Creative Writing

Elective Offered to Grades: 10, 11, and 12

Course: 0114

Credits: 5

Revised by: Alima Pudup

December 2016
Course Description

Creative writing is a full year course, which places emphasis on improving each student’s ability to communicate using the written word. Students will communicate the written word through a variety of methods including: exploring the writing process, through the writing of journals, poetry, short stories, and plays; construction of writing pieces in varying genres. Students will read, interpret, and analyze a variety of poems, nonfiction and fictional works by a variety of authors. Through reading and writing activities, students will gain a sound understanding of the elements and forms of writing to create their own written creations. Over the course of the school year, students will be able to identify and utilize their writing style and original voice. Students will be responsible for submitting at least two —perfected pieces into contests over the course of the school year. Aside from broadening students’ literary scope, helping them read with a critical eye, and exposing them to constructive criticism, this class will most importantly cultivate an artistic appreciation for the beauty of language.
Content Area: Creative Writing  
Grade(s) 10-12  
Unit Plan Title: Unit One: Introduction to Creative Writing: Writing as Play, Building a Foundation, & Poetry  

**NJSLSA Standard(s) Addressed in this unit**

- 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. (NJSLSA.R1.)
- Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. (NJSLSA.R2.)
- Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. (NJSLSA.R4.)
- 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. (NJSLSA.R5.)
- 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. (NJSLSA.R9.)
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (NJSLSA.W4.)
- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (NJSLSA.W5.)
- Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others. (NJSLSA.W6.)
- 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. (NJSLSA.W10.)
- Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. (NJSLSA.SL2.)
- Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric. (NJSLSA.SL3.)
- Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate. (NJSLSA.SL6.)
- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (NJSLSA.L1.)
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (NJSLSA.L2.)

**Essential Questions (3-5)**
• Does an individual’s intersecting identities have an effect on their perspective as a writer? (Self-Exploration)
• Can writing have a positive effect on how people view themselves and others? (Self-Exploration)
• Can personal experiences depicted in writing serve a purpose other than self-expression? (Self-Exploration)
• Which literary devices and elements best define the art of poetry? (Poetry)
• Do specific poetic forms limit a writer’s creativity or expand their ability to express and develop ideas? (Poetry)
• Can poetry be an effective and powerful form of expression in addition to an accurate portrayal of a person, place, thing, or idea? (Poetry)

**Anchor Text**


**Informational Texts (3-5)**


**Short Texts (1-3)**

- *I am Offering this Poem to you* by Baca (M)
- Shakespearean Sonnets (M)
- “I'm Thinking About You” by Mike Taylor (M)
- “Mu(sick)” by Madiha Bhatti (M)
- *I Hear America Singing* by Walt Whitman (M)
- *I, Too, Sing America* by Langston Hughes (M)

**Formative & Summative Assessments**

- Autobiographical Assignment/ Self Exploration
  - Identity Exploration
  - Project/ Autobiographical Poetry
- Author Study
  - Poet Biography and Analysis Poetry / Research Paper (Database: Gale Biography in Context)
- “The Poet” Mimicking Emerson’s
  - Identifying the qualities of “The Poet”
  - Evaluating author’s style, approach, and voice
- Poetry Analysis
  - Utilizing Poetry Analysis Format
  - Analysis of Poems on the same topic from different time periods and authors of varying ethnicities
    - Evaluate how different groups of people are affected differently by certain events, movements and times
Langston Hughes and Walt Whitman Comparison

Original Poetry Book
  - Development of personal definition of poetry, exploration of various forms of poetry, and a compilation of all poetry constructed over the course of the marking period.

Spoken Word/ Poetry
  - Construction, memorization, presentation and critique of performance piece

Music Speaks to You
  - Select an instrumental or compose an original piece of music and construct original song/rap lyrics

Resources (websites, Canvas, LMS, Google Classroom, documents, etc.)

