

TRUMBULL PUBLIC SCHOOLS

Trumbull, Connecticut

Creative Writing Grade 12 2021

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Curriculum Writing Team

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Creative Writing

Grade 12

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The Trumbull Board of Education will continue to take Affirmative Action to ensure that no persons are discriminated against in its employment.

CORE VALUES AND BELIEFS

The Trumbull High School community engages in an environment conducive to learning which believes that all students will **read** and **write effectively**, therefore communicating in an articulate and coherent manner. All students will participate in activities **that present problem-solving through critical thinking**. Students will use technology as a tool applying it to decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will promote **independent thinkers and learners**. We believe **ethical conduct** to be paramount in sustaining the welcoming school climate that we presently enjoy.

Approved 8/26/2011

INTRODUCTION & PHILOSOPHY

In the traditional English classroom students work on expository writing skills, analyzing and connecting to literature as readers. In this Creative Writing course, students work on creative writing skills, analyzing and creating nonfiction and literature, reading and observing as writers. In keeping with the English Department's overall philosophy of developing lifelong learners, a goal of this course is that students become life-long writers and lovers of the written word. Students are asked to take writing risks and reflect on their choices and accomplishments. For many this course provides the opportunity to break new ground in some way, developing their writing voices and, hopefully, the confidence to let it be heard, on paper and aloud.

This course focuses on the craft of writing and provides students with experiences in a variety of genres including creative nonfiction (engaging in such focuses as personal narrative, reviews, and reflection) and creative fiction (engaging in such focuses as children's literature, screenplay, and short story). While freewriting is an important part of the writing process, and it is built into the curriculum, because the only way to get our ideas *flowing* is to keep our pens or fingers *moving*, we will follow a set plan for learning to develop the craft and art of writing. The curriculum units are designed to be sequential, but the teacher should feel free to blend elements from different units as the needs of the class and student dictate.

Within these larger units, students will focus on different aspects of the creative process including idea generation, incorporating sensory experiences and details; style and genre criteria; sentence, tense, and point of view variation; developing authentic dialogue; characterization; setting; creating mood; and storyboarding. Students work in a writing workshop setting, creating several short pieces each week and developing larger, more substantive works for incorporation into their digital writing portfolios. What students come to understand very early in the course is that, in order to be a writer, one must write. Because of this they participate in daily habitual writing, gathering material to be used later to inspire their creativity and larger pieces. Students must come prepared to write every single day (in and out of class) and learn to take chances, make mistakes, share their writing with others, welcome critique, start from scratch, and rebuild and polish ideas, through revision and editing, to their best possible versions. In essence, they work out daily and build their writing muscles so that they can move from short exercises to longer sustained pieces, from a scene

or character sketch to a fully developed short story. First drafts are creative sparks, but true creative writing requires taking a step back to give one's ideas time to breathe before jumping back in to revise with new eyes. At the end of the course, the hope is that they will have the inclination and the stamina to sit down and craft a piece and refine it until they are satisfied with and proud of their results.

As writers are also readers and observers, students will read many short works and different creative media as mentor texts to aid in studying their craft. The course teaches students that, in order to be a writer, one must read to study the writing choices of other writers. With each genre they explore they read selections in that area. A list of suggested readings appears in the Scope and Sequence portion of the curriculum guide and highlights possible choices in each genre. The purpose of reading in the course is not to analyze the work for the sake of comprehension and literary analysis but to use the pieces as a lesson from the author on writing choices and moves, amassing a "bag of tricks," the skills and habits a writer develops and utilizes over time.

As part of a community of writers, students will share their own work aloud in small and larger groups of their peers. Together, students and teachers create a positive and constructive, open learning and sharing environment where we can all grow as writers by giving and receiving commentary and critique. Students are not permitted to keep their creativity and writing to themselves for the entire semester. Continuing to broaden their audiences, students are also encouraged to try to publish their work not only in the digital writing portfolios but to submit their work to a number of contests including PTSA Reflections, regional and national publications and contests to which they can submit their work for consideration. Their work is submitted, with their permission, to Trumbull High School's literary and arts magazine *Creative Minds*.

This course is for both the beginning and experienced creative writer, but it is strongly recommended that students have a developing passion for language and creating. To succeed, students simply need to insert and tap into their creativity, let go of their fears, trust one another, and know that we all have stories worth telling. Even the most published writers remain forever in the realm of "continuous improvement" of their work.

Major goals are for each student to develop a writing voice and creative lens. The course gives students the freedom to express themselves and practice the skills of writing. Hopefully, once discovered, their inner writers will journey with them after the semester ends.

COURSE GOALS

CCSS.ELA-LITERACY.W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
CCSS.ELA-LITERACY.W.11-12.2.C	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
CCSS.ELA-LITERACY.W.11-12.2.D	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
CCSS.ELA-LITERACY.W.11-12.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
CCSS.ELA-LITERACY.W.11-12.3.A	Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
CCSS.ELA-LITERACY.W.11-12.3.B	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
CCSS.ELA-LITERACY.W.11-12.3.C	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
CCSS.ELA-LITERACY.W.11-12.3.D	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
CCSS.ELA-LITERACY.W.11-12.3.E	Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
CCSS.ELA-Literacy.W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-Literacy.W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

CCSS.ELA-Literacy.W.11-12.6	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.
CCSS.ELA-Literacy.W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
CCSS.ELA-Literacy.RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
CCSS.ELA-LITERACY.RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
CCSS.ELA-LITERACY.RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
CCSS.ELA-LITERACY.RL.11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
CCSS.ELA-LITERACY.RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
CCSS.ELA-LITERACY.RI.11-12.6	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.
CCSS.ELA-LITERACY.L.11-12.3	Apply knowledge of language to understand how

language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

- CCSS.ELA-LITERACY.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- CCSS.ELA-LITERACY.SL.11-12.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.
- CCSS.ELA-LITERACY.SL.11-12.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

COURSE ENDURING UNDERSTANDINGS

Students will understand that . . .

