

Summit Public Schools
Summit, New Jersey
Grade Level: 10-12/ Content Area: English
Length of Course: Semester

Creative Writing

Course Description: Creative Writing is a one-semester course intended to allow students to explore aspects of professional fiction writing. Emphasis is placed on the techniques of generating original ideas, and then refining those ideas into polished fiction. Areas covered include writing, revision, and marketing the short story, novella, poem, screenplay, stage-play, and song lyric. The reading and discussion of published works of fiction are used as a springboard to original writing.

Language Domain Anchor Statements:
System and structure, effective use, and vocabulary

The Language anchor statements include the system and structure of English, but they also approach language as a matter of craft and informed choice among alternatives. The vocabulary standards focus on understanding words and phrases, their relationships, and their nuances and on acquiring new vocabulary, particularly general academic and domain-specific words and phrases.

- **(RF) Foundational Skills: Reading Language:** By the end of grade 5, develop understanding and conceptual knowledge of, phonics, syllabication patterns, letter-sound correspondences, word analysis, morphology, and other basic conventions of written English.
- **(WF) Foundational Skills: Writing Language:** By the end of grade 5, develop understanding and conceptual knowledge of print, phonological processing, letter formation and handwriting, and other basic conventions of the English writing system.
- **(SS) System and Structure of Language:** By the end of grade 12, demonstrate command of grammar and usage, capitalization, punctuation, and spelling.
- **(KL) Knowledge of Language:** By the end of grade 12, apply knowledge of language and command of vocabulary 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.
- **(VL) Vocabulary Acquisition, Use and Literal Meaning:** By the end of grade 12, determine the meaning of unknown and multiple-meaning words using analysis of word parts (morphemes), word solving strategies, and consulting general and specialized reference materials, as appropriate.
- **(VI) Vocabulary Acquisition, Use and Interpretative Meaning:** By the end of grade 12, interpret figurative and connotative word meanings, including shades of meaning based on word relationships and context.

Reading Domain Anchor Statements:
Text complexity and growth of comprehension

The Reading anchor statements place equal emphasis on the sophistication of what students read and the skill with which they read. They define a grade-by-grade “staircase” of increasing text complexity that rises from beginning reading to the college and career readiness level. Whatever they are reading, students must also show a steadily growing ability to discern more from and make fuller use of text, including making an increasing number of connections among ideas and between texts, considering a wider range of textual evidence, and becoming more sensitive to inconsistencies, ambiguities, and poor reasoning in texts.

- **(CR) Close Reading of Text:** By the end of grade 12, read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- **(CI) Central Ideas and Themes of Texts:** By the end of grade 12, determine central ideas or themes of

a text and analyze their development; summarize the key supporting details and ideas.

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- **(IT) Interactions Among Text Elements:** By the end of grade 12, analyze how and why individuals, events, and ideas develop and interact over the course of a text.
- **(TS) Text Structure:** By the end of grade 12, analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
- **(PP) Perspective and Purpose in Texts:** By the end of grade 12, assess how perspective or purpose shapes the content and style of a text.
- **(MF) Diverse Media and Formats:** By the end of grade 12, synthesize content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- **(AA) Analysis of an Argument:** By the end of grade 12, evaluate the argument and specific claims in a text, including the validity of the reasoning, the credibility and accuracy of each source as well as the relevance and sufficiency of the evidence.
- **(CT) Comparison of Texts:** By the end of grade 12, analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Writing Domain Anchor Statements: Text types, responding to reading, and research

The Writing anchor statements acknowledge the fact that whereas some writing skills, such as the ability to plan, revise, edit, and publish, are applicable to many types of writing, other skills are more properly defined in terms of specific writing types: arguments, informative/explanatory texts, and narratives. They stress the importance of the writing-reading connection by requiring students to draw upon and write about evidence from literary and informational texts. Because of the centrality of writing to most forms of inquiry, research standards are prominently included in this strand, though skills important to research are infused throughout the document.

- **(AW) Argumentative Writing:** By the end of grade 12, write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- **(IW) Informative and Explanatory Writing:** By the end of grade 12, write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- **(NW) Narrative Writing:** By the end of grade 12, write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- **(WP) Writing Process:** By the end of grade 12, develop and strengthen writing as needed by planning, revising, editing, rewriting, and publishing.
- **(WR) Writing Research:** By the end of grade 12, conduct short as well as more sustained research projects, utilizing an inquiry-based research process, based on focused questions, demonstrating understanding of the subject under investigation.
- **(SE) Sources of Evidence:** By the end of grade 12, gather relevant information and evidence from multiple sources to support analysis, reflection, and research, while assessing the credibility and accuracy of each source, and integrating the information while avoiding plagiarism.
- **(RW) Range of Writing:** By the end of grade 12, 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.

**Speaking and Listening Anchor Statements:
Flexible communication and collaboration**

Including but not limited to skills necessary for formal presentations, the Speaking and Listening anchor statements require students to develop a range of broadly useful oral communication and interpersonal skills. Students must learn to work together, express and listen carefully to ideas, integrate information from oral, visual, quantitative, and media sources, evaluate what they hear, use media and visual displays strategically to help achieve communicative purposes, and adapt speech to context and task.

- **(PE) Participate Effectively:** By the end of grade 12, prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

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- **(II) Integrate Information:** By the end of grade 12, integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- **(ES) Evaluate Speakers:** By the end of grade 12, evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.
- **(PI) Present Information:** By the end of grade 12, present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
- **(UM) Use Media:** By the end of grade 12, make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
- **(AS) Adapt Speech:** By the end of grade 12, adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

UNIT 1: The Creative Process and Inspiration

Big Ideas: *Course Objectives / Content Statement(s)*

- Becoming a keen observer of surroundings and various media to fuel inspiration
- Challenging oneself to find and convey the extraordinary in the seemingly ordinary
- Beginning a piece in a compelling way that draws a reader in

Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
• How does one “get” (become) creative? • What can one do to develop creativity? • Where can a writer find inspiration? • How does one begin a piece to grab the reader’s attention and interest?	Students will understand that... • Idea generation is fueled by keeping senses open to the surrounding world. • Writers engage an audience by taking risks beyond the ordinary and expected and including unique details in their writing. • To begin a piece effectively, a writer must stir the curiosity and imagination of the reader.
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:

