p>Students will know that good vocal delivery skills (including volume, articulation, tone, and rate) are important components of public speaking.</p>	SL2A	<p>Speak audibly, and to the point, using conventions of language as appropriate to task, purpose and audience when presenting including fluent and clear articulation, strategically varying volume, pitch, and pace to consistently engage listeners.</p>	SL2A
<p>Students will know that technology can be a powerful tool for giving and providing feedback.</p>	ISTE 1C	<p>Use technology to seek feedback that informs and improves their practice and to demonstrate their learning in a variety of ways.</p>	ISTE 1C
<p>Students will know that various technological tools can assist them in creating original documents.</p>	ISTE 6B	<p>Create original works or responsibly repurpose or remix digital resources into new creations.</p>	ISTE 6B
<p>Students will know that peer editing is an integral part of writer's workshop.</p>	ITSE 7B	<p>Use collaborative technologies to work with others, including peers, experts or community members, to examine issues and problems from multiple viewpoints.</p>	ITSE 7B

Unit 2: Assessment

EVIDENCE of LEARNING

<u>Understanding</u> g 1, 3, 4	<u>Standards</u> W2A, W3A, SL2A, SL2B ISTE 1C, 6B, 7B	<u>Unit Performance Assessment:</u> Description of Assessment Performance Task(s): Short Story Students will use the writing process in Google Classroom and their knowledge of model texts to create an effective short story. Students will have an authentic audience by either presenting the story to a sister class through Skype, a coffee house reading, or other live audience or recording their story and posting it to a link such as YouTube, SchoolTube, TeacherTube, Twitter (#FHSDCW), Audio Boom, or other online platform. Teacher will assess: organization, development, style, and conventions Mastery: Students will show mastery when they score “average” or better in each category on the scoring guide. Scoring Guide	<u>R/R Quadrant</u> D <u>21 Century</u> communication creativity
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Unit 2: Sample Activities

SAMPLE LEARNING PLAN

Pre-assessment: Students will match literary devices to their proper definitions as well as recognize the device within context.

<u>Understanding</u>	<u>Standards</u>	<u>Major Learning Activities:</u>	<u>Instructional Strategy Category:</u>	<u>R/R Quadrant:</u> <u>21C:</u>
1, 2, 4	RL1A, RL1B, RL1D, RL2A, RL2B, RL2C, RL2D, RL4B, RL4D	1. Introduction to Children’s Story: Students will use Quiz, Quiz, Trade or Numbered Heads together to learn unit vocabulary. Students will look at the The Children’s Book Slide Presentation (slides 1-7) and brainstorm thoughts and memories from their own childhood. Students will review the Children’s Book Slide Presentation (slides 8-12) found on Google Classroom, Schoology or other collaborative classroom community tool prior to class and be ready to analyze characters in a variety of children’s stories. During class, students will view the Children’s Book Slide Presentation (slides 13-20) and using shoulder partners, be able to answer the questions for <i>Alexander and the</i>	Cues and Questions Feedback Cooperative Learning Note Taking	A Critical Thinking, Creativity

