

## Rumson-Fair Haven Regional High School

**Course:** *Introduction to Creative Writing*

**Staff Writers:** Jessica Mentzel and Amanda McCaffrey

**Supervisor:** Suzanne Crowley

**Board Approval:** August 2024

### **Section I: Course Description**

*Introduction to Creative Writing* is an elective that promotes the appreciation of the arts, with a focus on the development of lifelong readers and writers. In *Introduction to Creative Writing*, students explore reading and writing in the genres of fiction, nonfiction, and mixed media. Creative expression is encouraged. Emphasis is placed on the acquisition and development of the literacy capacities and higher-order thinking skills needed for college and career readiness according to New Jersey State Learning Standards.

### **Section II: NJSLs: New Jersey Student Learning Standards/Learning Objectives:**

1. **2023 New Jersey Student Learning Standards English Language Arts:**

A New Jersey education in English Language Arts builds readers, writers, and communicators prepared to meet the demands of college and career and to engage as productive American citizens with global responsibilities. ...Students will [d]evelop the necessary skills in reading, writing, speaking, and listening that are the foundations for creative and purposeful expression in language[; r]ead rich, challenging texts that build their knowledge of the world, grow their confidence and identities as readers, and develop critical thinking skills and vocabulary necessary for long-term success[; e]ngage in regular, meaningful, writing authentic tasks, exploring valued topics, writing for impact and expression, and sharing their work with others (including authentic audiences)[; l]everage complex texts and digital media to develop comprehension, active listening, and discussion skills[; g]round daily writing and discussion in evidence, fostering an ability to read critically, build arguments, cite evidence, and communicate ideas to contribute meaningfully as productive citizens[; e]valuate the reliability, credibility, and perspective of authors and speakers across all forms of media[; e]xpress ideas and knowledge through a variety of modalities and media, and serve as effective communicators who purposefully read, write, and speak across multiple disciplines [and l]earn to persist in reading complex texts, establishing lifelong habits to read voluntarily for pleasure, for further education, for information on public policy, and for advancement in the workplace.

2. **2020 New Jersey Student Learning Standards – Visual and Performing Arts**

- o The NJSLs-VPA reflect the National Core Arts Standards and emphasize the process-oriented nature of the arts and arts learning by: defining artistic literacy through a set of overarching philosophical foundations and lifelong goals that clarify long-term expectations for arts learning; placing artistic processes and anchor standards at the forefront of the work; identifying creative artistic practices as the bridge for the application of the artistic processes and anchor standards across all learning; and specifying enduring understandings and essential questions that provide conceptual through lines and articulate value and meaning within and across the arts discipline.

3. **Standard 8.1 (Computer Science) and 8.2 (Design Thinking) of the 2020 NJSLs:**

- o “The ‘Intent and Spirit of the Computer Science and Design Thinking Standards’ is to focus on deep understanding of concepts that enable students to think critically and systematically about leveraging technology to solve local and global issues. Authentic learning experiences that enable students to apply content knowledge, integrate concepts across disciplines, develop computational thinking skills, acquire and incorporate varied perspectives, and communicate with diverse audiences about the use and effects of computing prepares New Jersey students for college and careers.”

4. **Standard 9.4 (Life Literacies and Key Skills) of the 2020 NJSLs:**

- o “This standard outlines key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy that are critical for students to develop to live and work in an interconnected global economy.”  
**\*Climate Change:** The state of New Jersey has mandated instruction in, “Climate Change across all content areas, leveraging the passion students have shown for this critical issue and providing them opportunities to develop a deep understanding of the science behind the changes and to explore the solutions our world desperately needs.”

5. **\*Amistad Law: N.J.S.A. 18A 52:16A-88:**

- o The inclusion of lessons and resources/texts dealing with the African slave trade, slavery in America, the vestiges of slavery in this country and the contributions of African-Americans to our society will be implemented in English and Social Studies courses in accordance with state law: “Every board of education shall incorporate the information regarding the contributions of African-Americans to our country in an appropriate place in the curriculum of elementary and secondary school students.”

