| ***Creative Writing Unit 2: Developing Characters and Plot***  ***November-December*** | | | | | |
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| **Targeted Standards**  **Writing**  **Text Types and Purposes:**  NJSLA.W.9-10.2, NJSLA.W.11-12.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.  NJSLA.W.9-10.3, NJSLA.W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.  **Production and Distribution of Writing:**  NJSLA.W.9-10.4, NJSLA.W.11-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.  NJSLA.W.9-10.5, NJSLA.W.11-12.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.  NJSLA.W.9-10.6, NJSLA.W.11-12.6: Use technology, including the Internet, to produce, publish, 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.  **Range of Writing:**  NJSLA.W.9-10.10, NJSLA.W.11-12.10: 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.  **Reading: Literature**  **Key Ideas and Details**  NJSLA.RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.  NJSLA.RL.9-10.6: Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.  NJSLA.RL.11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.  NJSLA.RL.11-12.3: Analyze the impact of the author's choices 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)  **Craft and Structure**  NJSLA.RL.11-12.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)  **Integration of Knowledge and Ideas**  NJSLA.RL.9-10.9: Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).  NJSLA.RL.11-12.7: Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)  **Range of Reading and Level of Text Complexity**  NJSLA.RL.9-10.10: By the end of grade 9/10, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.  NJSLA.RL.11-12.10: By the end of grade 11/12, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. | | | | | |
| **Rationale and Transfer Goals**:  This unit introduces students to the process of developing characters and plot in pursuit of finished creative pieces. Students will create characters who may serve as plot developers in finished works; students will also create characters with full necessary depth and back story for appropriate life within a creative piece. Existing models will be used as resources. Students will also examine key literary terms and concepts to help frame their work as creative writers. This unit will give student the opportunity to apply what they learn into writing for comment, critique, and publication. | | | | | |
| **Enduring Understandings:**  Short stories generally follow specific trajectories and contain key common elements.  Plot is developed according to a specific sequence that gives the story coherence.  Character creation is grounded in providing layers of motivation, circumstance, and morals as needed to create depth  Writers should work to create authenticity through elimination of clichés and tropes | | | | | |
| **Essential Questions**:  What defines a short story?  What is the purpose of the five elements in the Freitag triangle?  How is plot developed?  What is the importance of developing characters?  How do you create round, flat, static, and dynamic characters?  How can character credibility impact a story?  What is the difference between a linear and modular story?  How does the conflict-crisis-resolution model impact the short story?  How does an author create an effective climax?  Why is it important to eliminate clichés from writing? | | | | | |
| **Content/Objectives** | | | **Instructional Actions** | | |
| **Content**  ***What students will know*** | **Skills**  ***What students will be able to do*** | | **Activities/Strategies**  ***How we teach content and skills*** | | **Evidence (Assessments)**  ***How we know students have learned*** |
| Creating/Developing Characters  Round, Flat, Static, and Dynamic Characters  Character Relationships  Character Credibility  Antagonist vs. Protagonist  Story vs. Plot  The Conflict-Crisis-Resolution Model  Linear vs. Modular Stories  Climax  Recognizing Clichés | Analyze literature models  Write and share short pieces in journal from prompts: descriptions, memories, dreams, analyses, imitations  Create and develop characters in writing  Differentiate using round, flat, static, and dynamic characters in writing  Develop believable character relationships  Experiment with character credibility  Differentiate between antagonist and protagonist  Effectively develop plot using the Freitag triangle model/ Conflict-Crisis-Resolution Model  Differentiate between a linear and modular story  Understand the elements leading up to a climax  Identify and eliminate clichés in text and writing | | Daily Journal Entries  Literature Analysis/Reflection  Peer reading and editing  Small groups  Assignment notebooks  Study sheets/summary sheets/outlines of most important facts  Visual demonstrations  CITW strategies  Peer editing, think/pair/share, small group  Include strategies aimed at assisting English Language Learners  ~How to develop a lesson plan that includes ELLs :  <http://www.colorincolorado.org/educators/content/lessonplan>  ~ Differentiating Instruction and Assessment for English Language Learners: A Guide for K-  12 Teachers, Shelley Fairbairn and Stephaney Jones-Vo., published May 2010,  <http://caslonpublishing.com/publication/differentiating-instruction-and-assessmentenglish/#reviews> | | Daily Journal Entries  Literature Analysis/Reflection Writing  Student Writing: Short Stories  Character Analysis Essay  Collaborative Writing using Google Drive  Self-Assessments  Peer-Editing  Benchmark Assessment: A compilation of original and revised work from the marking period. |
| **Spiraling for Mastery** | | | | | |
| **Content or Skill for this Unit** | | **Spiral Focus from Previous Unit** | | **Instructional Activity** | |
| Writing in creative formats  Reading in the context of literature and non-fiction | | General writing  General literacy in support of writing  Reading in the content areas | | Extended time for completion of assignments or tests  Additional time for reading assignments  Small groups  Reduction of paper/pencil tasks  Study sheets/summary sheets/outlines of most important facts  Supplemental aids (vocabulary, summary cards, modern translation of original work, etc.)  Instructions/directions given in different channels (written, spoken, demonstration)  Visual or multisensory materials  Functional level materials  Additional time for test preparation  Oral, short-answer, modified tests  Tutoring assistance (peer, pal, teacher, etc.) | |
| **21st Century Skills:**  Creativity is the focus of the course; teachers use Buck Institute rubrics for creative process and product  Collaboration and critical thinking through Buck Institute rubrics  Fluency in online communication through various media channels, especially those designed for publishing and participatory culture | | | | | |
| **Key resources:**  Literature Models:  “Sonny’s Blue’s” by James Baldwin   “What makes a Short Story?” by Francine Prose   “Surrounded by Sleep” by Akhil Sharma   “No Name Woman” by Maxine Hong Kingston   “People Like That Are the Only People Here: Canonical Babbling in Peed Onk” by Lorrie Moore | | | | | |
| **Interdisciplinary Connections**  VPA: 1.4.2.Pr4b: Explore and experiment with various technical elements in a guided drama experience (e.g., process drama, story drama, creative drama) | | | | | |