Revision/Workshopping

Content Area: **Language Arts**
Course(s): **Creat Writ 2H**
Time Period: **Semester 2**
Length: **throughout the course**
Status: **Published**

Standards

R	Reading
RL.CR.9–10.1	Cite a range of thorough textual evidence and make relevant connections to strongly support analysis of multiple aspects of what a literary text says explicitly and inferentially, as well as including determining where the text leaves matters uncertain.
RL.CI.9–10.2	Determine one or more themes of a literary text and analyze how it is developed and refined over the course of the text, including how it emerges and is shaped by specific details; provide an objective summary of the text.
RL.IT.9–10.3	Analyze how an author unfolds and develops ideas throughout a text, including how complex characters (e.g., those with multiple or conflicting motivations) develop, interact with other characters, and advance the plot or develop the theme.
RL.TS.9–10.4	Analyze how an author's choices concerning the structure of a text, order of the events within it (e.g., parallel plots), and manipulation of time (e.g., pacing, flashbacks) create specific effects (e.g., mystery, tension, or surprise).
RL.PP.9–10.5	Determine an author's lens in a text (including cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature) and analyze how an author uses rhetorical devices to advance a point of view.
RL.MF.9–10.6	Analyze, integrate, and evaluate multiple interpretations (e.g., recorded or live production of a play or recorded novel or poetry) of a single text or text/s presented in different formats (visually, quantitatively).
RL.CT.9–10.8	Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) how an author draws on, develops, or transforms source material historical and literary significance (e.g., how a modern author treats a theme or topic from mythology or a religious text) and how they relate in terms of themes and significant concepts.
W	Writing
W.NW.9–10.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
W.NW.9–10.3.A	Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
W.NW.9–10.3.B	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
W.NW.9–10.3.C	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
W.NW.9–10.3.D	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
W.NW.9–10.3.E	Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
W.WP.9–10.4	Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a

	new approach; sustaining effort to complete complex writing tasks; seeking out feedback and reflecting on personal writing progress; 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.9–10.7	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, and audiences.
SL	Speaking and Listening
SL.PE.9–10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
SL.PE.9–10.1.A	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
SL.PE.9–10.1.B	Collaborate with peers to set rules for discussions (e.g., informal consensus, taking votes on key issues, presentation of alternate views); develop clear goals and assessment criteria (e.g., student developed rubric) and assign individual roles as needed.
SL.PE.9–10.1.C	Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
SL.PE.9–10.1.D	Respond thoughtfully to various perspectives, summarize points of agreement and disagreement, and justify own views. Make new connections in light of the evidence and reasoning presented.

Enduring Understandings

The key to writing is revision.

One must take time off between drafts.

Words are meant to be heard; read your work aloud in front of a mirror to prepare for reading before an audience.

Rewrite a story with a specific focus; for example, work on setting or dialogue rather than trying to do everything at once.

Arriving at a polished story is a slow and painstaking process.

In revision, nothing is permanent; try new things, reshape the experience, change the memory, and take readers deeply into the heart of the matter.

The cornerstone of a workshop's success is participation.

Writing workshops afford student writers the opportunity to give and receive direct criticism.

The workshop is where student writers diagnose problems in their classmates' writing, learn how to avoid their own mistakes, and experiment with new possibilities.

The main goals of the workshop are the following: A.) to learn to figure out how and why we've done things and then repeat them or stay far away from them; and, B.) to learn to be able to go through one's own work with the clarity with which we view others' work.

Essential Questions

Why revise?

How should I revise my writing? (Ask yourself: What was at the heart of the poem? What was I really trying to say? Is there alliteration, assonance, internal rhyme,

or slant rhyme? Are there strong images? Are there metaphors and similes? Are the lines sparking energy? Do I have some image that the reader can hold onto? How central will it be to the poem?)

How do I participate in a writing workshop?

Why is a workshop such a good learning tool?

What are the main goals of the workshop?

Transfer Goals

Students know how to critique their classmates' writing and develop confidence as writers due to participating in writing workshops.

Students transport readers to their universe through poetry and prose.

Knowledge and Skills

Students will learn the following:

The word *revise*, along with the word *visit*, came to English from the Latin *videre*, meaning *to go to see*. To revise a story is to go back and visit it and see it again.

Writing is a process; the first draft is only the beginning of the journey.

Taking a week off from a story allows the writer to see it with fresh eyes.

Reading their work aloud to an audience enables them to hear areas that need to be revised.

Rewriting a story without a specific sense of direction is less productive than focusing on a heightened sense of character or setting.

One- or two-word changes don't really constitute revision.

The poet Richard Hugo states that a poem has two subjects, the **triggering subject**, which causes the poem to come up in the first place, and the **real** or **generated subject**, which is what the poem comes to say.

Prior to a writing workshop, students should read each story at least twice.

Writing workshops should have a specific focus.

Vague/meaningless comments are prohibited from writing workshops.

