

Rumson-Fair Haven Regional High School

Course: *Advanced Creative Writing Portfolio*

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Board Approval: August 2026

Section I: Course Description

Advanced Creative Writing Portfolio is an elective course designed to advance students' creative writing interests and skills. Students taking this class will participate in model author research projects, analyzing techniques and strategies of professional writers, and applying these to their own work. Throughout the semester, students will work in a format of their choice, crafting a portfolio that exemplifies their best writing. Students will engage in workshop activities to provide them with in-depth feedback for the revision of their portfolios. This course is an excellent choice for students who have previously taken *Introduction to Creative Writing*, students who have a strong interest in a particular genre of writing, and students who are considering a major/career in this field. Students in this course are strongly encouraged to be part of *Off Leash*, the RFH Creative Arts Publication, assisting with content, editing, and bi-annual magazine production.

Section II: NJSL: 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:](#)
 - “The NJSL-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 NJSL:](#)
 - “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 prepare New Jersey students for college and careers.”
4. [Standard 9: 21st Century Life and Careers:](#)
 - “Rapid advancements in technology and subsequent changes in the economy have created opportunities for individuals to compete and connect on a global scale. In this increasingly diverse and complex world, the successful entrepreneur or employee must not only possess the requisite education for specific industry pathways but also employability skills necessary to collaborate with others and manage resources effectively in order to establish and maintain stability and independence...Career readiness, life literacies, and key skills education provides students with the necessary skills to make informed career and financial decisions, engage as responsible community members in a digital society, and to successfully meet the challenges and opportunities 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 52:164-88:](#)

- “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:**
 - “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:**
 - “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:**
 - “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 *Advanced Creative Writing Portfolio* 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 Multilingual Learners (ML) 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 *Advanced Creative Writing Portfolio* is aligned with the requirements of state and national standardized assessments, including the *NJGPA*, *NJSLA*, the *ACT*, the *PSAT*, and the *SAT*.

Section V: Curriculum Pacing Guide

Curriculum Pacing Guide	
Course Title: <i>Advanced Creative Writing Portfolio</i>	Grade Level: 10-12
Unit I: Foundations of Creative Writing	Weeks 1-3

Unit II: Strengthening Writing Techniques	Weeks 4-10
Unit III: Voices on the Page- Author Research	Weeks 11-13
Unit IV: Portfolio & Publication	Weeks 14-20

Section VI: Primary Texts and Year-Long Instructional Resources

The following texts and instructional resources are employed for all students in *Advanced Creative Writing Portfolio*:

- Google Classroom
- *Common Sense Education* (www.commonsense.org)
- *Writing Down the Bones* by Natalie Goldberg
- *Steering the Craft* by Ursula K. Le Guin
- *On Writing* by Stephen King
- PoetryFoundation.org
- RFH Learning Commons Texts

Section VII: Grading Formula and Assessment Modes

Marking period grades in *Advanced Creative Writing Portfolio* 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 *Advanced Creative Writing Portfolio* 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 *Advanced Creative Writing Portfolio* instructional team to inform future learning and to measure student growth.

Section VIII: Unit Templates

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

Unit I: Foundations of Creative Writing	
Unit Summary	
In this unit, students will focus on identifying specific genres and their writing formats. Students will explore genres of writing and recognize distinguishing features. By studying mentor texts through a critical craft lens, students will learn to dismantle traditional frameworks, experiment with genre-hybridity, and blend narrative techniques. Students will practice writing in their own styles and learn how the framework can lead to innovative writing and a unique personal voice.	
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 <i>Advanced Creative Writing Portfolio</i> :	
• <i>2023 New Jersey Student Learning Standards: English Language Arts for Grades 11-12</i> ○ 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, W.NW.11-12.3 A-E, W.WP.11-12.4, W.RW.11-12.7, 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, 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 • <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills</i> ○ 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	Unit Enduring Understandings
• What are the major genres of creative writing, and what foundational elements are essential to a creative writing piece? • How do writing formats change the way a story is told?	• Creative writing spans many genres, including poetry, fiction and non-fiction, fantasy, mystery, and memoir. • Every writing format has specific strategies and techniques to tell a story. The use of format, figurative language, character development, and style changes the reader's experience.