● L.SS.11–12.1. Demonstrate command of the system and structure of the English language when writing or speaking. ● L.KL.11–12.2. 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. ● L.VL.11–12.3. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, including technical meanings, choosing flexibly from a range of strategies. ● L.VI.11–12.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings.	Students will read excerpts from Anne Lamott's <i>Bird by Bird: Some Instructions on Writing and Life</i> including the chapter "Short Assignments." While reading, they will take notes on 1) what her suggestions and strategies are for starting a short piece 2) what methods she uses to engage the reader while still being informative about the writing process (anecdotes; stream of consciousness; humor; allusion to a popular movie; integrated explanation of the title of the book). Students will use Lamott's "one inch picture frame" approach (write as much as one can see through a one inch picture frame) as follows: teacher hands out copies of old magazines and a one square inch cut-out on card stock/index card. Students open to a random page in a magazine with a picture/ad. Place the card over the picture and write a short piece capturing what is happening within the "frame" with emphasis on uniqueness of visual details.
● RL.CR.11–12.1. Accurately cite strong and thorough textual evidence and make relevant	

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connections to strongly support a comprehensive analysis of multiple aspects of what a literary text says explicitly and inferentially, as well as interpretations of the text; this may include determining where the text leaves matters uncertain.

- RI.CR.11–12.1. Accurately cite a range of thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what an informational text says explicitly and inferentially, as well as interpretations of the text.
 - RL.CI.11–12.2. Determine two or more themes of a literary text and analyze how they are developed and refined over the course of the text, including how they interact and build on one another to produce a complex account or analysis; provide an objective summary of the text.
- RI.CI.11–12.2. Determine two or more central ideas of an informational text and analyze how they are developed and refined over the course of a text, including how they interact and build on one another to provide a complex account or analysis; provide an objective summary of the text.
- RL.IT.11–12.3. Analyze the impact of the author's choices as they develop ideas throughout the text 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).
 - RI.IT.11–12.3. Analyze the impact of an author's choices as they develop ideas throughout the text regarding a complex set of ideas or sequence of events, and explain how specific individuals, ideas, or events interact and develop.
- RL.TS.11–12.4. Evaluate the author's choices concerning the structure and the effectiveness of 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) and how they contribute to its overall structure and meaning, as well as its aesthetic impact.

Students will read the essay “How Ramen Got Me Through Adolescence” by Veronique Greenwood (detailing how the food, although setting her apart from peers, provided comfort from isolation). Students will identify and assess how the author imbued the seemingly mundane object with significance (both in style [sensory details] and purpose [significance to establishing author's adolescent identity/self-acceptance]). After discussion, individually, students will compose a short narrative or story in which a character discovers that an ordinary object has unexpected meaning.

In small groups, students will take turns reading aloud the opening page(s) to novels including *All the Light We Cannot See* by Anthony Doerr; *One Hundred Years of Solitude* by Gabriel Garcia Marquez; *Pachinko* by Min Jin Lee; *LaRose* by Louise Erdrich. After each reading, students will individually evaluate the openings for: speculation about the situation; observations about the characters; predictions about potential conflicts; questions and intrigues raised. When groups finish, the whole class will discuss the various methods with which one can begin a piece (i.e., introduce the setting; or a need or desire of a main character; or action; or “in medias res,” etc).

Sample Assessments:

Students will write about a character experiencing a “first” (such as first date, first interview, first alien abduction, etc.) using Lamott's focused strategies, choosing an effective method to open the piece, and capturing the new feelings the character experiences by drawing upon the unexpected meaning/purpose of the event.

Teacher will present several “flash fiction” prompts on the Proxima (fiction that is extremely brief; from a six word short story, to “twitterature” [140 characters], to several hundred words) to assess students' ability to quickly generate ideas and write a focused and contained original piece. The dual purpose of the prompts is to begin moving into focus areas of Unit 2. Examples: “he or she is the type of person who... [incorporates characterization]; write about a “deal breaker” between a couple [authentic dialogue]; write an 8 word short story (modeled on Hemingway's famous 6 word story) [a plot must still be evident]; tell the story of what is happening in a bizarre picture [plot and setting]. Students will have approximately 8 minutes per task. Upon completion of all tasks, students will choose their best one and

- RI.TS.11–12.4. Evaluate the author's choices concerning structure and 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.
- RL.PP.11–12.5. Evaluate perspectives/lenses from two or more texts on related topics and

share it aloud with the class. Students will constructively critique

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- justify the more cogent viewpoint (e.g., different accounts of the same event or issue, use of different media or formats).
- RI.PP.11–12.5. Analyze an author's purpose in a text distinguishing what is directly stated in a text or through rhetoric, analyzing how style and content convey information and advance a point of view.
 - RL.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the author's message).
 - RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept).
 - RI.AA.11–12.7. Describe and evaluate the reasoning in seminal U.S. and global texts, and the premises, purposes, and arguments in these works.
 - RL.CT.11–12.8. Demonstrate knowledge of, analyze, and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance for their themes, purposes, and rhetorical features, including how two or more texts from the same period treat similar themes or topics.
 - RI.CT.11–12.8. Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and scientific significance for their purposes, including primary source documents relevant to U.S. and/or global

based on originality and evidence of unique writerly voice.

history and texts proposing scientific or technical advancements. 🌱	
● W.AW.11–12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. ● W.IW.11–12.2. Write informative/explanatory texts (including the narration of historical events, scientific procedures/ experiments, or technical processes) to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. ● W.NW.11–12.3. Write narratives to develop real or imagined experiences or events using	

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effective technique, well-chosen details, and well-structured event sequences. ● W.WP.11–12.4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach; sustaining effort to complete complex writing tasks; tracking and reflecting on personal writing progress (e.g., using portfolios, journals, conferencing); or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience. ● W.WR.11–12.5. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. 🌱 ● W.SE.11–12.6. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation (MLA or APA Style Manuals). ● W.RW.11–12.7. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single	
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sitting or a day or two) for a range of tasks, purposes.	
● SL.PE.11–12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. ● SL.II.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. ● SL.ES.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. ● SL.PI.11–12.4 Present information, findings and supporting evidence clearly, concisely, and	Instructional Focus: “Group Story Creation” - Students will be divided into groups of five. Within each group, students will count off by number. Teacher will read aloud to the class a series of consecutive stems, in intervals. Each student, one at a time in their consecutive group order, will write a response to their stem for approximately 3 minutes. Thus, Student #1 starts the story. Each subsequent student must continue the story upon hearing the next stem. He/she may have time to quickly read a few details of the person before, but emphasis and encouragement is to run with whatever idea they have (encourage free writing and spontaneous idea generation). Stems are designed purposefully with ambiguity (i.e, “1. How did Sam feel

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logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

- SL.UM.11–12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest. 🌱
- SL.AS.11–12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate

when the alarm went off?"; gender neutral and type of alarm is uncertain). After students have written at least twice around the circle, each group will read their story aloud. The class will informally evaluate the varied outcomes: surprises? What different approaches did each group take? How did each story evolve or change? Were writers able to add dimension and create detailed, compelling characters?