6. *\*Holocaust Law: N.J.S.A. 18A 35-28:*
  - o The inclusion of lessons and resources/texts that enable pupils to identify and analyze applicable theories concerning human nature and behavior; to understand that genocide is a consequence of prejudice and discrimination; and to understand that issues of moral dilemma and conscience have a profound impact on life will be implemented in English and Social Studies courses in accordance with state law: “Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.”
7. *\*LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35:*
  - o A transformative approach to the inclusion of lessons and resources/texts on the contributions and issues concerning the LGBTQ+ population and people with disabilities will be implemented across all core subjects in accordance with state law: “A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district’s implementation of the New Jersey Student Learning Standards (N.J.S.A.18A:35-4.36). A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.”
8. *\*Asian American and Pacific Islanders Legislation: N.J.S.A 4021/A6100:*
  - o The inclusion of lessons and resources/texts on the history and contributions of Asian Americans and Pacific Islanders, will enable New Jersey’s schools to provide a curriculum that reflects the diversity of our state. In accordance with state law: “A board of education shall include instruction on the history and contributions of Asian Americans and Pacific Islanders in an appropriate place in the curriculum of students in grades kindergarten through as part of the school district’s implementation of the New Jersey Student Learning Standards in Social Studies.”
9. Acquisition/development/refinement of the higher-order critical thinking skills aligned with the *Revised Bloom’s Taxonomy of Cognitive Objectives*

### **Section III: Curriculum Modifications**

The *Introduction to Creative Writing* curriculum is subject to case-by-case modifications to support/advance the needs of all students, including special education students, English language learners, gifted students and those at risk of school failure. These modifications are based on Individualized Learning Programs (IEPs), recommendations made by the district’s English Language Learners (ELL) coordinator, feedback from members of the Intervention & Referral Services Team (*I&RS*) for at-risk students, and 504 Plans.

Coursework and assessments will be modified on an individual basis for students when necessary. Modifications may include but are not limited to those outlined on the [Modifications/Accommodations for English Courses](#) chart.

### **Section IV: Preparation for Standardized Testing**

Instruction in *Introduction to Creative Writing* is aligned with the requirements of state and national standardized assessments, including the *NJGPA*, *NJSLSA*, the *ACT*, the *PSAT* and the *SAT*.

### **Section V: Curriculum Pacing Guide**

Curriculum Pacing Guide	
<b>Course Title:</b> <i>Introduction to Creative Writing</i>	<b>Grade Level:</b> 9-12
<b>Unit I:</b> Reading and Writing Poetry	Weeks 1-6
<b>Unit II:</b> Reading and Writing Fiction	Weeks 7-13
<b>Unit III:</b> Visual Storytelling	Weeks 14-16
<b>Unit IV:</b> Writer's Choice and Continuing the Writer's Practice	Weeks 17-20

#### **Section VI: Primary Texts and Year Long Instructional Resources**

The following texts and instructional resources are employed in *Introduction to Creative Writing*:

- *Writing Down the Bones* by Natalie Goldberg
- *Handbook of Poetic Forms* edited by Ron Padgett
- PoetryFoundation.org
- Google Classroom
- RFH Learning Commons Texts

#### **Section VII: Grading Formula and Assessment Modes**

Marking period grades in *Introduction to Creative Writing* are determined via a percentage weighting model. The specific grading categories and weightings of each will be determined before the start of each academic year and will be published in the posted/distributed course syllabi.

Assessments in *Introduction to Creative Writing* vary greatly in format, scope/content/skills assessed, and alternative assessments, differentiation in assessments and choice will be incorporated as appropriate. Preliminary assessments of each format will be used as benchmarks and summative assessments will be created/revised collaboratively each year and planned by members of the *Dance* instructional team to inform future learning and to measure student growth.