- they are writers who can come to better understand themselves and their craft through developing discipline as a writer through regular practice and participating in the writing and creative process.
- writing is a process in which they must engage from the drafting stage through publication and reflection in order to grow as writers and thinkers.
- they must, in order to produce effective written pieces for audience and purpose, reason critically.
- choosing, evaluating, reading, analyzing, and synthesizing a variety of sources, creative media, and publications as mentor texts is important to developing one's own style and writing "bag of tricks."
- by reading, modeling, and writing in many genres, one can develop a writing voice.
- a variety of organizational patterns exist for different forms of written texts, and that audience and purpose play a role in students' authorial choices.
- there are key differences between informal writing and academic writing, personal and public writing, and creative nonfiction and fiction writing.
- mistakes provide opportunities for growth.
- sharing writing with others and welcoming critique and commentary provide opportunities for growth.

COURSE ESSENTIAL QUESTIONS

- What is creativity?
- What forms can creativity take in writing?
- What is a writer's craft?
- How do writers generate their ideas and craft their pieces?
- What moves and choices can writers make to achieve their purpose and enhance meaning, and how do these moves influence writing and reading of pieces?
- What are the differences between public and private, informal and academic, and nonfiction and fiction writing?
- Why is storytelling an essential part of being human?
- How can we contribute to the greater collection of the human narrative?

COURSE KNOWLEDGE & SKILLS

Students will know . . .

- a writer's voice relates to their style and utilization of writing moves and choices.
- key terms to identify and analyze writing choices.
- writing choices/moves: syntax and sentence variation; sensory detail and figurative language (metaphor, simile, imagery, symbolism); organization, shifts, and structure; punctuation; tone and mood; form and mode; diction; motif and theme; dialogue; repetition; characterization, plot development and other literary devices and terms studied and mastered in previous years' English courses that students will now apply as writers rather than readers.
- an author's point of view and purpose in a text.
- how writers effectively use writing conventions and rhetorical techniques to communicate ideas.
- how to generate ideas from their experiences and observations, building writing inventories.
- "read like writers," choosing and evaluating sources and creative media as mentor texts.
- by reading, modeling, and writing in many genres, one can develop a writing voice.
- How to evaluate the effectiveness of an author's creative choices and how they contribute to the overall impact of text.
- audience awareness and purpose when making writing choices such as structure, point of view, tone, and conventions is important.
- the key differences between informal writing and academic writing, personal and public writing, and creative nonfiction and fiction writing.
- different modes of writing are tailored to different audiences and purposes.
- mistakes provide opportunities for growth.
- sharing writing with others and welcoming critique and commentary provide opportunities for growth.

Students will be able to . . .

- follow the steps of the writing process: drafting, revising, editing, publishing.
- appropriately organize their ideas when writing and speaking for genre, audience, purpose, meaning and/or task.
- read texts closely to gain a deeper understanding of the ideas contained within the art of masterful writing.
- identify modes of creative writing based on their distinct qualities.
- analyze pieces of creative writing based on their structure, craft, and target audience.
- utilize creative writing to further their understanding of themselves and the world.
- participate meaningfully in discussions to display and/or enhance insight into a text or idea.
- collaborate with others and extend collaboration via technology to gain insight, improve writing techniques, and realize their own writing style and voice in comparison to others.
- generate ideas using techniques modeled in class such as prompts, environment, mentor texts, writing inventories.
- provide and receive critique and commentary to further improve written expression, style, voice, and skill identification, usage, and development.

COURSE SYLLABUS

Course Name

Creative Writing

Level

Advanced College Placement

Prerequisites

Successful completion of grades 9, 10, and 11 English

General Description of the Course

This course focuses on the craft of writing and provides students with experiences in a variety of genres including creative non-fiction (personal narrative, reviews, and reflection, and creative fiction), children's literature, screenplay, and short story. Within these larger units, students will focus on different aspects of the creative process, including idea generation, sensory experiences, sentence variation, developing dialogue, characterization, and storyboarding. Students work in a writer's workshop setting, creating several short pieces each week and developing larger, more substantive works for incorporation into their digital writing portfolios.

As writers are also readers, students will read many short works as mentor texts to aid in studying their craft. A part of a community of writers, they will share their own work aloud in small and larger groups of their peers. The major goal is for each student to develop a writing voice and creative lens. This course is for both the beginning and experienced creative writer, but it is strongly recommended that students have a passion and the stamina for habitual writing.

Assured Assessments

Formative Assessments:

- Idea Generation Quick-Write Writing Prompts
- Commenting on Writer's Moves with Mentor Texts
- Reading Reviews and Forming Criteria

Summative Assessments:

- Scene Sketch
- Nonfiction Narrative Writing
- Reading Reviews and Formulating Criteria
- What is a Short Story? Short Film Analysis
- Food/Film/Music Review Writing
- Short Story Writing

Supplemental Texts

- Dicks, Matthew, and Dan Kennedy. *Storyworthy Engage, Teach, Persuade, and Change Your Life through the Power of Storytelling*. New World Library, 2018.
- Kittle, Penny. *Write beside Them: Risk, Voice, and Clarity in High School Writing*. Portsmouth, NH, Heinemann, 2008.
- Miller, Brenda, and Suzanne Paola. *Tell It Slant: Writing and Shaping Creative Nonfiction*. McGraw Hill, 2004.
- *The New York Times*. The New York Times. Web. <<http://www.nytimes.com/>>. A great source for high quality nonfiction.