Students will begin to collect "artifacts" for a long-term Portfolio Project to encourage finding inspiration through reading, listening, and observing the world around them. Students will collect a variety of written, artistic, and visual pieces (poems; paintings; lyrics; photographs; melodies; scenes from a movie; etc) that they admire and can emulate in their own writing. For each artifact, they must write an engaging explanation of how it connects to them and an evaluation of its craft, style, artistry, message.

Students will collaborate with Art students and current exhibits in the school to create the "underlying story" in pieces of visual art. Students will peruse the studios or exhibit space and select a piece of work. Through their creative appraisal and narrative techniques, they will explore the experiences, events, and characters in the piece of art. A recent example includes the "In Their Shoes" exhibit. Scores of shoes were displayed in the lobby with a brief type-written note on each pair, conveying a statement representing the thoughts of a student who committed suicide. Based on that brief statement and the visual details of the shoes, students gave voice to that individual in a creative narrative.

Sample Assessments:

Students will keep a journal for a week, compiling quick ideas that will fuel their own writing such as: snippets of conversation overheard from which the student then elaborates and continues the dialogue; people watching (observe, without being noticed, at least two people in a public place, then write about their lives when they return home); a fictional missed connection (choose two people who do not seem to have any relation or interaction and create a journal entry or fictional online post in which they try to "woo" the other person and imagine the possibilities of being together.) The journal will be evaluated for originality, depth and breadth of observations, and risks taken.

Instructional Strategies:

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	Students will be conscious of the connection between visual art and writing through the use of detailed observation and interpolation. Technology Integration Students may use Google Docs as a tool for composing, sharing, and revising their work. Media Literacy Integration Particularly for the artifact collection, students may use Library print and electronic resources to find new poets, lyricists, and artists. Global Perspectives To develop believable and authentic characters, students will need to study and incorporate the speech, mannerisms, and cultural views of people they are portraying. Culturally Responsive Teaching Students will read works from diverse voices and cultures, and should be encouraged to develop characters that reflect their own cultures and life experiences in order to create writing that has a ring of truth and authenticity.
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	21st Century Skills: ● Creativity and Innovation ● Critical Thinking and Problem Solving ● Communication and Collaboration ● Information Literacy ● Media Literacy ● Life and Career Skills 21st Century Themes (as applies to content area): ● Financial, Economic, Business, and Entrepreneurial Literacy ● Civic Literacy ● Health Literacy ● S.T.E.A.M.

UNIT 2: The Essential Elements: Imagery, Characterization, Voice, and Plot

Big Ideas: *Course Objectives / Content Statement(s)*

- Use of concrete visual details in writing
- Developing voice and characterization
- Driving plot through compelling conflict

Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
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- How do writers enhance their writing through the use of imagery and detail? - How do writers of fiction capture specific, recognizable, and individual voices? - How do writers create conflicts that pull the reader in and propel a plotline?	Students will understand that... - Writers use concrete sensory images to show rather than tell their ideas to the reader. - Writers use voice as a method for characterization, and must work to capture the accurate tempo, rhythms, and inflections of speech if their characters' voices are to feel authentic. - Writers must have their characters confront complex internal and external struggles in order to add complexity to their characters and allow the reader to identify with them.
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:
- L.SS.11–12.1. Demonstrate command of the system and structure of the English language when writing or speaking. - L.KL.11–12.2. 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. - L.VL.11–12.3. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, including technical meanings, choosing flexibly from a range of strategies. - L.VI.11–12.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings.	Students will read the Stephen King essay “Imagery and the Third Eye;” while reading, they will annotate, especially noting his strategies for effectively conveying imagery (such as the difference between an image and an idea; avoiding clichés and over-description; allowing the reader to construct the image in his/her mind versus doing the work for the reader). Students will then undertake King’s exercise of trying to capture a specific moment on a rainy day (or sweltering, snowy, etc.) in a large city from a far-away view. Students will share their visual details. Then, following peer feedback, students will repeat this exercise with the equivalent of a close-up lens: one specific street corner in that city. Via a peer edit, student details (what they imagined or saw) will be shared and constructively critiqued for sensory acuity. Students will read A.R. Gurney’s epistolary play “Love Letters” in “reader’s theater” style (class sits in one large circle; students alternate reading aloud the only two characters in the play, each time the role switches). While reading, students will complete “The Writer’s Craft: Characterization Chart,” paying close attention to voice; characters’ motivations, strengths, and weaknesses; internal and external conflicts.

- RL.CR.11–12.1. Accurately cite strong and thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what a literary text says explicitly and inferentially, as well as interpretations of the text; this may include determining where the text leaves matters uncertain.
- RI.CR.11–12.1. Accurately cite a range of thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what an informational text says explicitly and inferentially, as well as interpretations of the text.
- RL.CI.11–12.2. Determine two or more themes of a literary text and analyze how they are developed and refined over the course of the text, including how they interact and build on one another to produce a complex account or analysis; provide an objective summary of the text.

At the intermission of the two act play, the class will watch a “CBS Sunday Morning” segment on the recent revival of the play on Broadway. Students will discuss the communicative uniqueness of letter writing (as compared to texting or email) and evaluate whether voice, emotion, and intention can be discerned more effectively via the “dying art” of letter writing, as described in the TV feature versus tech communication. Class will compare similar themed emails versus letter excerpts and evaluate for effectiveness of voice, tone, and pathos.

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- RI.CI.11–12.2. Determine two or more central ideas of an informational text and analyze

how they are developed and refined over the course of a text, including how they interact and build on one another to provide a

complex account or analysis; provide an objective summary of the text.

- RL.IT.11–12.3. Analyze the impact of the author's choices as they develop ideas

throughout the text 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).

- RI.IT.11–12.3. Analyze the impact of an author's choices as they develop ideas

throughout the text regarding a complex set of ideas or sequence of events, and explain how specific individuals, ideas, or events

interact and develop.

- RL.TS.11–12.4. Evaluate the author's choices concerning the structure and the effectiveness of 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) and how they contribute to its overall structure and meaning, as well as its aesthetic impact.

- RI.TS.11–12.4. Evaluate the author's choices concerning structure and 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.