#### **Section VIII: Unit Templates**

The following unit templates have been established for the *Introduction to Creative Writing* curriculum by the *Introduction to Creative Writing* instructional team:

Unit I: Reading and Writing Poetry
<b>Unit Summary</b>
In this unit, students will embrace the writerly practices of detail-oriented observation, precision of diction, and editing. Students will develop workshopping practices. Students will analyze and embrace genres that encourage precision and economy of language such as poetry, vignettes, and flash fiction.
<b>Standards/Core Ideas/Performance Expectations/Progress Indicators</b>
The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Introduction to Creative Writing</i> :
<ul style="list-style-type: none"> <li>● <i>2023 New Jersey Student Learning Standards: English Language Arts for Grades 11-12</i> <ul style="list-style-type: none"> <li>○ Language: L.SS.11-12.1 A-C, L.KL.11-12.2 A-C, L.VL.11-12.3 A-E, L.VI.11-12.4 A-D</li> </ul> </li> </ul>

<ul style="list-style-type: none"> <li>○ Reading: RL.CR.11-12.1, RL.CI.11-12.2, RL.IT.11-12.3, RL.TS.11-12.4, RL.PP.11-12.5, RL.CT.11-12.8</li> <li>○ Writing: W.NW.11-12.3 A-E, W.WP.11-12.4, W.RW.11-12.7</li> <li>○ Speaking/Listening: SL.PE.11-12.1 A-D, SL.ES.11-12.3, SL.PI.11-12.4, SL.UM.11-12.5, SL.AS.11-12.6</li> <li>● <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills</i></li> <li>○ 9.2.12.CAP.5, 9.2.12.CAP.6, 9.4.12.CI.1, 9.4.12.CI.2, 9.4.12.CI.3, 9.4.12.CT.1, 9.4.12.CT.2</li> </ul>		
Unit Essential Questions	Unit Enduring Understandings	
<ul style="list-style-type: none"> <li>● What is poetry?</li> <li>● What are poetic forms?</li> <li>● How can the various forms of poetry support self-expression?</li> <li>● How do literary devices function in enhancing the meaning of a work?</li> <li>● How can careful observation enhance a writer's practice?</li> <li>● What is economy of language and how can that economy be used effectively?</li> <li>● *How can poetry be used to build empathy?</li> </ul>	<ul style="list-style-type: none"> <li>● Poetry is a form of writing where emphasis is placed on evocative expression in brief venues. Poetry sometimes focuses heavily on structure and predetermined rules.</li> <li>● There are many poetic forms. Different poetic forms allow for expression within different constraints.</li> <li>● The various forms of poetry support self-expression because a writer is able to discover, from many forms, one that is most advantageous to their needs.</li> <li>● Literary devices enhance the meaning of a work by encouraging interpretation and inference through the economy of language.</li> <li>● Many writers believe observation of the real world is first and foremost to the creation of compelling and believable narratives.</li> <li>● Economic choices with language can lead to precise, evocative writing that compels the reader with every word.</li> <li>● *Poetry can evoke strong emotions in readers, helping them to empathize with writers who are different from themselves.</li> </ul>	
Evidence of Learning		
<b>Formative &amp; Alternative Assessments:</b> <ul style="list-style-type: none"> <li>● Freewriting Journals</li> <li>● Variety of Poems</li> <li>● Workshops</li> <li>● Discussions</li> <li>● Classwork</li> <li>● Homework</li> <li>● Individual student check-ins with teacher</li> </ul>	<b>Benchmark &amp; Summative Assessments:</b> <ul style="list-style-type: none"> <li>● Poetry Portfolio (Benchmark)</li> <li>● Slam Poetry Performance (Benchmark)</li> </ul>	<b>Resources Needed:</b> <ul style="list-style-type: none"> <li>● <i>Handbook of Poetic Forms</i> edited by Ron Padgett</li> <li>● <i>I Have Been Eating Poetry</i> by Mark Haddon</li> <li>● <i>Introduction to Poetry</i> by Billy Collins</li> <li>● <i>*Times I've Been Mistaken for a Girl</i> by Alex Dang</li> <li>● Student selected poems</li> <li>● <i>World's Shortest Stories of Love and Death</i> by Steve Moss and John M. Daniel</li> <li>● Excerpts from <i>Writing Down to the Bones</i></li> <li>● Excerpts from <i>House on Mango Street</i> by Sandra Cisneros and/or <i>The Summer Book</i> by Tove Jansson</li> <li>● *Excerpts from <i>Beauty is a Verb: The New Poetry of Disability</i> edited by Sheila Black</li> <li>● *<u>"Where I'm From" by George Ella Lyon</u></li> <li>● *<u>"Where I'm From: A Crowdsourced Poem that Collects Your Memories from Home"</u></li> <li>● Variety of poems from PoetryFoundation.org</li> <li>● Variety of poems from RFH Learning Commons</li> </ul>
Unit II: Reading and Writing Fiction		
Unit Summary		
<p>In this unit, students will explore fiction by reading fiction models and writing their own original work. Students will further develop the practice of workshopping, and consciously edit their own writing with a particular focus on world building, characterization, and setting.</p>		
Standards/Core Ideas/Performance Expectations/Progress Indicators		
<p>The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Introduction to Creative Writing</i>:</p> <ul style="list-style-type: none"> <li>● <i>2023 New Jersey Student Learning Standards: English Language Arts for Grades 11-12</i></li> </ul>		