UNIT 1
Crash Course in Creativity:
Tapping into Your Creative Self and Seeing the World as a Writer

This shorter unit is an introduction to the course and generally formative in itself. Much of the work from this unit will both lay the foundation and become the inspiration for later writings. This initial unit is meant to be a crash course in creativity to prove to students that they can be creative and that they have unique ideas and voices that should be shared. We start the course revving our creative engines, compiling ideas that touch on a range of creative nonfiction and fictional strategies, forms, and topics. Bouncing between nonfiction and fiction before studying each genre independently of one another blurs the line between the two domains and allows for students to practice drawing on techniques from both sides in their work. Students will also begin constructing their digital writing portfolios at the start of this course so that they can add to these portfolios with each piece they produce.

Unit 1 Goals

Bolded goals denote **primary unit goals*

At the completion of this unit students will:

CCSS.ELA-LITERACY.W.11-12.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
CCSS.ELA-LITERACY.W.11-12.3.A	Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
CCSS.ELA-LITERACY.W.11-12.3.B	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
CCSS.ELA-LITERACY.W.11-12.3.C	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
CCSS.ELA-LITERACY.W.11-12.3.D	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
CCSS.ELA-Literacy.W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate

	to task, purpose, and audience.
CCSS.ELA-Literacy.W.11-12.6	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.
CCSS.ELA-Literacy.W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
CCSS.ELA-LITERACY.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY.RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

Unit 1 Essential Questions

- What is creativity?
- What forms can creativity take in writing?
- Why do we write?
- How do writers create?
- How can one generate ideas?
- How does one utilize writing choices to achieve purpose and enhance meaning?
- How do point of view and sensory details impact the telling of a story?

Unit 1 Scope and Sequence

- Students will reflect on their previous writing and creative experiences throughout their educational careers.
- Students will set writing goals for the semester.
- Students will practice daily habitual writing through prompt responses and free writing opportunities.
- Students will examine how authors write using choices and moves.
- Students will develop a writing notebook or document to organize idea generating prompts and pieces.
- Students will participate in and follow the steps of the writing process: idea generating, drafting, revising, editing, publishing.
- Students will participate in collaborative writings through Google Suite.

- Students will add to their writing portfolios.

Unit 1 Assured Assessments

Formative Assessment: Idea Generation Quick-Write Writing Prompts

Students will engage in informal, habitual writing where they respond to teacher-provided prompts for 5 minutes or more in a notebook or document where they will organize their daily responses. The assignment's purpose is as a brainstorming activity to formulate and generate student ideas, scaffold learning, check for understanding, and connect students to the idea of creativity. In addition, teachers can capture information about individual and class understandings, skills, and interests to inform instruction.

Teachers will select additional formative activities based on student skills from the following examples or other creative writing activities as suggested by the NCTE or College Board:

Five-Minute Writing Prompt Response Log

Prompts

A-Z lists

First, Last, Best Worst Memory Generator

Add a Sentence Class Story

Creative Vision Boards

Writing History

Writing History Rubric

Synesthesia & Sensory Details

Point of View Notes and Samples

Thrift Store item story

Note for Random Person

Creating Digital Portfolios with Google Sites

Summative Assessment: Scene Sketch

Students will develop one of their short pieces initially inspired by a Idea Generation Quick-Write Writing Prompts into a formal, revised piece. The student must expand the initial piece into a scene that effectively utilizes writing choices discussed during the introductory unit such as point of view and/or sensory details. One of the possible formats is a song story scene where students choose a song that lends itself to narrative, brainstorm the story they imagine while listening to the song, and then produce a short descriptive story scene inspired by the song, selecting an effective point of view and crafting sensory details. The assignment will assess students' idea generation, revision skills, and writing choices. This assignment will be a part of the marking period grade.

Teachers will select summative activities based on student skills from the following examples or other creative writing activities as suggested by the NCTE or College Board:

Song Scene Story

Unit 1 Resources

Supplemental

- “Homework for Life” from the TedxTalk by Matthew Dicks
- Excerpts from *Tell it Slant* by Brenda Miller and Suzanne Paola
- Teacher selected prompts
- Student selected prompts

Unit 1 Time Allotment

- Approximately ~2-3 weeks

UNIT 2

Creative Nonfiction: Personal Narrative

Unit 2 Goals

Bolded goals denote **primary unit goals*

At the completion of this unit students will:

CCSS.ELA-LITERACY.W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
CCSS.ELA-LITERACY.W.11-12.2.C	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
CCSS.ELA-LITERACY.W.11-12.2.D	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
CCSS.ELA-LITERACY.W.11-12.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
CCSS.ELA-LITERACY.W.11-12.3.A	Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
CCSS.ELA-LITERACY.W.11-12.3.B	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
CCSS.ELA-LITERACY.W.11-12.3.C	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
CCSS.ELA-LITERACY.W.11-12.3.D	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
CCSS.ELA-LITERACY.W.11-12.3.E	Provide a conclusion that follows from and

	reflects on what is experienced, observed, or resolved over the course of the narrative.
CCSS.ELA-Literacy.W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-LITERACY.RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
CCSS.ELA-LITERACY.RI.11-12.6	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.
CCSS.ELA-LITERACY.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY.SL.11-12.3	Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Unit 2 Essential Questions

- What is creative nonfiction?
- What are the criteria of the nonfiction genre?
- What is the tradition of the personal narrative?
- How does one utilize writing choices to achieve purpose and enhance meaning?