• How can a genre framework be used to construct a unique writing piece? • How do writers intentionally break or blend genre rules to create new meaning and subvert reader expectations?	• Writers can use the elements of a genre to build and develop creative writing. The writer can develop their writing in unconventional ways and tailor their piece to the audience. • Genre conventions are flexible frameworks, not rigid boundaries; by understanding traditional tropes, writers can strategically subvert or hybridize them to form an innovative, personal voice.		
Evidence of Learning			
Formative & Alternative Assessments: • Journals • Mentor Text Writing • Quick Writes • Student share-outs • Informal Workshops • Individual student check-ins with teacher • Analysis of mentor texts	<table border="1"> <tr> <td data-bbox="511 415 844 1635"> Benchmark & Summative Assessments: • Genre Exploration Presentation (Benchmark) • Unit Portfolio Writing Genres (Benchmark) </td><td data-bbox="844 415 1464 1635"> Resources Needed: • <i>Writing Down the Bones</i> by Natalie Goldberg • Select poetry from PoetryFoundation.org and <i>The Penguin Anthology of Twentieth Century American Poetry</i>. Poetry to consider: ○ Selections from Robert Frost ○ Selections from Robert Hayden (“Those Winter Sundays”) ○ Selections from Mary Oliver ○ Selections from Amanda Gorman ○ Selections from WH Auden ○ Selections from Billy Collins ○ Selections from Edna St Vincent Millay ○ Selections from Langston Hughes ○ <i>Brown Girl Dreaming</i> by Jacqueline Woodson • Select short stories from <i>The Scribner Anthology of Contemporary Short Fiction</i>. Short fiction to consider: ○ “The Killers” by Ernest Hemingway by Steven King ○ “The Thing Around Your Neck” by Chimamanda Adichie (2nd person narration) ○ <i>Look Both Ways</i> by Jason Reynolds ○ “Yours” by Marilynne Robinson ○ “The School” by David Bartholomew • Excerpts from novels and graphic novels from the RFH Learning Commons. Long-form books to consider: ○ <i>Born a Crime</i> by Trevor Noah (memoir) ○ John Greene Novels (realistic fiction) ○ <i>Twilight</i> Series by Stephanie Meyer (fantasy) ○ <i>Maus</i> by Art Spiegelman (graphic novel) ○ <i>Smile</i> by Raina Telgemeier (graphic novel) ○ <i>Accountable</i> by Dashka Slater (Non-Fiction) </td></tr> </table>	Benchmark & Summative Assessments: • Genre Exploration Presentation (Benchmark) • Unit Portfolio Writing Genres (Benchmark)	Resources Needed: • <i>Writing Down the Bones</i> by Natalie Goldberg • Select poetry from PoetryFoundation.org and <i>The Penguin Anthology of Twentieth Century American Poetry</i>. Poetry to consider: ○ Selections from Robert Frost ○ Selections from Robert Hayden (“Those Winter Sundays”) ○ Selections from Mary Oliver ○ Selections from Amanda Gorman ○ Selections from WH Auden ○ Selections from Billy Collins ○ Selections from Edna St Vincent Millay ○ Selections from Langston Hughes ○ <i>Brown Girl Dreaming</i> by Jacqueline Woodson • Select short stories from <i>The Scribner Anthology of Contemporary Short Fiction</i>. Short fiction to consider: ○ “The Killers” by Ernest Hemingway by Steven King ○ “The Thing Around Your Neck” by Chimamanda Adichie (2nd person narration) ○ <i>Look Both Ways</i> by Jason Reynolds ○ “Yours” by Marilynne Robinson ○ “The School” by David Bartholomew • Excerpts from novels and graphic novels from the RFH Learning Commons. Long-form books to consider: ○ <i>Born a Crime</i> by Trevor Noah (memoir) ○ John Greene Novels (realistic fiction) ○ <i>Twilight</i> Series by Stephanie Meyer (fantasy) ○ <i>Maus</i> by Art Spiegelman (graphic novel) ○ <i>Smile</i> by Raina Telgemeier (graphic novel) ○ <i>Accountable</i> by Dashka Slater (Non-Fiction)
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Unit II: Strengthening Writing Techniques	
Unit Summary	
In this unit, students will develop and refine their writing techniques. Through selected mini-lessons and workshops, students will improve writing techniques and revision strategies. Through targeted craft mini-lessons and structured peer workshops, writers learn to move beyond basic proofreading to engage in meaningful, multi-draft revision. By analyzing the technical choices of authors and exchanging constructive feedback with peers, students will produce and polish a strong unit portfolio demonstrating technical growth and personal voice.	
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 <i>Advanced Creative Writing Portfolio</i>: • 2023 New Jersey Student Learning Standards: English Language Arts for Grades 11-12	