The writer of the story is not allowed to talk during a writing workshop. Instead, she must remain silent and take notes.

In a writing workshop, they should find positive things to say and give reasons why the work they're noting is good.

They should be gentle with negatives and help by showing someone how they might fix it.

Students will be able to do the following:

Read their most recent story aloud before a mirror as if they were reading it before an audience. Circle words, phrases, and clauses that do not sound as pleasing as they might. Next, rewrite those areas that sounded "off" and repeat the process.

Read their most recent story just before going to bed. This exercise will allow their subconscious to "work" on the story as they sleep.

Read their story backwards to revise for faulty grammar, poor punctuation, and spelling errors. This exercise allows the brain to focus on the sentence level without being concerned with meaning.

Note what they like about a poem they have written.

Take a poem they've written and revise it one element at a time.

Create their own original method for revision that results in polished stories/poems.

Participate in a writing workshop.

Critique their classmates' writing focusing on the elements of fiction and poetry.

Create multiple drafts of the same story/poem as a result of workshopping the piece.

Hone their editing skills in providing solid feedback for their classmates' writing and their own work.

From *Mooring Against the Tide: Writing Fiction and Poetry* (2nd edition) - Jeff Knorr and Tim Schell

Assessment

Formative:

- Exit tickets
- Openings and Closings
- Strategic Questioning--higher order thinking/Philosophical thinking skills
- Think-pair-share
- Jigsaws
- Socratic Seminars

- Discussion
- Participation
- Four Corners
- Quick Writes
- Dialectical Notebook
- Walk and Talks

Benchmark Assessments:

- Research Simulation Exercises
- Vocabulary in context and analysis necessary for tracing the argument
- Synthesis Essays
- Evidence Based Selected Response Exercises
- Various Literary Analysis Tasks
- Grammar and Language Conventions

Summative:

- Formal Writing
- Game Design
- Socratic Defense
- Presentations
- Vocabulary
- Participation
- Four Corners
- Quick Writes
- Dialectical Notebook
- Walk and Talks

Modifications

Modifications for Diverse Learners

Please note this is not an exhaustive list. Please refer to the individualized education plan or 504 plan for accommodations and modifications that are individualized to the student.

General Modifications based on student individualized educational needs may include the following:

- Activity Choice
- Personally/Individually meaningful activities
- Hands-on, multimodal activities
- Involvement in goal setting and assessment activities
- Response options

Special Education/IEPs

- Previewing information/materials
- Questioning techniques
- Brainstorming and webbing
- Pre-teaching or reviewing strategies
- Study Skills
- Visual demonstrations, illustrations, or models
- Timelines for assignments
- Think-alouds, self-talk
- Journal entries
- Rubrics and checklists
- Peer review and coaching
- Individual conferencing with teacher(s)
- Graphic organizers
- Scaffolded questions

- Priority seating/Seating arrangements to minimize distractions, provide positive student models
- Written & oral directions
- Chunking of text/questions
- Kinesthetic activity
- Manipulatives
- Visual prompts/ use of images
- Differentiated instruction
- Guided notes/ class note exchange
- Reteaching concepts/ check for understanding
- Extra time 50%
- Study guide
- Oral testing as needed
- Test modification
- Project based learning
- Individualized instruction
- Practice exercises
- Cooperative learning groups - arranged based on strengths of students
- Buddy systems
- Group roles (timekeeper, recorder, encourager, materials messenger, listener)
- Gesture-signal
- Types of questioning, readings, and writing assignments

504s

- Study Skills/Extended Time on Assessments
- Priority seating/Seating arrangements to minimize distractions, provide positive student models
- Written & oral directions
- Chunking of text/questions
- Extra time

- Study guide
- Oral testing
- Test modification

ML Students

- Incorporate native culture and language
- Learning about students' cultural background is critical
- Communicate one on one with ELL teacher
- Scaffold native language
- Introduce new material using visuals
- Employ ELL translation devices/materials
- Practice a variety of activities: Talk and Turn/Group work
- Pre-teach vocabulary
- Provide extended time
- Discuss alternate responses
- Plan verbal and written instructions
- Introduce and instruct students on resources including eDictionaries
- Repeat and rephrase English phrases, sentences, and stories

At Risk Students

- Provide clear directions
- Peer support
- Modify assignments
- Set contracts for academics and behavior
- Hands-on activities
- Preferential seating

Gifted and Talented

- Questioning techniques
- Brainstorming and webbing
- Journal entries
- Rubrics and checklists
- Peer review and coaching
- Individual conferencing with teacher(s)
- Graphic organizers
- Project based learning
- Cooperative learning groups - arranged based on strengths of students
- Buddy systems
- Group roles (timekeeper, recorder, encourager, materials messenger, listener)
- Types of questioning, readings, and writing assignments
- Implement a multi-dimensional curriculum
- Personalized planning/instruction
- Student-centered curriculum
- Individual activities and projects
- Encourage ownership of learning
- Involve students in academic contests
- Consider parental input