Unit 2 Scope and Sequence

- Students will study creative nonfiction genres, developing genre criteria.
- Students will examine their own identities and contemplate the formation of that identity in writing.
- Students will practice daily habitual writing.
- Students will examine how authors write using choices and moves.
- Students will make writing choices and moves within their own pieces to achieve purpose and enhance meaning.

- Students will participate in peer critique and feedback sessions.
- Students will reflect on their choices and final pieces.
- Students will participate in and follow the steps of the writing process: idea generating, drafting, revising, editing, publishing.
- Students will participate in collaborative writings and peer review through Google Docs and other platforms such as Padlet and Jamboard.
- Students will participate in a variety of writing assignments ranging from short, informal responses (on-line and/or in class), to extended, formal pieces which have gone through many drafts and revisions.
- Students will add to their writing portfolios.

Unit 2 Assured Assessments

Formative Assessment: Commenting on Writer's Moves with Mentor Texts

Students will read a series of mentor texts, personal narratives and other creative nonfiction, *as writers* to identify, evaluate, and then practice the writing moves/choices the authors make to advance and tell their stories. The assignment's purpose is to expose students to writing choices and moves, the skills and habits a writer develops and utilizes over time. Students will work to amass a "bag of tricks" to aid in studying their craft. Teachers can capture information about individual and class understandings, skills, and interests to inform instruction.

Teachers will select additional formative activities based on student skills from the following examples or other creative writing activities as suggested by the NCTE or College Board:

Reading Like a Writer - Writer's Moves

Commenting on Writer's Moves

Rating Narrative Openings

Opening Line Peer Feedback Padlet

Crafting 5 Second Stories

Reading College Essays and Personal Narratives

Mentor Text Mad-Libs

Summative Assessment: Nonfiction Narrative Writing

Students will engage in a form of narrative writing (personal narrative, narrative essay, gonzo journalism, etc.) where they employ writing moves/choices to form a final piece that showcases student learning and skill development from mentor text review in their choices in form and organization; incorporating sensory experiences and details; adherence to style and genre criteria; sentence and tense variation; and development of compelling moments within the narrative that speak to the meaning and focus of the piece. The assignment will assess students' skills, use of details, and mechanics. This assignment will be a major part of the marking period grade.

Teachers will select summative activities based on student skills from the following examples or other creative writing activities as suggested by the NCTE or College Board:

College Essay and/or Personal Narrative

- a. Personal Narrative
- b. Personal Narrative Reflection Summative Assessment
- c. Personal Narrative Reflective Commentary
- d. Self-Assessment

Unit 2 Resources

Supplemental

- Excerpts from *Storyworthy* by Matthew Dicks
- Narrative Writing from The New York Times
- TED Talk "The Power of Personal Narrative" by J. Christian Jensen
- TED Talk "Pain & Art: Write What You Honestly Know" by Ryan Gattis
- Humans of New York
- Teacher selected personal narratives
- Student selected personal narratives

Unit 2 Time Allotment

- Approximately ~4-6 weeks

UNIT 3
Creative Nonfiction: Review Writing

Unit 3 Goals

Bolded goals denote **primary unit goals*

At the completion of this unit students will:

- | | |
|--------------------------------------|---|
| CCSS.ELA-LITERACY.W.11-12.2 | Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. |
| CCSS.ELA-LITERACY.W.11-12.2.C | Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. |
| CCSS.ELA-LITERACY.W.11-12.2.D | Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. |
| CCSS.ELA-LITERACY.W.11-12.3 | Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. |
| CCSS.ELA-LITERACY.W.11-12.3.D | Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. |
| CCSS.ELA-LITERACY.W.11-12.3.E | Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. |
| CCSS.ELA-LITERACY.RI.11-12.5 | Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging. |
| CCSS.ELA-LITERACY.RI.11-12.6 | Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text. |
| CCSS.ELA-LITERACY.SL.11-12.2 | Integrate multiple sources of information presented |

in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Unit 3 Essential Questions

- What are the criterias of review writing?
- How might review criteria vary by topic (food, film, music)?
- How do writers structure their reviews?
- How does one utilize writing choices to achieve purpose, convey information, and enhance meaning?
- How can writers craft credible reviews?

Unit 3 Scope and Sequence

- Students will examine published and student sample reviews to identify and evaluate how authors write reviews using choices and moves.
- Students will make writing choices and moves within their own pieces to achieve purpose and enhance meaning.
- Students will participate in peer critique and feedback sessions.
- Students will reflect on their choices and final pieces.
- Students will participate in and follow the steps of the writing process: idea generating, drafting, revising, editing, publishing.
- Students will participate in collaborative writings and peer review through Google Docs and other platforms such as Padlet and Jamboard.
- Students will participate in a variety of writing assignments ranging from short, informal responses (on-line and/or in class), to extended, formal pieces which have gone through many drafts and revisions.
- Students will add to their writing portfolios.

Unit 3 Assured Assessments

Formative Assessment: Reading Reviews and Formulating Criteria

Students will read a series of published reviews and student sample reviews as mentor texts, *as writers* to notice the writing moves/choices the authors make to sequence, develop and convey a purpose for their reviews. Students will collaborate to develop criteria for review writing by topic and across the genre through group discussions, Padlet or Jamboard activities, or The assignment's purpose is to expose students to genre specific writing choices and moves, the skills and habits a writer develops and utilizes over time. Students will continue to add to their

"bag of tricks" as they deepen the study of their craft. Teachers can capture information about individual and class understandings, skills, and interests to inform instruction.