- www.poetryfoundation.org
- www.pw.org
- https://www.awpwriter.org/contests/awp_award_series_overview
- http://www.poets.org/poetsorg/anthology/poems-high-school-students

Additional/Suggested Readings Associated with the Unit

- “Poet's Obligation” by Pablo Neruda
- “That Girl” by Alysia Harris
- "Pretty" by Katie Makkai
- "When" by Carlos Andrés Gómez
- "I Think She Was A She" by Leyla Josephine
- "Rape Poem To End All Rape Poems" by Justice Hehir, Kate Thomas, Lindsey Michelle Williams and Lillie Hannon
- "10 Honest Thoughts On Being Loved By A Skinny Boy" by Rachel Wiley
- “Phenomenal Woman”, “Still I Rise”, “Caged Bird”, “Woman Work”, “Alone” by Maya Angelou
- “Interview” by Dorothy Parker

Suggested Time Frame: 8-9 Weeks
## NJSLA Standard(s) Addressed in this Unit

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- 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. (NJSLSA.R5.)
- 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. (NJSLSA.R9.)
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (NJSLSA.W4.)
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- Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. (NJSLSA.SL2.)
- Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric. (NJSLSA.SL3.)
- Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate. (NJSLSA.SL6.)
- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (NJSLSA.L1.)
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (NJSLSA.L2.)

## Essential Questions (3-5)
• How do personal experiences affect how readers respond to texts?
• Does a writer’s background affect the fiction that they produce?
• Which form of characterization (direct or indirect) achieves greater character development?
• Do both direct and indirect characterization elevate a text?
• Which element of fiction is most necessary for telling a story?
• How important is perspective to the delivery of fiction?

Anchor Text

Informational Texts (3-5)

Short Texts (1-3)
• Excerpts from *The Book Thief* by Markus Zusak (ISBN-10: 0375842209)
• Excerpts from *Slaughterhouse Five* by Kurt Vonnegut (ISBN-10: 0385333846)
• Excerpts from *The Time Machine* by H. G. Wells (ISBN-10: 0486284727)

Formative & Summative Assessments
• Fractured Fairy Tale
  o Compare and contrast piece on two versions of a fairy tale
  o Select a fairy tale from Grimm’s Fairy Tales (not well known) and change the characters, setting, point of view, and plot
• Original Fairy Tale
  o Construct an original fairy tale that contains all of the major elements of a fairy tale
• Short Story
  o Original Short Story
    ▪ Elements of a Story
      ◦ Deconstruct all elements of a short story in order to construct a well-developed original short story
• Children’s Book
  o Original children’s book that discusses a current topic of importance that should be presented to children
• Genre Writing
  o Reading and Viewing Genres for Analysis
Read: Select a book of your own for the following genres: Mystery, Science Fiction, Historical Fiction (Recommendations can also be made) View: Lovely Bones (Mystery), Eternal Sunshine of the Spotless Mind (Science Fiction), and The Help or Iron Jawed Angels (Historical Fiction)

- Original Mystery (Research Component)
- Original Science Fiction Piece (Research Component)
- Original Historical Fiction Piece (Research Component)

Novel (Multi Chapter)
- CRASH Assignment- Allow characters’ lives to collide and connect but keep the connections from the reader until the end. *View* CRASH for a better understanding of the final assignment
- CRASH Example 2016

Resources (websites, Canvas, LMS, Google Classroom, documents, etc.)