- RL.PP.11–12.5. Evaluate perspectives/lenses from two or more texts on related topics and justify the more cogent viewpoint (e.g.,

different accounts of the same event or issue, use of different media or formats).

- RI.PP.11–12.5. Analyze an author's purpose in a text distinguishing what is directly stated in a text or through rhetoric, analyzing how style and content convey information and advance a point of view.

- RL.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve

Upon resuming the play, students will *perform* passages. The play is staged with no set (just the curtain open to backstage/equipment; no stage directions; and the actors sit at two tables for the duration). Students must determine how complex characterization (and the aging process of the characters) can be captured through voice, inflection, expressions, mannerisms, and gestures.

Sample Assessments:

Students' performance of "Love Letters" will be evaluated for dramatic coherence; conveyance of urgency of the plot; and compelling characterizations.

Characterization Chart will be collected and graded for completeness, with emphasis on students' discernment of characters' desires, fears, conflicts, and flaws and how these impact the plot.

Imagery/City assignment will be evaluated for richness and uniqueness of details; avoiding cliches; and showing versus telling.

Instructional Focus:

Students will scan copies of their favorite novel, magazine article, or graphic novel to find a particularly memorable and vivid sensory passage. They will then rewrite the passage to turn it into a bland "telling" statement. In groups, the teacher will then present the students with a choice of "telling" statements from previously un-read works and have the students collaboratively turn the bland statement into a vivid study of sensory detail.

Students will write three letters following the reading of "Love Letters" to assess their skill with characterization. 1) Letter 1 must be written from the voice and perspective of either of the two characters (Melissa or Andy), but must uncover new details and revelations; for example, a "lost" letter that never made it to the other; fill in a gap in the play when either character delayed responding to the other; reveal what happened in the interim when there was a jump forward in time in the play.

2) Letter 2 will be from a supporting character in the play to either Melissa or Andy. None of the supporting characters speak in the play; everything the reader/audience knows about him/her is through Andy or Melissa. The challenge here is to develop the selected character and fully realize that character's unique voice.

3) Letter 3 - free reign. Students will invent a completely original, unique character and write a

conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the author's message). ● RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that	letter
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goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept). ● RI.AA.11–12.7. Describe and evaluate the reasoning in seminal U.S. and global texts, and the premises, purposes, and arguments in these works. ● RL.CT.11–12.8. Demonstrate knowledge of, analyze, and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance for their themes, purposes, and rhetorical features, including how two or more texts from the same period treat similar themes or topics. ● RI.CT.11–12.8. Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and scientific significance for their purposes, including primary source documents relevant to U.S. and/or global history and texts proposing scientific or technical advancements. 🌱	from him/her to someone else. (Unrelated to the play, but incorporating the same fundamentals of characterization). Alternatively, if the student has been inspired to write a real letter, they may do so, but he/she needs to convey his/her own complex characterization and still be compelling. Sample Assessments: Letters will be shared and peer edited before the final drafts. Thereafter, the teacher will evaluate them for the following: does the letter sound real? Is there a unique personality “behind” the letter? Is the dramatic situation sufficiently rich in visual details to allow the reader to accept its reality? The performance of the scene could also be videotaped and orally critiqued in terms of dramatic effectiveness, humor/poignancy, conversational dialogue, and ability to capture depth of characterization. Students will also continue to compile “artifacts” for their Portfolio Project and will begin to submit drafts of the evaluation/explanation of the artifacts. Teacher will evaluate for the meaningfulness of the connection between “artifact” and student, how the object inspires; and how effectively the student explained the artistry and craft. Instructional Strategies: Interdisciplinary Connections Students will draw connections frequently between drama and creative writing as they write and perform their work for an audience. Technology Integration Teacher may incorporate the use of available software, such as iMovie or WeVideo, for producing scenes.
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- W.AW.11–12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
 - W.IW.11–12.2. Write informative/explanatory texts (including the narration of historical events, scientific procedures/ experiments, or technical processes) to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- W.NW.11–12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- W.WP.11–12.4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach; sustaining effort to complete complex writing tasks; tracking and reflecting on personal writing progress (e.g., using portfolios, journals, conferencing); or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.
- W.WR.11–12.5. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple

Media Literacy Integration

Through viewing a Broadway production, students will learn to carefully study and analyze the medium for its narrative structure, and how a live production can build connection between actors and audience.

Global Perspectives

Students will be encouraged to choose a non-Western city for the Imagery/City project and experiment with various time periods and cultures around the world.

Culturally Responsive Teaching

Students should be encouraged to consider the cultural values, beliefs and traditions of the audience for whom

sources on the subject, demonstrating understanding of the subject under

investigation. 🌱

- W.SE.11–12.6. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation (MLA or APA Style Manuals).
- W.RW.11–12.7. 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.

they are writing to make their work more effective and well-received.

- SL.PE.11–12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- SL.II.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.
- SL.ES.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.
- SL.PI.11–12.4 Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.
- SL.UM.11–12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest. 🌱
- SL.AS.11–12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

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The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	21st Century Skills: • Creativity and Innovation • Critical Thinking and Problem Solving • Communication and Collaboration • Information Literacy • Media Literacy • Life and Career Skills 21st Century Themes (as applies to content area): • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • S.T.E.A.M.
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UNIT 3: Stage and Screen

Big Ideas: <i>Course Objectives / Content Statement(s)</i> • Creating and plotting an original digital short • Writing and performing a comedic sketch or original short play • Writing an original screenplay	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
• How do screenwriters develop a plot outline and treatment for a digital short or marketable program/film? • How does a writer determine and develop the most effective structure for a screenplay?	Students will understand that... • Writers for film and television must be acutely aware of how their story, characters, and tone will be received by and resonate with an audience. • The three-act and four-act dramatic structure are commonly used for TV/screen and stage plays.
Areas of Focus: Proficiencies (Cumulative Progress Indicators) Students will: • L.SS.11–12.1. Demonstrate command of the system and structure of the English language when writing or speaking. • L.KL.11–12.2. Apply knowledge of language to understand how language functions in different contexts, to make effective choices	Examples, Outcomes, Assessments Instructional Focus: Students will map out the four-act play structure for the episode “The Constant” of the TV series <i>Lost</i>. Each act will be critiqued in terms of what significant information the audience learns. What is the engine driving the plot forward? What is the tone of the