Teachers will select additional formative activities based on student skills from the following examples or other creative writing activities as suggested by the NCTE or College Board:

Review Packets - Food and Film

Sensory Description Prompts

Class Padlets:

Taste and Food Words

Tasteless Descriptions

Film/TV Review Criteria

Food/Restaurant Review Criteria

Film/TV Show Idea Pitches

Boring or Awesomely Terrible Film/Show Descriptions

Summative Assessment: Food/Film/Music Review Writing

After a close study of published and student sample reviews and developing the criteria for review writing, students will produce a review within one of the following categories: food, film/TV, or music where they employ writing moves/choices to form a final piece that showcases student choices in form and organization, incorporating sensory experiences and details; adherence to style and genre criteria; sentence and tense variation; and the development of compelling moments within the narrative that speak to the meaning of the piece. The assignment will assess students' skills, use of details, and mechanics. This assignment will be a major part of the marking period grade.

Teachers will select summative activities based on student skills from the following examples or other creative writing activities as suggested by the NCTE or College Board:

Food or Film Review Assignment and Graphic Organizer

Unit 3 Resources

Supplemental

- *Tell it Slant* by Brenda Miller and Suzanne Paola
- TedxTalk by Matthew Dicks
- Review Packets - Food and Film
- Teacher selected reviews
- Student selected reviews

Unit 3 Time Allotment

- Approximately ~3-4 weeks

UNIT 4

Creative Fiction: The Short Story

Unit 4 Goals

Bolded goals denote **primary unit goals*

At the completion of this unit students will:

- | | |
|--------------------------------------|--|
| CCSS.ELA-LITERACY.W.11-12.2.D | Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. |
| CCSS.ELA-LITERACY.W.11-12.3 | Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. |
| CCSS.ELA-LITERACY.W.11-12.3.A | Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. |
| CCSS.ELA-LITERACY.W.11-12.3.B | Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. |
| CCSS.ELA-LITERACY.W.11-12.3.C | Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). |
| CCSS.ELA-LITERACY.W.11-12.3.D | Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. |
| CCSS.ELA-LITERACY.W.11-12.3.E | Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. |
| CCSS.ELA-Literacy.W.11-12.5 | Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. |
| CCSS.ELA-Literacy.RL.11-12.3 | Analyze the impact of the author's choices regarding how to develop and relate elements of a story or |

	drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
CCSS.ELA-LITERACY.RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
CCSS.ELA-LITERACY.RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
CCSS.ELA-LITERACY.RL.11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
CCSS.ELA-LITERACY.L.11-12.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
CCSS.ELA-LITERACY.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Unit 4 Essential Questions

- What is creative fiction?
- What is a short story?
- What are the criteria of the short story genre?
- What are the elements of a story?
- How does one create believable dialogue?
- How does one build authentic characters?
- How does one utilize sensory details, POV, and other writing choices to achieve purpose and enhance meaning?

Unit 4 Scope and Sequence

- Students will study short pieces in the creative genre, developing genre criteria.
- Students will practice daily habitual writing.
- Students will examine how authors write using choices and moves.
- Students will make writing choices and moves within their own pieces to achieve purpose and enhance meaning.
- Students will participate in peer critique and feedback sessions.
- Students will reflect on their choices and final pieces.
- Students will participate in and follow the steps of the writing process: idea generating, drafting, revising, editing, publishing.
- Students will participate in collaborative writings and peer review through Google Docs and other platforms such as Padlet and Jamboard.
- Students will participate in a variety of writing assignments ranging from short, informal responses (on-line and/or in class), to extended, formal pieces which have gone through many drafts and revisions.
- Students will add to their writing portfolios.

Unit 4 Assured Assessments

Formative Assessment: What is a Short Story? Short Film Analysis

Students will watch a series of short films and take notes that will help them write a response that answers the prompt: “Based on the short films, what is a short story? These are film representations of short stories, so what are the criteria involved in a short story? What do these shorts have in common? Think about structure/composition, story arc, point of view, characters, setting, style, plot, time span, etc.” Teachers can capture information about individual and class understandings, skills, and interests to inform instruction.

Teachers will select additional formative activities based on student skills from the following examples or other creative writing activities as suggested by the NCTE or College Board:

Topic generations

Children’s book review

Mini screenplay creation

Postcard Fiction

Dialogue Exercises: Are We Really Still Talking About the Dishes? and Tell Me How You Really Feel

Dialogue Exercise Formative Assessment

Log lines

Story ladders

Sensory Details to Build Setting and Character

Characterization and POV: Speed Date Your Main Character and Character Mad Libs

Summative Assessment: Short Story Writing

Students will produce a complete short story in the genre of their choosing, where they employ writing moves/choices related to structure and organization; incorporating sensory experiences and details; adherence to style and genre criteria; authentic dialogue creation; plot and story arc; sentence, tense, and point of view variation; characterization; time span and setting; mood development, etc. all related to the purpose of their piece. The assignment will assess students' cumulative skills and mechanics over the course. This assignment will be a major part of the marking period grade.