	ISTE 1C, 6B, 7B	<i>Terrible, Horrible, No Good, Very Bad Day.</i> Students will select four children’s books and analyze the author’s choice on characterization using the Character Worksheet . Students will then brainstorm their own character, reviewing notes on an expert author’s characters using the Character Brainstorming sheet. Students will review Literature Devices on the The Children’s Book Slide Presentation (slides 23-32) and use the Lit Devices in Children’s Stories sheet to find examples of the literary devices in children’s books.		
1, 3, 4	W2A, W3A	2. The Process: Writing the Children’s Book: Students will view the Children’s Book Slide Presentation (Slides 38-71) to understand plot, dialogue, title, cover page, and autobiography. Students will then brainstorm their own plot using the Plot Brainstorming sheet and include dialogue, title, cover page and autobiography using the knowledge from the prior lessons. Students will begin writing their children’s story rough drafts. They will brainstorm their stories using the the Storyboard sheet. They will use the Children’s Story’s Requirements sheet to evaluate their own stories.	Cues and Questions Feedback Cooperative Learning Note Taking	B Critical Thinking, Communication, Creativity
1,3, 4	W2A, W3A, SL2A, SL2B ISTE 1C, 6B, 7B	3. Writer’s Workshop: Peer Editing and Sharing with Authentic Audience: Students will use the writing process and their knowledge of model texts to create an effective children’s story. Students will edit their own stories using the Editing Checklist sheet. Students will use the Peer Editing sheet with a partner. They will use the Children’s Book Checklist when finished editing to help make changes to their stories. Students will have an authentic audience by either presenting the story to a sister class through Skype, a coffee house reading, or other live audience or recording their story and posting it to a link such as YouTube, SchoolTube, TeacherTube, Twitter (#FHSDCW), or other audio boom. Students will be evaluated using the Children’s Book Scoring Guide .	Feedback Providing Recognition Cues and Questions	D Collaboration, Communication, Creativity
1, 2, 4	RL1A, RL1B, RL1D, RL2A, RL2B,	4. Introduction to Short Stories: Students will read various short stories using a plethora of structures to process and analyze the author’s moves, such as characters, dialogue, plot shifts. First, students will read The Last Rung individually, stopping at least three times throughout to Think-Pair-Share with a partner and then continue silently	Cues and Questions Feedback	C Communication, Collaboration, Critical Thinking

	RL2C, RL2D, RL4B, RL4D	<p>reading. Then, groups of four will use the Questions and/or Analysis prompts provided by the teacher to discuss the story using All Write Round Robin or Cubing/Think Dots. On another day, students in groups of three will each decide on a literary element they wish to be the expert in. For instance, one group will have a student reading certain parts of each of these two stories (The People We Marry and Sixteen) for characterization, a student reading certain parts for dialogue, and a student reading certain parts for plot shifts. Then, students will regroup into a group with students who also are experts in that literary device, and they will discuss the The People We Marry Questions and Sixteen Questions. This group will outline characteristics of the literary device they are experts in and list the author's moves in creating either characters, dialogue or plot shifts. Lastly, students will go back to their original group and discuss the stories in their entirety and teach the others about the literary device they analyzed. The purpose of this activity is to then use the identified authors' moves in students own writing to create characters, dialogue and plot shifts.</p> <p>Additionally, attached are some suggested texts for analyzing and modeling mystery, science fiction, and horror to use at teacher's leisure: The Adventure of the Sussex Vampire (mystery) by Arthur Conan Doyle, There Will Come Soft Rains (science fiction) by Ray Bradbury, A Rose for Emily (horror) by William Faulkner or Strawberry Spring (horror) by Stephen King.</p>	Cooperative Learning Providing Practice Argumentative	
1, 3, 4	W2A, W3A ISTE 1C, 6B, 7B	<p>5. The Process: Writing the Short Story: Teacher will remind students of the recursiveness of the writing process and that participating in the following activities can feel like drafting, but is really prewriting. Students will use graphic organizers and note taking skills to learn the process of writing a short story. First, students will learn how to create characters by understanding 8 Ways to Reveal Characters as well as remembering what moves expert authors used to create characters. Second, students will create their own character by using a Character Profile, Creating Memorable Characters, and Dipping a Character in Paint and/or mimicking expert author moves. To understand climax, students will read and analyze two different ways to write The Climactic</p>	Nonlinguistic representation Note taking skills	B Communication, Critical Thinking, Creativity