for meaning or style, and to comprehend more fully when reading or listening. ● L.VL.11–12.3. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, including technical meanings, choosing flexibly from a range of strategies. ● L.VI.11–12.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings.	episode? The show was serialized, but this episode stands on its own without any previous knowledge of the characters: how were the writers able to invest the audience in the characters? What urgency compels the characters? How do the writers keep the audience engaged enough to return from the act breaks (commercials)?
● RL.CR.11–12.1. Accurately cite strong and thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what a literary text says explicitly and inferentially, as well as interpretations of the text; this may include determining where the text leaves matters uncertain. ● RI.CR.11–12.1. Accurately cite a range of thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what an informational text says explicitly and inferentially, as well as interpretations of the text. ● RL.CI.11–12.2. Determine two or more themes of a literary text and analyze how they are developed and refined over the course of the text, including how they interact and build on one another to produce a complex account or analysis; provide an objective summary of the text. ● RI.CI.11–12.2. Determine two or more central ideas of an informational text and analyze how they are developed and refined over the course of a text, including how they interact and build on one another to provide a complex account or analysis; provide an objective summary of the text. ● RL.IT.11–12.3. Analyze the impact of the author's choices as they develop ideas throughout the text 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).	Students will watch the <i>Saturday Night Live</i> digital short “Lazy Sunday,” considered a fore-runner of this comedic form. Then, they will watch SHS alum Juliet Huneke’s AP Literature senior project on sketch comedy which includes an interview with SNL writers Steven Castillo and Kristen Bartlett. Students will take notes on the writers’ process for writing sketch comedy and producing digital shorts (taking three random or comedic phrases/ideas; timed word association with collaborators; winnowing to the ideas with most potential; devising the ending of the sketch first; working back to the beginning). After collaboratively undertaking the SNL writers’ process for sketch comedy, students will write and film their own group digital short. Required elements for this assignment are: 1) a one-paragraph statement of concept; 2) short sketches of all key characters; 3) plot summary with key scripted dialogue; 4) storyboarding before filming. Notesheets and storyboards will be collected and graded for completeness and extent of planning. Students will then write the original sketch/short and videotape and edit the scene. Sample Assessments: Students will map out the four-act plot structure to two episodes of <i>Stranger Things</i>. Each act will be critiqued in terms of what the audience learns. What is the engine driving the plot forward? What is the tone of the show? How deeply do we care about the characters? What urgency compels the characters? How do the writers keep the audience engaged enough to return from the act breaks/commercials? Students, in small groups, will then draft a four-act plot synopsis of their own original episode of <i>Stranger Things</i>. Particular emphasis will be placed upon maintaining the tone of the original program. When presented to class, digital shorts will be orally critiqued for comedic effectiveness, timing of dialogue, and originality. Video projects (both scripts and performance) will be evaluated for humor, wittiness of dialogue, and students’ ability to take on the persona of the characters.

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| <ul style="list-style-type: none">● RI.IT.11–12.3. Analyze the impact of an author's choices as they develop ideas throughout the text regarding a complex set of ideas or sequence of events, and explain how specific individuals, ideas, or events interact and develop. | |
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- RL.TS.11–12.4. Evaluate the author's choices concerning the structure and the effectiveness of 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) and how they contribute to its overall structure and meaning, as well as its aesthetic impact.
 - RI.TS.11–12.4. Evaluate the author's choices concerning structure and 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.
 - RL.PP.11–12.5. Evaluate perspectives/lenses from two or more texts on related topics and justify the more cogent viewpoint (e.g., different accounts of the same event or issue, use of different media or formats).
- RI.PP.11–12.5. Analyze an author's purpose in a text distinguishing what is directly stated in a text or through rhetoric, analyzing how style and content convey information and advance a point of view.
- RL.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the author's message).
- RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept).
- RI.AA.11–12.7. Describe and evaluate the reasoning in seminal U.S. and global texts, and the premises, purposes, and arguments in these works.
- RL.CT.11–12.8. Demonstrate knowledge of, analyze, and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance for their themes, purposes, and rhetorical features, including how two or more texts from the same period treat similar themes or topics. ●

RI.CT.11–12.8. Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and scientific significance for their purposes, including	
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primary source documents relevant to U.S. and/or global history and texts proposing scientific or technical advancements. 🌱	
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- W.AW.11–12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
 - W.IW.11–12.2. Write informative/explanatory texts (including the narration of historical events, scientific procedures/ experiments, or technical processes) to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- W.NW.11–12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- W.WP.11–12.4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach; sustaining effort to complete complex writing tasks; tracking and reflecting on personal writing progress (e.g., using portfolios, journals, conferencing); or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.
- W.WR.11–12.5. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. 🌱
 - W.SE.11–12.6. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation (MLA or APA Style Manuals).

- W.RW.11–12.7. 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.

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- SL.PE.11–12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- SL.II.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.
- SL.ES.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.
 - SL.PI.11–12.4 Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.
- SL.UM.11–12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest. 🧐
- SL.AS.11–12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

	Instructional Focus: “Awkward Family Dinner”: students will be given a large index card on which they will create a fictional character sketch of the person they would least like to sit next to at a family dinner (pet peeves; annoying habits; etc). Teacher will collect the cards, randomly shuffle, and distribute one card to each student; student will take on the voice/perspective of the character he/she receives. Class will be divided into groups of six, with desks moved into a large “dinner table.” Collaboratively, students will write a comedic script of the ensuing conversation between all the characters at the dinner. Students will read/examine Syd Field’s paradigm for three-act screenplay construction in an excerpt from his book <i>Screenplay</i>. Students will watch Wes Anderson’s movie <i>Moonrise Kingdom</i>. While watching, they will diagram and pinpoint the signals where Field’s structural elements occur in the movie (Setup; Plot Point I; Confrontation; Plot Point II; Resolution) to see how the paradigm operates in an actual commercial film. They will also jot down memorable lines and be prepared to discuss why they stood out and other unique features of the film including cinematography notes and camera shots/movement. Students will select a screenplay from the Media Center and examine for structure and formatting. They will then form small groups of 3-4 and “pitch” an original idea for a movie (feedback will be from the class, who take on the role of the “producers”). The pitch must include character synopses; possible target audience; casting; and an outline of the plot via Field’s paradigm. Although this pre-work must encompass the entire film, students will script out only the first 10
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	minutes of the movie (approximately 10 pages). By the end of the setup, the audience should know who the main characters are and what sense of urgency compels them. Sample Assessments: For “Awkward Family Dinner,” each group will read the script aloud. Class will informally evaluate for effectiveness of ensuing conflicts and comic relief. <i>Moonrise Kingdom</i> worksheet will be evaluated for completeness and students’ ability to identify key structural elements of the film. Original film scripts will be shared orally with the class. Scripts will then be graded for format, mechanics, coherence, and ability to engage the target audience. Instructional Strategies: Interdisciplinary Connections Students will draw connections between film, creative writing, and performance as they write and film their work for an audience. Technology Integration Students can use a digital recording tool, such as iMovie, WeVideo, or Garageband, to record and film their digital short. Media Literacy Integration Students will sign out a screenplay from the SHS Library to use for reference during this unit. Students will learn to carefully study and analyze the medium of film for its narrative structure and utilize this structure in their own writing. Global Perspectives Students may view, analyze, and emulate the narrative structure of films from various time periods and cultures around the world. Culturally Responsive Teaching Students should be encouraged to consider the cultural values, beliefs, and traditions of the audience for whom they are writing to make their work more effective and well-received.
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	21st Century Skills: • Creativity and Innovation • Critical Thinking and Problem Solving • Communication and Collaboration