<ul style="list-style-type: none"> <li>○ Language: L.SS.11-12.1 A-C, L.KL.11-12.2 A-C, L.VL.11-12.3 A-E, L.VI.11-12.4 A-D</li> <li>○ Reading: RL.CR.11-12.1, RL.CI.11-12.2, RL.IT.11-12.3, RL.TS.11-12.4, RL.PP.11-12.5, RL.CT.11-12.8</li> <li>○ Writing: W.NW.11-12.3 A-E, W.WP.11-12.4, W.RW.11-12.7</li> <li>○ Speaking/Listening: SL.PE.11-12.1 A-D, SL.ES.11-12.3,SL.PI.11-12.4, SL.UM.11-12.5, SL.AS.11-12.6</li> <li>● <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills</i> <ul style="list-style-type: none"> <li>○ 9.2.12.CAP.5, 9.2.12.CAP.6, 9.4.12.CI.1, 9.4.12.CI.2, 9.4.12.CI.3, 9.4.12.CT.1, 9.4.12.CT.2</li> </ul> </li> </ul>		
Unit Essential Questions	Unit Enduring Understandings	
<ul style="list-style-type: none"> <li>● What are the typical elements and structures of a fictional plot?</li> <li>● What is characterization and how does a writer create a compelling character?</li> <li>● How does setting influence the themes and big ideas of a fictional text?</li> <li>● What is worldbuilding and why is it important?</li> </ul>	<ul style="list-style-type: none"> <li>● Fictional plots tend to consist of either rising action into climax and denouement or multiple climaxes couched in full circle narratives.</li> <li>● Characterization is the process of creating characters. Authors create round, flat, static, and dynamic characters as needed.</li> <li>● In many fictional stories, setting is highly influential to the plot, themes, and big ideas. Setting tends to be particularly influential in the fantasy genre.</li> <li>● Worldbuilding is the process authors use to create compelling fantastical settings. Successful worldbuilding depends upon consistency.</li> </ul>	
Evidence of Learning		
Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
<ul style="list-style-type: none"> <li>● Freewriting Journals</li> <li>● Variety of Short Stories</li> <li>● Workshops</li> <li>● Discussions</li> <li>● Classwork</li> <li>● Homework</li> <li>● Individual student check-ins with teacher</li> </ul>	<ul style="list-style-type: none"> <li>● Short Story Portfolio</li> <li>● World Building Project (Benchmark)</li> </ul>	<ul style="list-style-type: none"> <li>● <a href="#">On Story by George Saunders</a></li> <li>● Excerpts from <i>Harry Potter and the Philosopher's Stone</i> by JK Rowling</li> <li>● Excerpts from <i>Game of Thrones</i> by George R.R. Martin</li> <li>● Excerpts from <i>Lord of the Rings</i> by J.R.R. Tolkien</li> <li>● Excerpts from <i>Red Rising</i> by Pierce Brown</li> <li>● Excerpts from <i>Hunger Games</i> by Suzanne Collins</li> <li>● Excerpts of short stories collections and novels from RFH Learning Commons</li> </ul>