		<p>Moment as well as reviewing the notes from the previous class period regarding expert authors' moves and mimicking those. Students will understand dialogue using graphic organizers and note taking skills used in Dialogue Rules We Live By and Ping Pong Dialogue and comparing those strategies to the expert authors studied. Students will work with a partner creating a short exchange between two characters in a Dialogue Activity continuing to be mindful and possibly mimicking expert authors. Students will take a few minutes to think about the characters – what might these two people possibly discuss? Where might their conversation take place? What's the situation around this dialogue? As they develop the piece, they need to reveal aspects of character through their thought, their actions, and their words. Students will know how to hook a reader through Leads Notes and Leads Assignment. They will understand the Elements of a Short Story by knowing what a short story looks like in the beginning, in the middle, and at the end as well as viewing model short stories. Students will know a Snapshot is one way a writer can develop an idea in a piece of writing. It involves the writer taking time to show the picture through sensory details, concrete words, and poetic language (similes, for example). Students will create a Plot Plan using everything they have learned. Students will write the performance task on Google Drive.</p>		
1, 3, 4	<p>W2A, W3A, SL2A, SL2B</p> <p>ISTE 1C, 6B, 7B</p>	<p>6. Writers' Workshop: Conferencing, Peer Editing: Students will use VoiceThread or other voice over video tool to read their short stories and share it with one person outside of the classroom. Using Google Drive for feedback, as a writer, students will list two issues that they would like their peers to address and give feedback using the Peer Conferencing and Peer Editing sheet. As editors, students will read another peer's work, giving feedback using a Feedback Ladder or PQS (Praise, Question, Suggestion). Students will look specifically at the writer's concerns and respond. Students will look at the writer's beginning, middle, and end and give suggestions to make these areas stronger. Editors will evaluate the characters and conflict in the piece. Editors will also analyze the point of view, setting and sensory details and give feedback.</p>	<p>Feedback</p> <p>Providing Recognition</p> <p>Cues and Questions</p>	<p>D</p> <p>Collaboration, Communication, Creativity</p>

UNIT RESOURCES

Teacher Resources:

- *The Practice of Creative Writing* by Heather Sellers
- *On Writing* by Stephen King
- ["Teaching the Short Story" Teacher Packet](#)
- www.eastoftheweb.com
- *Don't Forget to Write for the Secondary Grades* by Trig and Eggers

Vocabulary:

- Alliteration--the repetition of initial consonant sounds in stressed syllables or words in sequence; a "sound device"
- Allusion--a short, informal reference to a famous person or event
- Assonance--the repetition of vowel sounds but not consonant sounds (e.g. sweep, fleet, weep)
- Audience--the group of people that a writer is writing to or for
- Cohesive devices--elements that bind writing together as a whole; cohesive devices include transitional words and phrases as well as repetition of keywords and the use of "reference words" that "point back" to ideas in the text
- Conventions--the grammatical and stylistic choices an author makes
- Diction--(word choice) the specific words an author chooses to evoke mood, tone, theme, etc.
- Figurative language--language which makes use of certain literary devices or literary techniques in which something other than the literal meaning is implied (includes: hyperbole, imagery, irony, metaphor, personification, simile, symbolism)
- Flashback--action that interrupts to show an event that happened at an earlier time which is necessary to better understanding.
- Foreshadowing--the use of hints or clues to suggest what will happen later
- Form--the structure or framework of a particular piece of writing
- Humor-- a device used by writers to create a sense of merriment in the reader
- Hyperbole--figurative language in which exaggeration is used to convey meaning
- Ideas--the main focus of a piece of writing
- Imagery--figurative language that appeals to the five senses: touch, taste, smell, hearing, and sight; mental pictures evoked through use of simile and metaphor; sensory language
- Irony--contrast or discrepancy between expectation and reality; dramatic irony -- exists when information is known to the reader or audience but unknown to the characters; situational irony -- involves an occurrence that contradicts the expectations of the reader or audience; verbal irony -- occurs when a writer or speaker says one thing but means the opposite
- Literary devices-the writing devices a writer uses to enhance their work
- Metaphor--figurative language that makes a direct comparison between two unlike things; a comparison that does not use the

connective words "like" or "as"