	• Information Literacy • Media Literacy • Life and Career Skills 21st Century Themes (as applies to content area): • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • S.T.E.A.M.
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UNIT 4: Short Form Creative Writing

Big Ideas: <i>Course Objectives / Content Statement(s)</i> • The short story • The personal essay • Experimental writing	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
• How do writers of fiction use the interaction of characters' voices to create dialogue that rings with truth, emotion, universality, and believability? • How do authors use literary styles, themes and structures to inspire creative writing? • How do authors manipulate syntax and use detailed and visual language to shape their writing?	Students will understand that... • Writers must work to capture the accurate tempo, rhythms, and inflections of speech if their characters' voices are to feel authentic. • By studying and analyzing the thematic and stylistic elements of an author, writers can understand how to emulate thematic and stylistic elements in their stories. • Syntax, sentence structure, and sophisticated (or experimental) use of language adds variety and depth to creative writing.
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	Instructional Focus: Students will read J.D. Salinger's "Franny" segment of <i>Franny and Zooey</i>. Particular attention will be paid to Franny's letter from college that appears at the beginning of the story. Discussion will consider: how is Salinger (a middle-aged male author) able to capture the voice of a twenty-year old female college student in a way that feels believable? How does the authentic dialogue capture this date gone terribly bad? What is crucial about the setting? Students will read Chapter 3 of Part 8 "Search and Seizure" of Nathan Hill's novel <i>The Nix</i> which comically details a "gamer's" descent into a vegetative state as a result of extreme sedentariness

● L.SS.11–12.1. Demonstrate command of the system and structure of the English language when writing or speaking. ● L.KL.11–12.2. 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. ● L.VL.11–12.3. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, including technical meanings, choosing flexibly from a range of strategies. ● L.VI.11–12.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings.	
● RL.CR.11–12.1. Accurately cite strong and thorough textual evidence and make relevant	while trying to win a video game. The entire chapter is written as one run-on sentence. Students will discuss the effect of this stylistic choice; then, they will write a short piece in which the non-traditional syntax reveals a character's state of mind under duress.

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connections to strongly support a comprehensive analysis of multiple aspects of what a literary text says explicitly and inferentially, as well as interpretations of the text; this may include determining where the text leaves matters uncertain.

- RI.CR.11–12.1. Accurately cite a range of thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what an informational text says explicitly and inferentially, as well as interpretations of the text.
- RL.CI.11–12.2. Determine two or more themes of a literary text and analyze how they are developed and refined over the course of the text, including how they interact and build on one another to produce a complex account or analysis; provide an objective summary of the text.
 - RI.CI.11–12.2. Determine two or more central ideas of an informational text and analyze how they are developed and refined over the course of a text, including how they interact and build on one another to provide a complex account or analysis; provide an objective summary of the text.
- RL.IT.11–12.3. Analyze the impact of the author's choices as they develop ideas throughout the text 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).
- RI.IT.11–12.3. Analyze the impact of an author's choices as they develop ideas throughout the text regarding a complex set of ideas or sequence of events, and explain how specific individuals, ideas, or events interact and develop.
- RL.TS.11–12.4. Evaluate the author's choices concerning the structure and the effectiveness of 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) and how they contribute to its overall structure and meaning, as well as

The class will read aloud George Saunders' short story "Fox 8," written from the satirical perspective of a witty fox whose initial admiration of human quirks changes to disillusionment at mankind's darker side when animal and human worlds collide. Much of the story is written phonetically. The story will be used as a launching point for students to write their own short story from the perspective of another animal. The piece must include: 1) creative use of language and words; 2) satire or social commentary regarding puzzling aspects of humans; 3) an important message that underlies the animal's encounter with man [over-development; consumerism; etc]. Students will be encouraged to "throw out" the rules of grammar and spelling.

Sample Assessments:

Using stylistic insights and examination of voice and dialogue gleaned from "Franny," students will write an original short story driven by character interactions. At least three distinct characters must come together in a compelling situation (driven by conflict). Each character must have a specific voice - different and immediately identifiable from the others; there must be at least one male character and one female character (so teacher knows the student can write from the point of view of other gender[s]); the setting must be crucial (interesting character dynamics revealed through their surrounding context).

The "Franny"-related short story will be evaluated in terms of mechanics and content: narrative coherence, uniqueness of voice, authenticity of dialogue, and originality of subject matter.

The experimental Saunders-based short story will be evaluated for its creative use of language and non-traditional use of grammar and spelling; the effectiveness of the satire or social commentary; and the emergence of an important message about humankind/society.

- its aesthetic impact.
- RI.TS.11–12.4. Evaluate the author’s choices concerning structure and 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.

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- RL.PP.11–12.5. Evaluate perspectives/lenses from two or more texts on related topics and justify the more cogent viewpoint (e.g., different accounts of the same event or issue, use of different media or formats).
- RI.PP.11–12.5. Analyze an author’s purpose in a text distinguishing what is directly stated in a text or through rhetoric, analyzing how style and content convey information and advance a point of view.
- RL.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the author’s message).
- RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept).
- RI.AA.11–12.7. Describe and evaluate the reasoning in seminal U.S. and global texts, and the premises, purposes, and arguments in these works.
- RL.CT.11–12.8. Demonstrate knowledge of, analyze, and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance for their themes, purposes, and rhetorical features, including how two or more texts from the same period treat similar themes or topics.
- RI.CT.11–12.8. Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and scientific significance for their purposes, including

primary source documents relevant to U.S. and/or global history and texts proposing scientific or technical advancements. 🌱	
● W.AW.11–12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. ● W.IW.11–12.2. Write informative/explanatory texts (including the narration of historical events, scientific procedures/ experiments, or technical processes) to examine and convey complex ideas, concepts, and information clearly and accurately through the effective	

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selection, organization, and analysis of content.