Unit III: Visual Storytelling	
Unit Summary	
<p>In this unit, students will read or view models in the genres of graphic novels and children's books. Students will compose original piece(s) inspired by the models. The unit will culminate as students share their work with the class. Students will :</p> <ul style="list-style-type: none"> <li>● analyze models in the genres of graphic novels and children's books;</li> <li>● create original art in the forms of graphic novels and children's books;</li> <li>● analyze and explore the ways in which visual art can complement the written word.</li> </ul>	
Standards/Core Ideas/Performance Expectations/Progress Indicators	
<p>The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Introduction to Creative Writing</i>:</p> <ul style="list-style-type: none"> <li>● <i>2023 New Jersey Student Learning Standards: English Language Arts for Grades 11-12</i> <ul style="list-style-type: none"> <li>○ Language: L.SS.11-12.1 A-C, L.KL.11-12.2 A-C, L.VL.11-12.3 A-E, L.VI.11-12.4 A-D</li> <li>○ Reading: RL.CR.11-12.1, RL.CI.11-12.2, RL.IT.11-12.3, RL.TS.11-12.4, RL.PP.11-12.5, RL.CT.11-12.8</li> <li>○ Writing: W.NW.11-12.3 A-E, W.WP.11-12.4, W.RW.11-12.7</li> <li>○ Speaking/Listening: SL.PE.11-12.1 A-D, SL.ES.11-12.3,SL.PI.11-12.4, SL.UM.11-12.5, SL.AS.11-12.6</li> </ul> </li> <li>● <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills</i> <ul style="list-style-type: none"> <li>○ 9.2.12.CAP.5, 9.2.12.CAP.6, 9.4.12.CI.1, 9.4.12.CI.2, 9.4.12.CI.3, 9.4.12.CT.1, 9.4.12.CT.2</li> </ul> </li> </ul>	
Unit Essential Questions	Unit Enduring Understandings
<ul style="list-style-type: none"> <li>● How can visual art and written art complement each other?</li> <li>● What is a graphic novel?</li> </ul>	<ul style="list-style-type: none"> <li>● Visual and written art can help an author create themes and big ideas by offering multiple entryways to concepts.</li> <li>● A graphic novel is a novel in comic-strip format wherein the author pairs</li> </ul>

<ul style="list-style-type: none"> <li>● How is children’s literature unique?</li> <li>● *How can a visual component help a reader connect with a story and its author/ illustrator?</li> </ul>	<p>visual art with the written word.</p> <ul style="list-style-type: none"> <li>● Children’s literature often depends upon the trope of children who are forced to become independent. Authors find benefits in embracing and contradicting this trope.</li> <li>● *Visual art can help put the reader in the shoes of the author/illustrator and build deeper connections to their lives.</li> </ul>
---	---

#### Evidence of Learning

<p><b>Formative &amp; Alternative Assessments:</b></p> <ul style="list-style-type: none"> <li>● Discussions</li> <li>● Freewriting Journals</li> <li>● Storyboard and Comic Panel classwork</li> <li>● Illustrations</li> <li>● Film/tv scripts</li> <li>● Classwork</li> <li>● Homework</li> <li>● Individual student check-ins with teacher</li> </ul>	<p><b>Benchmark &amp; Summative Assessments:</b></p> <ul style="list-style-type: none"> <li>● Unit Portfolio: Graphic Novel, Comic Book, Children’s Story, and/or Film/TV Script</li> </ul>	<p><b>Resources Needed:</b></p> <ul style="list-style-type: none"> <li>● *Excerpts from <i>Fun Home</i> by Alison Bechdel</li> <li>● *Excerpts from <i>Maus</i> by Art Spiegelman</li> <li>● Excerpts from <i>Amazing Fantastic Incredible: A Marvelous Memoir</i> by Stan Lee, Peter David, and Colleen Doran</li> <li>● Excerpts from various Marvel and DC graphic novels</li> <li>● Excerpts of a variety of children’s stories in RFH Learning Commons, as well as student-chosen texts</li> <li>● Excerpts from student-chosen TV shows and/or films</li> </ul>
--	---	---