- Mood--the feeling the author evokes within the reader
- Onomatopoeia--a sound device in which the word echoes or suggests its meanings, so that sound and sense are reinforced
- Organization--the way an author presents his/her ideas; this is the pattern the author uses
- Persona/speaker--the person narrating the action taking place
- Personification--figurative language in which a non-living or non-human thing (animal, plant, object, natural force, emotion, idea) is endowed with human senses, characteristics, and qualities
- Purpose--the reason for writing
- Sentence fluency---the structure of an author's sentences. This is used to create a flow of ideas or a cadence to thoughts.
- Simile--figurative language in which two unlike things are compared, using the words "like" or "as"
- Suspense--when a writer creates a state or condition of mental uncertainty or excitement, as in awaiting a decision or outcome, usually accompanied by a degree of apprehension or anxiety in his/her reader
- Theme--the underlying or implicit meaning, concept or message in a text
- Tone--the attitude the author takes toward the subject, the characters, or the audience
- Voice--the distinctive tone or style of a particular writer; a reflection of the personality of the writer
- Word choice--the author's specific, deliberate choice of words to convey his/her meaning

Unit 3: Poetry

Content Area: ELA	Course: Creative Writing	UNIT: Poetry
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Unit Description: Students will read and analyze published poetry to use as model text. Students will use sound, structure, poetic devices, and incorporate the creative writing skills they have already mastered such as using specific details, incorporating scenes, experimenting with fictional voices, and weaving in dialogue where necessary.	Unit Timeline: 5-6 Weeks
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DESIRED Results

Transfer Goal - Students will use the writing process to create a creative piece appropriate to purpose and authentic audience.

Understandings – *Students will understand that... (Big Ideas)*

1. Poets carefully consider the world around them to create concise responses using poetic devices and structure to influence tone and theme.
2. Writers analyze model poems to understand what works well in poetry writing.
3. Writers use the writing process to create the most effective piece for their audience.
4. Writers collaborate with each other to receive and offer effective feedback for revision.

Essential Questions: *Students will keep considering...*

- What is poetry?
- Why do writers choose to write poetry rather than other genres like nonfiction or short story?
- What is the purpose of poetry in our world today?

Students will know/understand ...	Standard	Students Will Be Able to ...	Standard
Students will know that an inference requires reading between the lines.	RL1A	Draw conclusions, infer and analyze by citing relevant and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including where the text leaves matters uncertain.	RL1A
Students will know the definitions of and be able to recognize various examples of figurative language within a poem. Imagery and description enhance a poem's message.	RL1B	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings using context, affixes, or reference materials.	RL1B
Students will know that effective poetry shares a theme with the reader.	RL1D	Using appropriate text, determine two or more themes in a text, analyze their development throughout the text, and relate the themes to human nature and the world; provide an objective and concise summary of the text.	RL1D
Students will know that stanzas, line breaks, and structure helps establish a tone for poetry and enhances the experience of the reader. Imagery and description enhance a poem's message.	RL2A	Evaluate how an author's choices to structure specific parts of a text contribute to a text's overall meaning and its aesthetic impact.	RL2A
Students will know that the speaker's perspective can change the theme and that creating a consistent persona establishes clarity.	RL2B	Analyze a case in which recognizing point of view requires distinguishing what is directly stated in a text from what is implied.	RL2B
Students will know that diction and the arrangement of words in a poem can establish a tone for poetry and enhances the experience of the reader.	RL2C	Evaluate how the author's word choices and use of syntax contribute to a text's overall meaning, tone, and aesthetic impact.	RL2C
Students will know that language and techniques the poet uses are purposeful in order to craft and enhance the poem.	RL2D	Evaluate the impact of the author's choices regarding how to develop and relate elements of a text.	RL2D
Students will know that theme, or the controlling idea of a poem, is continuously developed throughout the poem	RL4B		RL4B