- W.NW.11–12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- W.WP.11–12.4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach; sustaining effort to complete complex writing tasks; tracking and reflecting on personal writing progress (e.g., using portfolios, journals, conferencing); or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.
- W.WR.11–12.5. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. 🌱
- W.SE.11–12.6. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation (MLA or APA Style Manuals).
- W.RW.11–12.7. 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.

- SL.PE.11–12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- SL.II.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

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accuracy of each source and noting any discrepancies among the data.

- SL.ES.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.
- SL.PI.11–12.4 Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.
- SL.UM.11–12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest. 🌱
- SL.AS.11–12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

Students will read a series of personal essays by E. B. White. An examination of his stylistic devices will lead to the writing of an original personal essay.

In the *Essays of E. B. White*, students will read, for nightly homework, "Good-bye to Forty-Eighth Street," "Death of a Pig," "The Eye of Edna," "Coon Tree," "The Ring of Time," and—optionally—"The Years of Wonder."

White's stylistic devices will be identified: his variety of sentence rhythms; his use of visual detail; his personification of animals; his sense of humor; his willingness to break traditional rules of style to achieve dramatic effect.

Students, in an attempt to vary their own sentence rhythms, will make a visual chart of sentence length (measured in syllables) of their own previously written work. Are they unconsciously writing sentences that all sound the same?

Students will also conclude their Portfolio Project by choosing their 8 best "artifacts" and editing the evaluative write-ups to thoroughly explain the craft and artistry of each and how the items impact them.

Sample Assessments:

Students will write an original personal essay inspired by the best of what they've read in E.B. White.

Essays will be graded for content and mechanics—and the ability of the essay to conjure a real voice; to vary sentence rhythms; to ground the story in concrete visual and sensory detail; to use a sense of humor; to keep first person ("I") to a minimum.

For the final Portfolio Project, students will choose a majority of their 8 "artifacts" and use them as inspiration for a final original piece of writing that demonstrates their growth and experimentation as writers throughout the semester. Emphasis is placed on allowing the reader to see the influence of the artifacts on the written piece (for instance, by emulating the style) or by using elements of the artifact (such as tone, or a character's speech patterns) in new ways. This assignment offers significant choice, as the original piece could be a short screenplay, a series of vignettes, creative narrative, letters, short story, or poems.

Each student will give a 10 minute presentation of their Portfolio, whether to walk the audience through

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selection and importance of some of the artifacts or to share the culminating original piece. Teacher will suggest the presenter introduce the audience to new writers, artists, singers, filmmakers, etc. that the audience may not have encountered before.

Evaluation of the 8 artifacts will be based on whether each explanation specifically demonstrates why the artifact is important to the student and offers an insightful mix of the way it “speaks” to the student as well as its artistry/craft/style. The culminating original piece will be evaluated based upon true uniqueness, evidence of creative progress throughout the semester, and student’s ability to surprise and take risks. The presentation will be assessed based on evidence of preparedness, ability to convey how engagement with the wider world can fuel writing; and how well the presentation held the audience’s attention.

Instructional Strategies:**Interdisciplinary Connections**

Students can explore new genres of art, music, and literature as they expand and finalize their culminating Portfolio Project.

Technology Integration

Students may use technology as a means to introduce audience members in their final presentation to new writers, lyricists, artists, and filmmakers and their works.

Media Literacy Integration

Students can experiment with voice by using app/online resources such as dictation.io or with syntax and sentence composition via sentencecomposing.com

Global Perspectives

Students will be able to write from a variety of perspectives, including from other countries, cultures, and genders.

Culturally Responsive Teaching

Students should be encouraged to select and study texts that reflect their personal culture, heritage and interest. Their personal essays should draw from their own diverse personal experience.

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.

21st Century Skills:

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Communication and Collaboration

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- Information Literacy
 - Media Literacy
 - Life and Career Skills
- 21st Century Themes (as applies to content area):**
- Financial, Economic, Business, and Entrepreneurial Literacy
 - Civic Literacy
 - Health Literacy
 - S.T.E.A.M.

Addendum 1

Optional Unit: Exploring Poetry

* Note: the teacher of Creative Writing will want to be careful about overlapping with the Poetry elective, but if time allows, some of these activities may be incorporated into the semester (or used as Do Nows or “warm ups”).

Unit Summary: In this Creative Writing Poetry unit, students will explore the intricacies of poetry as a means of self expression and continue to hone their unique writerly voices through the art of poetry. By engaging with a variety of poetic forms, techniques, and themes, students will develop a deeper understanding of the power of language and its ability to evoke emotions, provoke critical thinking, and paint vivid imagery. Through a combination of examining models, self-reflection, and peer workshops, students will learn to craft their own original poems, developing a deeper understanding of poetry’s power and beauty.

Primary interdisciplinary connections:

Sociology/psychology (how writers evoke emotions; how language shapes perceptions and emotions); History (allusions in exemplar/model poems); Art (connecting imagery to poetry, or poems that have inspired artist renderings).

Unit Rationale: (Why is this an appropriate unit for this grade, level and subject? How does it seek to address key standards? How does it help students connect to other units, other subjects, the world around them, etc.? In what ways should it be engaging and meaningful to them personally and/or academically?)

The purpose of this unit is to continue to foster students’ creative thinking and self-expression through the art of poetry. Poetry offers a versatile platform for emotional expression, allowing students to explore their observations, feelings, and perspectives in a profound and artistic manner. Additionally, examining and crafting poetry enriches students’ language skills and appreciation for the written (and spoken) word, as they engage with diverse poetic traditions and voices.

Standards: (Note: Although the unit may address many standards, include here those which you will focus instruction for assessment)

Language	● L.SS.11–12.1. Demonstrate command of the system and structure of the English language when writing or speaking. ● L.KL.11–12.2. 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. ● L.VL.11–12.3. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, including technical meanings, choosing flexibly from a range of strategies. ● L.VI.11–12.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings.
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Reading	● RL.IT.11–12.3. Analyze the impact of the author's choices as they develop ideas throughout the text 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). ● RL.TS.11–12.4. Evaluate the author's choices concerning the structure and the effectiveness of 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) and how they contribute to its overall structure and meaning, as well as its aesthetic impact.		
Writing	● W.NW.11–12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. ● W.WP.11–12.4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach; sustaining effort to complete complex writing tasks; tracking and reflecting on personal writing progress (e.g., using portfolios, journals, conferencing); or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience. ● W.RW.11–12.7. 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.		
Speaking/ Listening	● SL.PE.11–12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. ● SL.UM.11–12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest. 🌱		
<table border="1"> <tr> <td>Essential Questions:</td><td>Understandings: <i>Students will understand that...</i></td></tr> </table>		Essential Questions:	Understandings: <i>Students will understand that...</i>
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- What is the role of emotion and personal experience in poetry?
- What are the connections between individual identity and poetic expression?
 - How does the choice of poetic form influence the tone and message(s) of a poem?
- How do poetic devices enhance the effect of a poem?
- How can we use poetry to explore and understand the human experience?

