| ***Creative Writing Unit 1: The Creative Process***  ***September-October*** | | | | | |
| --- | --- | --- | --- | --- | --- |
| **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, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above with scaffolding as needed. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at grade level or above.  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 creative process through learning to plan writing in an organized way and channel creative impulses into finished products. Students will create a personal writing process that works for their own tendencies as creative writers, using existing models 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:**  Writing relies on predictable and reliable steps that make up a deliberate process.  Peer editing serves to help writers workshop their writing for ideas, reactions, and questions.  Creativity exists across genres of writing and is manifested differently depending on the context.  Writers can use literary tools to enhance their writing. | | | | | |
| **Essential Questions**:  What are the steps of the writing process?  What is the purpose of peer-editing?  What is the difference between fiction and creative non-fiction?  How is voice established in writing?  How does point of view impact a piece of literature?  How do authors manipulate or create their style?  How can dialogue help develop a character?  What is a reliable narrator?  How can a writer use concrete details to make their writing more interesting and vivid? | | | | | |
| **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*** |
| Fiction vs. Creative Non-fiction  Point of View  Voice  Dialogue  Style  Narration  Show vs. Tell  Detailed Writing  Grammar: Adjectives and Verbs | Analyze literature models  Write and share short pieces in journal from prompts: descriptions, memories, dreams, analyses, imitations  Differentiate between fiction and creative non-fiction  Differentiate between 1st, 2nd, and 3rd point of view  Exemplify how point of view can alter the same story  Establish voice in personal writing  Use dialogue to mirror natural speech and to create believable characters  Experiment with dialogue between characters  Develop personal style in writing  Understand how narrative time is developed  Experiment with point of view and character reliability  Use imagery as a creative source in detailed 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> | | Personal Essay  How-To Essay  Editorial  Collaborative Writing using Google Drive  Narrative Inspired by Music/Art  Academic Piece Re-write: Choose an academic piece of text and re-write it taking on another personality  Self-Assessments  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:   “The Lady with the Little Dog” by Anton Chekov   “Moonrise” by Penny Wolfson   “Swimmer” by John Cheever   “Hills Like White Elephants” by Ernest Hemingway   “Inside the Bunker” by John Sack   “Where Are You Going, Where Have You Been?” by Joyce Carol Oates   “Brownies” by ZZ Packer   “Winner Take Nothing” by Bernard Cooper   “The Things they Carried” by Tim O’Brien   “Nebraska” by Ron Hansen | | | | | |
| **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). | | | | | |