Teachers will select summative activities based on student skills from the following examples or other creative writing activities as suggested by the NCTE or College Board:

Visual Plot Diagramming/Storyboarding Slides (assignment is explained at the end)

Short Story

Short Story Rubric

Digital Portfolio

Unit 4 Resources

Supplemental

Animated Short Films:

- "Hair Love"
- "The Present"
- "Piper"
- "Purl"

Live Action:

- "Cautionary Tales"
- "Stutterer"
- "The Lunch Date"
- "Hot Dog"

- Pixar in a Box: Story Structure
- Learn Plot Diagram Using Disney and Pixar Movie Clips
- Plot Video 1 and Plot Video 2
- Teacher selected short stories
- Student selected short stories

Unit 4 Time Allotment

- Approximately ~6-8 weeks

CREDIT

One-half credit in English
One class period daily for a half year

PREREQUISITES

Twelfth grade students must have successfully completed grade 11 English. Eleventh grade students must have successfully completed grade 10 English. While students of all levels - 200, 300 and 400 - can take the course, students must have a strong interest in writing. The course is challenging in terms of the breadth and scope of the writing work and students must be willing to write all the time.

CURRENT REFERENCES

Dicks, Matthew, and Dan Kennedy. *Storyworthy Engage, Teach, Persuade, and Change Your Life through the Power of Storytelling*. New World Library, 2018.

Kittle, Penny. *Write beside Them: Risk, Voice, and Clarity in High School Writing*. Portsmouth, NH, Heinemann, 2008.

Miller, Brenda, and Suzanne Paola. *Tell It Slant: Writing and Shaping Creative Nonfiction*. McGraw Hill, 2004.

The New York Times. The New York Times. Web. <<http://www.nytimes.com/>>. A great source for high quality nonfiction.

ASSURED STUDENT PERFORMANCE RUBRICS

Final Exam Rubric CW - Portfolio & Author's Note

	Writer demonstrates consistent success and a complex understanding of the impact of writing choices.	Writer demonstrates consistent success in displaying a general understanding of the impact of writing choices.	Writer demonstrates inconsistent success in displaying an understanding of the impact of writing choices due to uneven utilization.	Attempts to demonstrate an understanding of the impact of writing choices are irrelevant, missing, incoherent, and/or consistently unsuccessful.	Score:
Google Sites Portfolio: Creator adheres to the instructions, creating a complete, single-page website to showcase the semester's summative assessments. All links to required semester documents are present.	4 All documents present and all instructions followed.		2 1-2 documents are missing or incomplete. Some instructions are not followed or misunderstood.	1 3+ documents are missing or incomplete. Most instructions are not followed or misunderstood.	
Content: (x2) Writer addresses provided questions by discussing writing identity, short story, and learning, making claims, and explaining and elaborating on support.	4 synthesis	3 analysis	2 uneven or undeveloped analysis	1 summary or missing content	x2
Support: (x2) Writer includes experiences and excerpts from own notes, drafts, and final pieces to support content. Writer may incorporate additional outside material.	4	3	2	1	x2
Style: Writer adheres to guidelines, utilizing appropriate perspective, structure, syntax, diction, formality, visuals, and/or wordiness appropriate for task.	4	3	2	1	
Writing Mechanics: Product is clearly proofread for universal errors; any remaining errors do not detract from meaning or fluency of piece.	4	3	2	1	
				TOTAL:	

28-24 **A range**

23-18 **B range**

17-12 **C range**

11-7 **D range**

6-0 **F**

Short Story Rubric - Creative Writing

	Ready to Submit to a Publisher 5	Accomplished Draft 4	Working Draft 3	Early Stages 2	Basic notes 1
Plot Structure and Conflict	The writer develops and controls captivating rising tension and events with resolution within the story. Events show careful consideration and thought, tying events together from various plot points that lead to stronger conflict and climactic moments. Conflict is not overly explicit but is embedded in character and dialogue.	The writer develops mindful rising and falling events and resolution within the story. Events show consideration and thought. Conflict is not overly explicit but mainly comes through in character and dialogue.	The writer displays rising, falling events but may lack in areas such as climax and resolution. Events may not show careful consideration. Conflict is sometimes apparent in dialogue, characterization, and narration and needs to be more implied. Tension may not be present in scenes.	The writer does not follow a thoughtful or complete structure. Conflict does not show in dialogue or characterization or is too explicitly stated.	Story fails to touch upon climax, conflict or resolution.
Characterization	Characters are dynamic, three-dimensional and lend themselves naturally to the conflict in the story. Elaborative descriptive details are provided through direct and indirect characterization for the reader to gain a strong sense of each key character. Minor characters are placed mindfully in the story to enhance plot.	Characters are three-dimensional and lend themselves to conflict in story. Developed descriptive details are provided for the reader to gain a sense of each key character through indirect and direct characterization. Minor characters are placed in story.	Characters may not show a "roundness" to them. More detail is needed to gain a sense of the character or conflict. Minor characters are in the story but may not serve a purposeful role.	Characters lack detail, reader sees major characters as mainly "flat", not lending to the conflict of the story. Minor characters are either not present or not purposeful.	Story fails to succeed in characters beyond the "flat" status.
Point of View	Story's point of view maximizes the conflict and characters with mindfulness to plot and genre. POV remains consistent.	Story's point of view enhances the conflict, plot, and genre. POV remains consistent.	Story's point of view may not support conflict, plot, or genre. POV is mainly consistent.	Story's point of view is inconsistent, ineffective, confusing, and/or requires reconsideration for conflict, plot, genre.	Story fails to employ one distinguished and thoughtful point of view.
Dialogue	Dialogue is realistic, balanced, and purposeful to enhance conflict, mood, and character.	Dialogue is realistic and necessary, not clichéd or over-informative, to enhance conflict, mood, and character.	Dialogue may not be realistic and/or punctuated correctly, or may be overly informative to link plot points together too easily (summarize).	Dialogue is inappropriately punctuated, or used as filler rather than to enhance conflict, mood, and character	Dialogue is not used correctly or at all. Dialogue detracts from multiple areas.
Setting	Setting is clever, unique, rich in detail. Setting is used to the advantage of the plot and characters, and enhances or establishes the mood of the story or the tone of the author.	Setting is rich in detail. Setting is used to aid the plot, interact with characters, and establish the mood of the story.	Setting provides some details that may not aid in the advancement of plot or characters. Setting's detail lacks mood. Setting locations are somewhat hackneyed.	Setting lacks in detail or purpose, setting locations are somewhat clichéd/hackneyed.	Story fails to establish setting.
Diction/Detail	Clever use of diction to indicate mood and tone of piece. Detail is vivid, added descriptors for imagery and well thought out use of adjectives to complete the piece. Diction/detail is consistent and appropriate for genre and characters.	Diction lends itself to mood or tone, detail is used to enhance imagery of setting/characters. Diction/detail is consistent and appropriate for genre and characters.	Diction may not be well considered for the mood or tone of the piece. Descriptive detail is lacking in variety. Diction/detail is mainly consistent and appropriate for genre and characters.	Diction is weak, not lending to mood or tone appropriately, descriptions are weak and do not provide a mental picture for the reader throughout the story. Diction/detail is inconsistent and inappropriate for genre and characters.	Story fails to meet success in this area, insufficient.
Writing Conventions and Mechanics	Demonstrates sophistication and a complex understanding of the impact of syntax and grammar. Product is clearly proofread for universal errors. Tense is consistent and chosen purposefully.	Errors in syntax and grammar <u>do not</u> detract from meaning and fluency of argument. Product is clearly proofread for universal errors. Tense is consistent.	Errors in syntax and grammar detract at times from meaning and fluency of story. Product has been proofread for some universal errors. Tense shifts are minimal.	Errors in syntax and grammar detract from meaning and fluency of argument. Product is not clearly proofread for universal errors. Tense shifts are abrupt and many.	Too many errors to consider for review. Product is not proofread for universal errors. Tense is mostly inconsistent.