### Unit IV: Writer’s Choice and Continuing the Writer’s Practice

#### Unit Summary

In the final unit of *Introduction to Creative Writing*, students will revisit a genre/format of their choice to further practice their skills. This unit will emphasize the writerly practice of editing and workshopping. Students will:

- revise a piece of writing they developed earlier in the year’s coursework and/or propose an independent project;
- explore a genre or topic of their choice by reading models and writing original pieces;
- reflect on their development as readers and writers;
- set goals for their future writing practices.

#### Standards/Core Ideas/Performance Expectations/Progress Indicators

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Introduction to Creative Writing*:

- *2023 New Jersey Student Learning Standards: English Language Arts for Grades 11-12*
  - Language: L.SS.11-12.1 A-C, L.KL.11-12.2 A-C, L.VL.11-12.3 A-E, L.VI.11-12.4 A-D
  - Reading: RL.CR.11-12.1, RL.CI.11-12.2, RL.IT.11-12.3, RL.TS.11-12.4, RL.PP.11-12.5, RL.CT.11-12.8
  - Writing: W.NW.11-12.3 A-E, W.WP.11-12.4, W.RW.11-12.7
  - Speaking/Listening: SL.PE.11-12.1 A-D, SL.ES.11-12.3, SL.PI.11-12.4, SL.UM.11-12.5, SL.AS.11-12.6
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
  - 9.2.12.CAP.5, 9.2.12.CAP.6, 9.4.12.CI.1, 9.4.12.CI.2, 9.4.12.CI.3, 9.4.12.CT.1, 9.4.12.CT.2

#### Unit Essential Questions

- How can writers discover new techniques, genres, and topics to explore in their writing?
- How is editing integral to the writing process?
- What makes the editing process successful?
- \*How can an author use their platform for a greater good?

#### Unit Enduring Understandings

- Many authors believe that reading is first and foremost to the experience of writing. Reading other writers’ work can help an author jumpstart their own creative practice.
- Authors edit their work to better emphasize themes and big ideas, often focusing on the economy of language.
- Many authors find that successful editing requires patience, diligence, and humility.
- \*Authors can choose to write about any topic that they are passionate about, and can use their platform to inspire readers to call for change on important modern issues such as climate change, racism, homophobia, etc.

#### Evidence of Learning

<b>Formative &amp; Alternative Assessments:</b> <ul style="list-style-type: none"> <li>● Freewriting Journals</li> <li>● Discussion</li> <li>● Workshops</li> <li>● Project Proposal</li> <li>● Model Writer Analysis</li> <li>● Classwork</li> <li>● Homework</li> <li>● Individual student check-ins with teacher</li> </ul>	<b>Benchmark &amp; Summative Assessments:</b> <ul style="list-style-type: none"> <li>● Final Writing Portfolio (Summative)</li> </ul>	<b>Resources Needed:</b> <ul style="list-style-type: none"> <li>● Student-chosen “Model Authors”</li> <li>● Student portfolios from throughout the course</li> </ul>
--	---	--

### **Section IX: Unit Reflection**

The *Introduction to Creative Writing* instructional team must confer upon the completion of each instructional unit in the *Introduction to Creative Writing* curriculum and rate the degrees to which the instructional units meet performance criteria established by the New Jersey Department of Education using the Unit Reflection Form. Completed unit reflection forms must be submitted to the Department Supervisor for approval upon completion of curriculum implementation with a complementing list of suggested modifications to the *Introduction to Creative Writing* curriculum.