<p>and can be explored across various texts.</p> <p>Students will know that reading is a vital 21st century skill.</p> <p>Students will know that good writing is well-developed with clear organization and style and that good writing is tailored to specific purposes and audiences.</p> <p>Students will know that writing is a multi-step process of drafting before a final draft is produced.</p> <p>A. Students will know that good writing is organized with a clear, central topic.</p> <p>B. Students will know that word choice has an effect on the message.</p> <p>C. Students will know that good writing follows the conventions of standard English, such as grammar and spelling.</p> <p>D. Students will know transitions help their readers understand how ideas are connected.</p>	<p>RL4D</p> <p>W2A</p> <p>W3A</p>	<p>Synthesize ideas from two or more texts about similar themes or topics to articulate the complexity of the theme.</p> <p>Read and comprehend literature, including stories, dramas and poems, independently and proficiently.</p> <p>Follow a writing process to produce clear and coherent writing in which the development, organization, style, and voice are appropriate to the task, purpose and audience; self-select and blend (when appropriate) previously learned narrative, expository, and argumentative writing techniques.</p> <p>Review, revise, and edit writing with consideration for the task, purpose, and audience.</p> <p>A. Organization and Content: Introduce the topic, maintain a clear focus throughout the text, and provide a conclusion that follows from the text. Achieve the writer's purpose and enhance the reader's understanding of and experience with the text by making choices regarding organization and content.</p> <p>B. Word choice, syntax, and style: Choose precise language and make syntactical choices to reflect an understanding of how language functions in different contexts and enhance the reader's understanding of the text.</p> <p>C. Conventions of standard English and usage: Demonstrate a command of the conventions of standard English grammar and usage including spelling and punctuation.</p>	<p>RL4D</p> <p>W2A</p> <p>W3A</p>
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<p>E. Students will know that technology can help them share their idea, get feedback, and participate in conversations about their ideas.</p> <p>Students will know that classroom communities help foster effective communication.</p> <p>Students will know that good vocal delivery skills (including volume, articulation, tone, and rate) are important components of public speaking.</p> <p>Students will know that technology can be a powerful tool for giving and providing feedback.</p> <p>Students will know that various technological tools can assist them in creating original documents.</p> <p>Students will know that peer editing is an integral part of writer's workshop.</p> <p>Students will know that when working collaboratively, each team member must pull their own weight to reach the common goal.</p>	<p>SL1A</p> <p>SL2A</p> <p>ISTE 1C</p> <p>ISTE 6B</p> <p>ITSE 7B</p> <p>ISTE 7C</p>	<p>D. Use a variety of appropriate transitions to clarify relationships and connect ideas, claims and signal time shifts.</p> <p>E. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p>Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>Speak audibly, and to the point, using conventions of language as appropriate to task, purpose and audience when presenting including fluent and clear articulation, strategically varying volume, pitch, and pace to consistently engage listeners.</p> <p>Use technology to seek feedback that informs and improves their practice and to demonstrate their learning in a variety of ways.</p> <p>Create original works or responsibly repurpose or remix digital resources into new creations.</p> <p>Use collaborative technologies to work with others, including peers, experts or community members, to examine issues and problems from multiple viewpoints.</p> <p>Contribute constructively to project teams, assuming various roles and responsibilities to work effectively toward a common goal.</p>	<p>SL1A</p> <p>SL2A</p> <p>ISTE 1C</p> <p>ISTE 6B</p> <p>ITSE 7B</p> <p>ISTE 7C</p>
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Unit 3: Assessment

EVIDENCE of LEARNING

<u>Understanding</u>	<u>Standards</u>	<u>Unit Performance Assessment:</u>	<u>R/R Quadrant</u>
1, 3, 4	W2A, W3A ISTE 1B,1C,1D, 2A,2B,2C, 2D, 6D, 7B	Description of Assessment Performance Task(s): Students will use the writing process through Google Classroom and their knowledge of model texts to create effective poetry. Students will have an authentic audience by either presenting their poetry to a sister class through Skype, a coffee house reading, or other live audience or recording their story and posting it to a link such as YouTube, SchoolTube, TeacherTube, Twitter (#FHSDCW), Audio Boom, or other online platform. Teacher will assess: organization, development, style, and conventions Mastery: Students will show mastery when they score “average” or better in each category on the scoring guide. Scoring Guide	D 21 Century Communication Creativity

Unit 3: Sample Activities

SAMPLE LEARNING PLAN

Pre-assessment: Students will match poetic devices to their proper definitions.