- [http://selfpublishingteam.com](http://selfpublishingteam.com)
- [http://americanliterature.com](http://americanliterature.com)
- Crash(2004)

Additional/Suggested Readings Associated with the Unit

**Fairy Tales**

**Children’s Books**

**Short Stories**
- *A True Story, Repeated Word for Word As I Heard It* by Mark Twain (Exploring Language and dialects in a piece)/Winner Take Nothing by Ernest Hemingway/Men without Women by Ernest Hemingway/The Pit and the Pendulum by Poe/ Three Questions by Leo Tolstoy/The Monkey’s Paw By W.W.Jacobs/The Lottery by Shirley Jackson/The Gift of the Magi by O. Henry

**Novella/Novels**

**Suggested Time Frame:** 8- 9 Weeks
### Content Area:
Creative Writing

### Grade(s)
10-12

### Unit Plan Title:
Unit Three: Dramatic Writing: Exploration of the Screen and the Stage

### NJSLSA Standard(s) Addressed in this unit
- 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. (NJSLSA.R1.)
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- Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. (NJSLSA.SL2.)
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- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (NJSLSA.L1.)
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### Essential Questions (3-5)

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- Which form of dramatic writing provides the reader with a more complete view of a story?
- Does the genre selected to tell a story have an effect on the story itself?
- Are strategies for reading and viewing drama different than strategies deemed necessary for exploration of other genres?

**Anchor Text**


**Informational Texts (3-5)**

- *Screenwriting for Dummies*
- *Screenplay Workbook*
- *Playwriting 101*
- *Monologue Writing*

**Short Texts (1-3)**

- *Sure Thing* by David Ives (10 Minute Play)
- *Trying to Find Chinatown* by David Henry Hwang (10 Minute Play)
- *The Divine Fallacy* by Tina Howe (10 Minute Play)

**Formative & Summative Assessments**

- Monologues
  - Original Monologues
    - 2 Minute Monologue
    - 10 Minute Scene with Monologue
  - Stolen/Lost Monologues
    - If a play, book or movie that you know was re-examined, you could see that this monologue was lost in the production. Revisit a play, television show, or movie and pinpoint where you would strategically place a monologue.
  - Memorization and Performance
    - Each student is responsible for performing a monologue without a script
    - Peer and Teacher Feedback
- Dialogue
  - Producing Realistic Dialogue and providing information about characters and allow students to construct appropriate dialogue based on the information provided
- Playwriting
  - One Act Play / 10 Minute Play
    - ATC Studios One Act Play Submission
- Screenwriting
  - Pilot for Sitcom
### Show Bible

#### Resources (websites, Canvas, LMS, Google Classroom, documents, etc.)

- [www.pwcenter.org](http://www.pwcenter.org)
- [http://johnaugust.com/library](http://johnaugust.com/library)
- *50 best Movie Monologues of all Time*
- “Get Busy Living” The Shawshank Redemption *(1994)*

#### Additional/Suggested Readings Associated with the Unit

- *A Doll’s House* by Henrik Ibsen
- *Cat on a Hot Tin Roof* by Tennessee Williams
- *Death of a Salesman* by Arthur Miller
- *Fences* by August Wilson
- *No Exit* by Jean-Paul Sartre
- *Who’s Afraid of Virginia Wolf* by Edward Albee

**Suggested Time Frame:** 8-9 Weeks
**Content Area:** Creative Writing

**Unit Plan Title:** Unit Four: Nonfiction: Knowing the Real from the Fake and Embellishing

**NJSLS Standard(s) Addressed in this unit**

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- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (NJSLSA.L1.)
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (NJSLSA.L2.)

**Essential Questions (3-5)**
- Does understanding your own writing style and voice add to the richness of the writing?
- Can the elements of nonfiction provide readers with a clear understanding of the author’s purpose?
- Does viewing and analyzing nonfiction and informational texts make us better creators of those types of texts?
- Does exploration and reading nonfiction help individuals to explore and understand the world?
- Does an author's point of view what is the impact of a piece of literature?