○ 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, W.NW.11-12.3 A-E, W.WP.11-12.4, W.RW.11-12.7, 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, 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 ● 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		Unit Enduring Understandings
● What are the universal features of strong writing? ● How can editing and revising improve a writing piece? ● In what ways can workshoping help writers? ● What is the difference between editing and revision?		● Strong writing is organized and fluent with a clear purpose and tone. ● Revising and editing can refine and strengthen writing, clarify the message, and improve the writer’s skills. ● Workshoping is a collaborative partnership; by learning to offer precise, empathetic, and actionable feedback, writers gain a deeper understanding of their own craft while helping peers bring their authentic vision to light. ● While editing may focus on technical and mechanical mistakes, true revision reimagines the piece and its impact on readers. Revision requires the author to be open to meaningful changes to their piece.
Evidence of Learning		
Formative & Alternative Assessments: ● Journals ● Quick Writes ● Student share-outs ● Individual student check-ins with teacher ● Analysis of mentor texts	Benchmark & Summative Assessments: ● Unit portfolio (Summative) ● Revision of pieces ● Writer’s Workshops (Benchmark)	Resources Needed: ● <i>Writing Down the Bones</i> by Natalie Goldberg ● Select poetry from PoetryFoundation.org and <i>The Penguin Anthology of Twentieth Century American Poetry</i> ○ Amanda Gorman’s writing routine ● Select short stories from <i>The Scribner Anthology of Contemporary Short Fiction</i> ○ Flannery O’Connor Short Stories (A Good Man is Hard to Find and Everything that Rises Must Converge), statements on writing, & research on her life ● Excerpts from novels and graphic novels from the RFH Learning Commons ○ Jason Reynolds’ books, comic books, short stories, his student content, and his podcast. ○ Jacqueline Woodson’s books, poetry and TEDTalk ● Excerpts from <i>Steering the Craft</i> by Ursula K. Le Guin ● Advice for giving and accepting criticism from Jacqueline Woodson

Unit III: Voices on the Page-Author Research

Unit Summary

In this unit, students will conduct research about authors in their chosen genre and format of focus. Students will explore interviews and resources about the writing process of their chosen authors, and analyze ways in which they may adapt similar strategies to their own practice. Students will present findings to the class and discuss similarities and differences between each author. Students will emulate strategies of various authors in their own work, and discuss how finding one's personal voice can be helped and inspired by others.