<u>Understanding</u>	<u>Standards</u>	<u>Major Learning Activities:</u>	<u>Instructional Strategy:</u>	<u>R/R Quadrant:</u> 21C:
1	RL1A, RL1B SL1A, SL2A	1. What is poetry? Divide students into small groups and provide them with quotations about what poetry “is.” For example, poetry is... <ul style="list-style-type: none"> • “the spontaneous overflow of powerful feelings.” - William Wordsworth • “the best words in the best order.” - Samuel Taylor Coleridge • “musical thought.” - Thomas Carlyle Allow students to discuss and jigsaw through the quotations discussing	Cooperative Learning, Cues and Questions, Feedback	A Collaboration, Communication

		whether or not they agree and why. Share Billy Collins “Introduction to Poetry” and discuss: What are our experiences with poetry in the past? Intimidated? Encourage students to be open to enjoying, appreciating, and analyzing poetry by supporting their assertions. Look through books (or reliable websites) of published poetry to read and appreciate. Students will choose their favorite to share the next day.		
1, 3, 4	RL1B, RL1D, RL2C, RL2D W2A, W3A	2. Poetic Structure and Devices: Share PowerPoint over poetic devices and poetic structure , allow students to take notes (cornell, t-chart, etc.) Discuss the common mistakes/confusion students generally have about poetic devices and structure. For practice or homework, students can create an original example of each of the poetic devices and examples structures on a notecard (device on front, example on back) and participate in a quiz quiz trade or other cooperative learning activity next class to prepare for a future quiz.	Summarizing and Note Taking, Reinforcing Effort and Providing Recognition, Feedback, Cooperative Learning	B Collaboration, Creativity
1, 2, 3, 4	RL1A, RL2A , RL2B, RL4B, RL1D RL4D, W2A , W3A	3. Analyzing Poetry: Give students examples of poems of literary merit to analyze. Some examples: “Tableau” by Countee Cullen, “Nothing Gold Can Stay” by Robert Frost, “Alone” by Maya Angelou, etc. Allow students to work collaboratively in groups of 2 or 3 to analyze/annotate/discuss their selected poem really focusing on HOW the poetic devices contribute to theme (talking chips, round robin). Discuss as a whole class and then allow students time to “mirror” with their own poem. The next class period, peer edit/review using the assessment scoring guide , remembering to be aware of each category.	Argumentative Writing, Cues and Questions, Providing Practice and Assigning Homework, Cooperative Learning	C Collaboration, Creativity, Critical Thinking
1, 3, 4	RL1A, RL2A , RL4B, W2A, W3A ISTE 7C	4. Writing Poetry: Give students a copy of the article, “Poetic Leaps and Movements” by James Plath. Divide class into eleven equal groups. Assign each group one of the bulleted “leaps and movements” in Plath’s article. Some examples: straight (sensory) description, metaphoric description, associative description, speculative description, negation, etc. Each small group should together write 5-7 lines of a poem that incorporates their assigned	Advanced Organizers, Frontloading	D Collaboration, Communication, Creativity

		<p>leap/movement fitting to the classroom clock, dry erase marker, pencil sharpener, or another object. Using a Google Doc table, students can do this collaboratively. Remind them to develop/drive theme with their leap/movement. Teacher walks around to conference with individual students. With about 15 minutes left, allow each group to share their poem with the whole class and discuss how it is an example of their assigned leap/movement. Groups could post their poems and explanations on Padlet or Google Doc to share with classmates.</p>		
1, 3, 4	<p>W2A, W3A, SL2A, SL2B</p> <p>ISTE 1C, 6B, 7B</p>	<p>5. Writers' Workshop: Conferencing, Peer Editing Students will use VoiceThread or other voice over video tool to read their short stories and share it with one person outside of the classroom. Using Google Drive for feedback, as a writer, students will list two issues that they would like their peers to address and give feedback using the Peer Conference Editing Sheet. As editors, students will read another peer's work, giving feedback using a Feedback Ladder or PQS (Praise, Question, Suggestion). Students will look specifically at the writer's concerns and respond. Students will look at organization, development, style, and conventions. Editors will also analyze diction, use of details, and literary devices.</p>	<p>Feedback, Providing Recognition, Cues and Questions</p>	<p>D</p> <p>Collaboration, Communication, Creativity</p>