**Anchor Text**

**Informational Texts (3-5)**
- *The Writer’s Workout* By Christina Katz
- *The Power of Point of View* By Alicia Rasley
- Excerpts from *On Writing Well* By William Zinsser

**Short Texts (1-3)**
- *Liferower* by Rebecca McClanahan
- *Jesus Shaves* by David Sedaris
- *It’s Not About the Bike* by Lance Armstrong

**Formative & Summative Assessments**
- Finding Your Voice
  - Ten Steps to Finding Your Voice
  - Self- Searching: Exploration of Writer’s Style
  - *When I Grow Up* | Teen Opinion Essay | Teen Ink
  - Critique
  - Experimenting in Finding One’s Own Voice utilizing the Opinion Essay Topic
- Opinion Pieces
  - Debate
    - Research and Debate
  - Opinion Essay
    - Controversial Issues and Current Events
  - Magazine Articles
    - Random Selection of Topic
      - Assign Topic and Magazine Type
      - Students Complete Research and Produce a Piece of Writing Appropriate for the Magazine Type and Author’s Style
- Biography
  - Read a Biography
    - Analysis: Biography Breakdown
  - Biography
    - Question Formulation
    - Data Collection
      - Digital Recorder
    - Biography Construction
- Autobiographical Writing
  - Research your life story-Family and Friend Talk
  - Recall the most memorable moments of your life.
    - Vignettes
      - Examine Sandra Cisneros House on Mango Street
        - Max 200- 500 Words
    - Six Word Memoirs
      - Examine Ernest Hemingway’s Six Word Short Story
        - 6 Word Memoirs
  - Memoir
    - 500- 1,000 Words
- Writing Reviews
  - Book
  - Movie or Television Show
  - Restaurant

Resources (websites, Canvas, LMS, Google Classroom, documents, etc.)

- http://selfpublishingteam.com/
- http://www.teenink.com/

Additional/Suggested Readings Associated with the Unit

- The Color of Water: A Black Man’s Tribute to His White Mother by James McBride
- The Word by Pablo Neruda
- Stone by Charles Simic
- Angela’s Ashes by Frank McCourt
- The House on Mango Street by Sandra Cisneros ( http://www.nlcphs.org/SummerReadings/Freshmen/HouseOnMango.pdf )
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<tr>
<th>Suggested Time Frame:</th>
<th>8-9 Weeks</th>
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<tr>
<td><em>Night</em> by Elie Wiesel</td>
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Instructional Strategies

In order to accommodate various learning styles among students, various classroom activities and instructional strategies will be utilized throughout the creative writing course. Optimal teaching approaches will include a variety of methods; the day-to-day methods will include individual work, collaborative work, and whole class interactions, presentations and critiques. Teacher modeling of exercises, presentations, and projects will be implemented as means to create a positive learning environment where teachers and students learn and grow together. Use of specific audio-visual materials will supplement classroom instruction. Additional materials, readings and resources will also be available for students who choose to go above and beyond expectations. The class will consist of lecture, discussion, individual and group instruction, and individual work time with technology for expanding writing approaches and techniques.
List of Course Textbooks, Instructional Resources and Software

- Excerpts from *Slaughterhouse Five* by Kurt Vonnegut (ISBN-10: 0385333846)
- Liferower by Rebecca McClanahan
- *Jesus Shaves* by David Sedaris
- *It’s Not About the Bike* by Lance Armstrong
Active Links to Materials

- *Liferower* by Rebecca McClanahan
- *I am Offering this Poem to you* by Baca
- Shakespearean Sonnets
- “I’m Thinking About You” by Mike Taylor
- “Mu(sick)” by Madiha Bhatti
- *I Hear America Singing* by Walt Whitman
- *I, Too, Sing America* by Langston Hughes
- Screenwriting for Dummies
- Screenplay Workbook
- Playwriting 101
- Monologue Writing
Student Handout

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Proficiencies

Upon Completion of Creative Writing Students will…

1. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
2. Apply knowledge of language to make effective choices for meaning, or style, and to comprehend more fully when reading, writing, speaking or listening.
3. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
4. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
5. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
6. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
7. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.
8. Use technology, including the Internet, to produce, share, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.
9. 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.
10. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English.
Textbook/Instructional Resources Evaluation Form (Appendix)
Affirmative Action Checklist for Textbook Adoption (Appendix)
Appropriate Committee Sign off Sheet (Appendix)