Scoring for 2nd Full Draft of Short Story

	93-100	Exemplary - the majority of focus areas fall in accomplished draft categories category or higher , as the writer clearly evaluated the effectiveness of and designed their writing choices purposely. The thoughtfully constructed story includes cohesive examples of consistently nuanced writing choices.
	83-92	Goal - the majority of focus areas fall in working draft categories or higher , as the writer clearly analyzed the effectiveness of and developed their writing choices. The developed story includes mostly thoughtful examples of consistent writing choices that generally work together.
	73-82	Working Towards Goal - the majority of focus areas fall in early stage categories or higher , as the writer applied some effective writing choices. Although the story has some examples of thoughtful and consistent writing choices , the author needs more elaboration to develop the piece.
	63-72	Needs Support - the majority of focus areas fall in early stage categories or lower , as the writer inconsistently applied few effective writing choices. The outlined story includes isolated examples of writing choices that are incohesive and inconsistent .
	0-62	Unacceptable - the majority of the focus areas fall in basic notes categories , as the writer rarely applied writing choices . The notes includes undeveloped ideas .

Scoring for Final Draft of Short Story

	94-100	Exemplary - the majority of focus areas fall in ready to submit category , as the writer clearly evaluated the effectiveness of and designed their writing choices purposely. The thoughtfully constructed story includes cohesive examples of consistently nuanced writing choices.
	83-93	Goal - the majority of focus areas fall in accomplished draft categories or higher , as the writer clearly analyzed the effectiveness of and developed their writing choices. The developed story includes mostly thoughtful examples of consistent writing choices that generally work together.
	73-82	Working Towards Goal - the majority of focus areas fall in working draft categories or higher , as the writer applied some effective writing choices. Although the story has some examples of thoughtful and consistent writing choices , the author needs more elaboration to develop the piece.
	63-72	Needs Support - the majority of focus areas fall in early stage categories or higher , as the writer inconsistently applied few effective writing choices. The outlined story includes isolated examples of writing choices that are incohesive and inconsistent .
	0-62	Unacceptable - the majority of the focus areas fall in early stage categories or lower , as the writer rarely applied writing choices . The notes include undeveloped ideas .

OTHER RESOURCES

“The Art and Craft of Storytelling.” The Moth, www.themoth.org/.

Snap Judgment. Web. <<http://snapjudgment.org/>>. NPR's spoken word podcast. Audio and video performances which will inspire.

TED: Ideas worth Spreading. Web. <<http://www.ted.com/>>. Thought-provoking videos covering a variety of topics.

The New York Times. The New York Times. Web. <<http://www.nytimes.com/>>. A great source for high quality nonfiction.

"The Online Writing Lab at Purdue (OWL)." Web. <<https://owl.english.purdue.edu/>>. Online resource for all MLA related questions.

"VlogBrothers." Web. <<http://www.youtube.com/user/vlogbrothers>>. Thought-provoking and at times irreverent view of the world around us.

Creative Writing - Final Exam

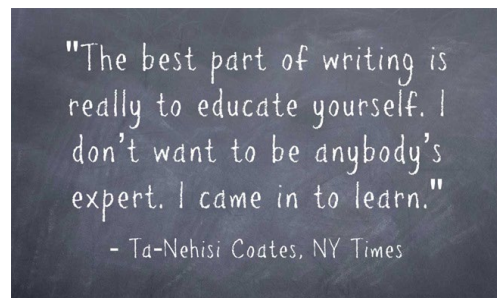
“Writing and learning and thinking are the same process.” - William Zinner

For your final exam, after finalizing your digital writing portfolio over the last week of class, **produce an author's note** to accompany it. An author's note is an opportunity for you to communicate directly with your readers about your writing. In it, you explain and elaborate on your writing processes, your choices and craft, revisions, what you have learned, and how you have grown as a writer.