Unit 3: Resources

UNIT RESOURCES

Resources:

- www.poetryfoundation.org
- www.poets.org
- www.poetrysoup.com
- <http://www.loc.gov/poetry/180/>
- *The Practice of Creative Writing* by Heather Sellers
- www.idiomsite.com
- www.poemhunter.com
- *Best American Short Stories* (each year, most recent published)

Vocabulary:

- Alliteration--the repetition of initial consonant sounds in stressed syllables or words in sequence; a "sound device"
- Allusion--a short, informal reference to a famous person or event
- Assonance--the repetition of vowel sounds but not consonant sounds (e.g. sweep, fleet, weep)
- Audience--the group of people that a writer is writing to or for
- Cohesive devices--elements that bind writing together as a whole; cohesive devices include transitional words and phrases as well as repetition of keywords and the use of "reference words" that "point back" to ideas in the text
- Consonance--the use of the repetition of consonants or consonant patterns as a rhyming device
- Conventions--the grammatical and stylistic choices an author makes
- Diction--(word choice) the specific words an author chooses to evoke mood, tone, theme, etc.
- End rhyme--the last word of each line of poetry rhyme with the last word in the succeeding lines
- Enjambment--the running over of a sentence or thought into the next couplet or line without a pause at the end of the line; a run-on line.
- Figurative language--language which makes use of certain literary devices or literary techniques often called "figures of speech" in which something other than the literal meaning is implied (includes: hyperbole, imagery, irony, metaphor, personification, simile, symbolism)
- Flashback--action that interrupts to show an event that happened at an earlier time which is necessary to better understanding.
- Foreshadowing--the use of hints or clues to suggest what will happen later
- Form--the structure or framework of a particular piece of writing
- Free verse--styles of poetry that are written without using a strict rhyme scheme, but still recognizable as poetry by virtue of complex patterns of one sort or another that readers will perceive to be part of a coherent whole.
- Hyperbole--figurative language in which exaggeration is used to convey meaning
- Ideas--the main focus of a piece of writing
- Imagery--figurative language that appeals to the five senses: touch, taste, smell, hearing, and sight; mental pictures evoked through use of simile and metaphor; sensory language
- Internal rhyme--rhyming within a line of poetry
- Irony--contrast or discrepancy between expectation and reality; dramatic irony -- exists when information is known to the reader or audience but unknown to the characters; situational irony -- involves an occurrence that contradicts the expectations of the reader or audience; verbal irony -- occurs when a writer or speaker says one thing but means the opposite
- Literary devices--the writing devices a writer uses to enhance their work
- Metaphor--figurative language that makes a direct comparison between two unlike things; a comparison that does not use the connective words "like" or "as"
- Mood--the feeling the author evokes within the reader
- Onomatopoeia--a sound device in which the word echoes or suggests its meanings, so that sound and sense are reinforced (e.g.

hiss, splash, zap, whoosh, etc.)

- Organization--the way an author presents his/her ideas; this is the pattern the author uses
- Persona/speaker--the person narrating the action taking place
- Personification--figurative language in which a non-living or non-human thing (animal, plant, object, natural force, emotion, idea) is endowed with human senses, characteristics, and qualities
- Purpose--the reason for writing
- Simile--figurative language in which two unlike things are compared, using the words "like" or "as"
- Slant rhyme--rhyme in which either the vowels or the consonants of stressed syllables are identical, as in eyes, light; years, yours
- Sound devices--alliteration, assonance, onomatopoeia, rhyme, rhythm found in text
- Stanza--an arrangement of a certain number of lines, usually four or more, sometimes having a fixed length, meter, or rhyme scheme, forming a division of a poem
- Theme--the underlying or implicit meaning, concept or message in a text
- Tone--the attitude the author takes toward the subject, the characters, or the audience
- Voice--the distinctive tone or style of a particular writer; a reflection of the personality of the writer
- Word choice--the author's specific, deliberate choice of words to convey his/her meaning