- A range of poetic forms (such as sonnets, free verse, haikus, and ballads) can effectively help to convey a poet's thematic intention(s).
- Incorporating poetic devices such as meter, enjambment, alliteration, and symbolism can enhance depth and impact of a poem.
- Expressing their emotions and perspectives through poetry fosters self-awareness and empathy.
- Providing constructive peer feedback and using feedback to improve their own work can improve one's ability to evaluate and refine creative writing.
 - Confidently sharing their poems with small groups or the class develops public speaking skills and allows everyone to benefit from the unique perspective of the class community.

Unit Learning Activities:

Students will...

- Read this list of [18 terrible metaphors found \(but not really\) in student papers](#) (Optional non-poetry activity: write a short paragraph [approximately 150 words] in which you discuss which of these metaphors you think is the worst. Why does it make you groan? What does it do that it shouldn't?). Then, write a poem that is packed full of bad metaphors. You may write any kind of poem - a sonnet, ode, free verse, etc) but it must be between 14 and 30 lines long.
- Read "Jabberwocky" by Lewis Carroll for inspiration. Go through the dictionary and choose some words you don't know (or make up some nonsense words). Assign them a part of speech. (You should have a

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few nouns, verbs, adjectives, and adverbs). Write a poem that tells a story. Keep the grammar and punctuation consistent. If we substitute words we know for your nonsense words, your poem should make sense.

- Read Emma Lazarus' "The New Colossus" together. Look at the NYTimes Year in Pictures. Which picture captures what you will remember most from this year's news? Choose a picture that inspires a poem that captures this moment/event.
 - Read a selection of ballads (consider "Annabel Lee" by Poe; "It was not Death, for I Stood up" by Dickinson; "A Red, Red Rose" by Burns). After reading them and unpacking the structure, skim tabloids (National Enquirer; People, Us Weekly etc) and choose a "juicy" article on which to write a "tabloid ballad."
- Read a selection of pastoral poems. Then, circulate through the school and write a poem based on a location therein. Romanticize the elements akin to Dekker, Raleigh, Donne (scents from the cafeteria, auxiliary gym, etc). Each poem will be read aloud, and the class will guess the location described.
- Take note of the words on signs and street names you pass while driving, walking, or riding the bus. Write a poem starting with one of these words you notice.
- Write a poem in the form of a recipe. This can be for something tangible such as a cake, or it can be more abstract such as love, happiness, or anxiety. List ingredients and directions for mixing, and tips for cooking your concept to perfection - or disaster.
- Write a poem titled "Dear [X]" where X might be "twin flame," "caramel latte," "sea urchin" etc. There should be some type of complex, creative, or provocative relationship between the speaker and the object of address; they can't actually be "dear" in any simple sense.

Assessments

Summative:

- Original Poem Portfolio: students compile a portfolio of their original poems, demonstrating different forms and styles, along with reflections on their creative process. (Reflections can be either for each poem or how the creative process evolved throughout the Portfolio).
- Presentation: each student presents at least two of their poems to the class, explaining their inspiration, creative choices, and reflections on the poems' significance.

Formative:

- Analyze a self-selected published poem, discussing its poetic devices, themes, and emotional impact on readers.
- Engage in peer review sessions, offering constructive feedback on classmates' draft poems and incorporating suggestions into their own work.

Addendum 2

Participation, Sharing, and Feedback

The class thrives when students feel comfortable and confident in sharing their work. It can take time to overcome some initial self-consciousness or self-criticism. In order to foster a community of supportive writers:

Resource #1 (Tech Tip): Teacher may want to consider the use of **Parlay "Roundtables"** wherein the teacher can post Do Nows, warm ups, or short prompts. The program gives each student an anonymous alias which they write under, and their feedback is therefore likewise posted anonymously. Teacher can instruct each student to respond to a required number of posts so that every student receives feedback. In addition, the teacher can post feedback anonymously to ensure every student receives positive encouragement.

Resource #2: Creative Writing Feedback Form (see below).
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Name: _____ Date: _____

Creative Writing Feedback Form – Use the boxes to convey honest and respectful feedback to your fellow writers. The topics are only some suggested areas you can focus in on as you listen. BE SPECIFIC; after you check a box, quickly jot down what you liked, or make a suggestion that might further enhance the piece.

Writer's Name: _____	Assignment/Prompt: _____
• Character _____	• Voice _____
• Image(s) _____	• Word choice _____
• The way you described ... _____	
• Where did you get the idea to/ for ... _____	
• I think if you ... _____	
• I could imagine /see how / relate to ... _____	
• I didn't quite understand ... _____	
• I found it interesting how... _____	
• Other: _____	

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• I could imagine /see how / relate to ... _____	
• I didn't quite understand ... _____	
• I found it interesting how... _____	
• Other: _____	

Texts and Resources:

Texts:

Castillo, Steven and Kristen Bartlett. (transcript of interview conducted by SHS alum Juliet Huneke.)
Doerr, Anthony. All the Light We Cannot See.
Erdich, Louise. LaRose.
Field, Syd. Screenplay.
Greenwood, Veronique. "How Ramen Got Me Through Adolescence." (from The New York Times).
Gurney, A.R. Love Letters.
Hill, Nathan. The Nix.
King, Stephen. "Imagery and the Third Eye" (from The Writer magazine).
Lamott, Anne. Bird by Bird: Some Instructions on Writing and Life.
Lee, Min Jin. Pachinko.
Marquez, Gabriel Garcia. One Hundred Years of Solitude.
Salinger, J.D. Franny and Zooey.
Saunders, George. "Fox8."
White, E.B. Essays of E.B. White.

Films:

Keeping Love Letters Alive. feature segment from CBS Sunday Morning.
Lost (television series). Episode: "The Constant."
Moonrise Kingdom (2012).
Saturday Night Live (digital short). "Lazy Sunday."
Stranger Things (television series). Episodes: "The Mind Flayer"; "The Gate."