<b>Unit Reflection Form: <i>Introduction to Creative Writing</i></b>			
<b>Lesson Activities:</b>	<b>Strongly</b>	<b>Moderately</b>	<b>Weakly</b>
Foster student use of technology as a tool to develop critical thinking, creativity and innovation skills;			
Are challenging and require higher order thinking and problem-solving skills;			
Allow for student choice;			
Provide scaffolding for acquiring targeted knowledge/skills;			
Integrate modern, global perspectives, especially those regarding diversity, genocide, global issues, and historical ones regarding racial relations;			
Integrate 21 <sup>st</sup> century skills;			
Provide opportunities for interdisciplinary connection and transfer of knowledge and skills;			
Are varied to address different student learning styles and preferences;			
Are differentiated based on student needs;			
Are student-centered with teacher acting as a facilitator and co-learner during the teaching and learning process;			
Provide means for students to demonstrate knowledge and skills and progress in meeting learning goals and objectives;			

Provide opportunities for student reflection and self-assessment;			
Provide data to inform and adjust instruction to better meet the varying needs of learners.			

**Appendix**  
***Writing Instruction and the RFH Community***

Writing instruction should happen across the RFH Community. Writing across the curriculum is a philosophy that advances the belief that writing is a method of learning. Since all departments are committed to helping students learn, writing must be used as a methodology to advance student learning.

Each academic discipline has its own unique conventions, formats and structures. It is the responsibility of each department to agree upon domain-specific writing praxes, model them for students, and require them to utilize them on a consistent basis. Students must understand that acceptable writing in one domain may not be acceptable writing in another area. The development of domain-specific writing skills supports the overall development of the student writer because all writing is grounded in the writing situation: audience, context, purpose, subject, and writer. Representatives from the academic disciplines must share their domain-specific writing praxes with each other, identify intersections, and determine how to address perceived gaps that limit student learning.

Students must experience writing situations that help them learn how to think creatively and critically and communicate effectively in the academic disciplines. Writing instruction, regardless of the academic discipline, must always reinforce student understanding of the writing situation. When students experience writing situations, they must study examples of domain-specific writing in order to understand how writers communicate in discipline-related contexts. This does not mean information embedded in textbooks. Domain-specific writing is writing that is used to inform and influence readers as it draws them into an established circle of discourse. Students must use these non-fiction texts to develop the close reading skills that will shape their own writing. Focused engagement with domain-specific writing should not be limited to basic reading comprehension and topical understanding. It must also include the analysis of the writing situation that is represented in the text: audience, context, purpose, subject, and writer. The close reading of well-written texts—regardless of the domain—will show students the importance of writing mechanics, diction, and syntax. The development of close reading skills will also help the students grow in terms of their ability to construct and advance independent and original claims that are well-supported by evidence. Domain-specific writing is grounded in positioning of claims and the effective use of evidence.

The final written product is important; nevertheless, the learning that results in this production must not be devalued. The writing process is not limited to the basic steps of planning, drafting, revising, and editing/proofreading. It is a complex sequence of critical and creative thinking and writing that leads to the production of a text that provides evidence of learning and understanding. Students must ultimately develop the ability to self-assess the effectiveness of their writing as a representation of the writing situation. Without the use of models that evidence learning and understanding, students will not develop the ability to self-assess their own work—the true outcome of the writing process.

**What types of writing situations should RFH students engage in?**

RFH students should engage in writing situations across the curriculum that require them to:

- write to improve mechanical proficiency, diction usage, and syntactical sophistication
- write to narrate, describe, and reflect
- write to summarize and report
- write to classify and define
- write to explain how process leads to an outcome
- write to compare, contrast and evaluate
- write to speculate on cause and effect
- write to propose solutions and solve problems
- write to analyze

These writing situations should be positioned in a coordinated, developmental sequence that extends across the academic disciplines.

Upon Completion of Grade 12, RFH students must be ready to transition to the following writing situations:

- write to analyze
- write to persuade (argument)

The core foci of first-year college writing courses are analysis and argument. These courses orient the students to the demands and expectations of writing for the academic culture of college. At colleges/universities with carefully coordinated writing programs, students must demonstrate proficiency in analysis and argument before they transition to upper level courses that require them to engage in the following writing situation:

- write to investigate (research)