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 *Advanced Creative Writing Portfolio*:

- 2023 New Jersey Student Learning Standards: English Language Arts for Grades 11-12
 - 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, W.NW.11-12.3 A-E, W.WP.11-12.4, W.RW.11-12.7, 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, 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
- 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		Unit Enduring Understandings	
- How can writers discover new techniques, genres, and topics to explore in their writing? - What are common writing practices in my chosen genre and format of writing? - How can learning about published authors help me to become a better writer? - How can learning about authors in other genres and formats help my writing practice? - How do an author’s non-writing habits and drafting routines shape the story that actually ends up on the page?		- 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. - Students will find a variety of different approaches to writing, helping to inform their own practice. - By trying new strategies, writers can learn what works best for them in regard to brainstorming, writing, and revision. - By not limiting our exposure to one chosen genre and format, we can become more advanced writers through learning something from each author that is discussed. For example, poetry can teach precise word choice, while short stories can teach strong character development. - Writing is a physical and mental practice; exploring how professional authors manage writer’s block, daily discipline, and draft iteration helps student writers build sustainable habits of their own.	
Evidence of Learning			
Formative & Alternative Assessments: - Journals - Practice author analysis activities - Discussions - Student share-outs - Individual student check-ins with teacher	Benchmark & Summative Assessments: Author Research Project & Presentation (Summative)	Resources Needed: <i>Writing Down the Bones</i> by Natalie Goldberg - Student-selected short stories, poetry, novels, and film/television scripts - Authors/Writers to suggest or model with: Amanda Gorman, Colson Whitehead, John Green, Stephanie Meyer, Jacqueline Woodson, Steven King.	

Unit IV: Portfolio & Publication	
Unit Summary	
In this capstone unit, students will curate, refine, and assemble a final portfolio showcasing their strongest creative work from the semester. Driven by an intentional thematic or genre-based vision, writers will engage in a rigorous multi-draft revision process, incorporating feedback from 1:1 teacher discussions, as well as peer workshops. Students will also complete a research project to learn more about the publication process and which existing publications are suitable for their style of writing. This will ensure that students are leaving this course with a cohesive representation of their work, as well as the skills and knowledge to become published authors.	
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 <i>Advanced Creative Writing Portfolio</i>: <i>2023 New Jersey Student Learning Standards: English Language Arts for Grades 11-12</i> - 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, W.NW.11-12.3 A-E, W.WP.11-12.4, W.RW.11-12.7, 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, 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 <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills</i> 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	Unit Enduring Understandings
- What is the purpose of crafting a portfolio? - How is editing integral to the writing process? - What makes the editing process successful? - How do writers analyze a literary magazine's aesthetic and submission guidelines to identify the right home for their work?	- Portfolios showcase the best work an author has created, require strong selection and editing skills, and may be used for acceptance into college programs and/or publications. - 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. - Finding a suitable publication for one's work requires evaluating a journal's mission, past publications, and submission rules to ensure an authentic alignment of voice and vision. - Publications may vary on submission requirements, but students should be prepared to submit not only their creative writing, but also an author's

- What is included in a submission to a publication? *How can an author use their platform for a greater good?	statement which details biographical information about the author, their process, and their purpose. *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	
Formative & Alternative Assessments: - Journals - Discussions - Portfolio Proposal - Revision activities - Individual student check-ins with teacher	Benchmark & Summative Assessments: - Final Portfolio - Formal Workshops - Publication Research Project (Summative)
Resources Needed: - Previous student work from throughout the course <i>Writing Down the Bones</i> by Natalie Goldberg - RFH database access to assist in research of literary publications as well as teen publishing sites. Teen publishing sites include: - National English Honor Society Newsletters TeenInk.com WritetheWorld.org Polyphonylit.org <i>Common Sense Education</i> (www.commonsense.org) - Excerpts from <i>Steering the Craft</i> by Ursula K. Le Guin	

Section IX: Unit Reflection

The *Advanced Creative Writing Portfolio* instructional team must confer upon the completion of each instructional unit in the *Advanced Creative Writing Portfolio* curriculum and rate the degree 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 should be used by the instructional team for future modifications within the *Advanced Creative Writing Portfolio* curriculum.

Unit Reflection Form: <i>Advanced Creative Writing Portfolio</i>			
Lesson Activities:	Strongly	Moderately	Weakly
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 st 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 the 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)