Answer the following questions as you compose your author's note, combining your insight about your experiences and direct evidence from your own writing. Quote yourself, excerpts from your notes, drafts, and final written pieces, and then discuss what these pieces reveal about you as a writer.

Content of Author's Note:

- Writing Identity:
 - What type of writer were you when you this class?
 - How have you grown/changed?
 - Why did you (or didn't you) grow/change?
- Short Story Writing Process:
 - Outline the genesis (creation) of your short story project from conception to revision to the final draft you recently submitted
 - (include discussion of class activities, inspirations, assignments, visual story map/plot structure outline, guided meditation, feedback, research, setbacks, successes, etc.);
- Learning:
 - What have you learned about writing through writing and the semester? How?



started

- You could discuss: characterization, personality, setting, perspective, sensory details, dialogue, word choice, verb tense, reflection, narrative writing, plot, pacing, conflict, tension, etc.
- What have you learned about yourself through writing and the semester? How?
- Describe your take-aways as a writer, learner, and thinker.

Style:

- 1st person point-of-view (I, me, my, mine);
- Writing is formal in terms of proper capitalization, punctuation, varied sentence structure, paragraphing, and diction. Contractions are allowed, but avoid incomplete sentences and slang without purpose.
- You can include visuals you find or create in your piece to represent yourself as a writer or the characters you developed. Be sure to reference the visuals you include in your note.

Format:

- Minimum two (2) pages, double-spaced;
- Times New Roman, size 12, double-spaced, 1-inch margins.

Creating a Single Page Writing Portfolio with Google Sites:

Using your trumbullps.net account, you will create a NEW Google Site to showcase your summative writing assessments this semester.

1. Go to www.google.com
2. In the upper right corner, click on the Google Apps widget
3. Select 'Sites'
4. On the Google Sites page, select 'Create in NEW sites'
5. Create a Name: Student Name's Writing Portfolio ex. Mrs. Kravecs' Writing Portfolio
6. Choose a 'Theme' on the right side of the page editor, selecting colors and fonts
7. Add Documents to the main page one at a time, shrinking them to fit. *You can line them up in rows as on my sample site.

*9 total documents to add:

- a. Writing History Reflection
 - b. College Essay Revision with Reflective Commentary
 - c. Enneagram Initial Reflection
 - d. Food or Film Review
 - e. Short Story Guided Meditation (Day 1)
 - f. Opening Lines Critique Revision and Reflection
 - g. Guided Meditation Day 2
 - h. Final Draft of Short Story
 - i. Author's Note (once completed)
8. Share your site with me: kkravecs@trumbullps.net using the feature in the upper right corner
 9. After you finish adding all of the required documents and making it visually pleasing, select 'Publish' in the upper right corner.

10. Submit both your Author's Note and your Digital Writing Portfolio to Google Classroom (via link or attachment).

For an example, visit my site: <https://sites.google.com/trumbullps.net/mrskravecscw/home>

Excerpts from Author's Notes:

"One of the most interesting things to me about narrative time is how it tends not to work in the ways people delineate time; very few stories account for the seconds and minutes of a day. But it does mimic the way the brain tends to process things. Small, inconsequential moments move quickly, often in phrases if they need to be noted in the story, sometimes not even worth making it onto the page. But the moments where a character and the reader pause and consider are heavier. They expand and take up more of the story's space."

—Megan Giddings, "Vacations"

"The story would go cold for months or a year, then I'd hear or see or read or remember something that would spur (ahem) me to trot (ahem) it out again. With each new vignette, I would print the story and lay it out on my office floor, rearranging the sections in a way that seemed most likely to engage and reward the reader. I never thought it would be finished, let alone published."

—Bret Anthony Johnston, "Half of What Atlee Rouse Knows About Horses"

"But I don't want to suggest I was conscious of these craft choices in the drafting of the story. It's not unlike the art of getting dressed, which is informed by daily practice, rules long internalized (experience rendering some broken, others sacred), so that you can visualize what would work before ever putting it on, and yet there is still room for surprise, shapes that do not come together as they did in the mind, or combinations that absolutely should not work, but are transformed on the body."

—Melissa Yancy, "Dog Years"

"It is a story about conflicts between two characters, within one character, and with the environment. Maren and Jeff's relationship directly maps onto the landscape they are lost in: increasingly uncertain, without a way forward, no means of returning to what was, and ultimately resulting in separation ... One of my favorite examples of a story's use of place is John Cheever's "The Swimmer." The landscape is at once richly realized and also highly subjective, symbolic, and increasingly surreal. I wanted to explore something similar here, with the landscape a real physical place and also a purely subjective experience, at first between two characters and then within only one."

—Michael Sheehan, "Cathedral"

"The state of being afraid weirdly connects Americans across the spectrum right now – people who otherwise think they don't share anything in common. Everyone is anxious, and this universal state of fear puts people into situations where they can be manipulated more easily. The horror genre is a double-edged sword in this regard, since it contributes to the climate of fear but also can offer the chance to confront and challenge our worst fears in a fictional space that makes it safer, perhaps, or more distanced, at least."

—J.M. Tyree, "Parenthood"