

Summit Public Schools
Summit, New Jersey
Grade Level: 10-12/ Content Area: English
Length of Course: Semester

Creative Writing I

Course Description: Creative Writing I is a one-semester course intended to allow students to explore aspects of professional fiction writing. Emphasis is placed on the techniques of generating original ideas, and then refining those ideas into polished fiction. Areas covered include writing, revision, and marketing the short story, novella, poem, screenplay, stage-play, and song lyric. The reading and discussion of published works of fiction are used as a springboard to original writing.

Anchor Standard—Reading:
Text Complexity and the Growth of Comprehension

Key Ideas and Details:

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure:

4. 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.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g. section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas:

7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of Reading and Level of Text Complexity:

10. Read and comprehend complex literary and informational texts independently and proficiently.

Anchor Standard—Writing:
Text Types, Responding to Reading and Research

Text Type and Purposes:

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

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:

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge:

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing:

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.

**Anchor Standard—Speaking and Listening:
Flexible Communication and Collaboration**

Comprehension and Collaboration:

1. Prepare for and participate in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas:

4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task purpose and audience.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

**Anchor Standard—Language:
Conventions, Effective Use and Vocabulary**

Conventions of Standard English:

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language:

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Vocabulary Acquisition and Use:

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials as appropriate.

- 5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- 6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

UNIT 1: The Creative Process and Inspiration

<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> ● Becoming a keen observer of surroundings and various media to fuel inspiration ● Challenging oneself to find and convey the extraordinary in the seemingly ordinary ● Beginning a piece in a compelling way that draws a reader in 	
<p>Essential Questions</p> <p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p>Enduring Understandings</p> <p><i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> ● How does one “get” (become) creative? ● What can one do to develop creativity? ● Where can a writer find inspiration? ● How does one begin a piece to grab the reader’s attention and interest? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> ● Idea generation is fueled by keeping senses open to the surrounding world. ● Writers engage an audience by taking risks beyond the ordinary and expected and including unique details in their writing. ● To begin a piece effectively, a writer must stir the curiosity and imagination of the reader.
<p>Areas of Focus: Proficiencies (Cumulative Progress Indicators)</p>	<p>Examples, Outcomes, Assessments</p>
Students will:	<p>Instructional Focus: (CONTENT DESCRIPTION)</p> <p>Students will read excerpts from Anne Lamott’s <i>Bird by Bird: Some Instructions on Writing and Life</i> including the chapter “Short Assignments.” While reading, they will take notes on 1) what her suggestions and strategies are for starting a short piece 2) what methods she uses to engage the reader while still being informative about the writing process (anecdotes; stream of consciousness; humor; allusion to a popular movie; integrated explanation of the title of the book). Students will use Lamott’s “one inch picture frame” approach (write as much as one can see through a one inch picture frame) as follows: teacher hands out copies of old magazines and a one square inch cut-out on card stock/index card. Students open to a random page in a magazine with a picture/ad. Place the card over the picture and write a short piece capturing what is happening within the “frame” with emphasis on uniqueness of visual details.</p>
READING	
Key Ideas and Details	
<p>LIT/INF Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p>	
<p>LIT 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)</p>	
Craft and Structure	
<p>LIT 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.)</p>	

<p>LIT Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p>	<p>Students will read the essay "How Ramen Got Me Through Adolescence" by Veronique Greenwood (detailing how the food, although setting her apart from peers, provided comfort from isolation). Students will identify and assess how the author imbued the seemingly mundane object with significance (both in style [sensory details] and purpose [significance to establishing author's adolescent identity/self-acceptance]). After discussion, individually, students will compose a short narrative or story in which a character discovers that an ordinary object has unexpected meaning.</p> <p>In small groups, students will take turns reading aloud the opening page(s) to novels including <i>All the Light We Cannot See</i> by Anthony Doerr; <i>One Hundred Years of Solitude</i> by Gabriel Garcia Marquez; <i>Pachinko</i> by Min Jin Lee; <i>LaRose</i> by Louise Erdrich. After each reading, students will individually evaluate the openings for: speculation about the situation; observations about the characters; predictions about potential conflicts; questions and intrigues raised. When groups finish, the whole class will discuss the various methods with which one can begin a piece (i.e, introduce the setting; or a need or desire of a main character; or action; or "in medias res"; etc).</p> <p>Sample Assessments: Students will write about a character experiencing a "first" (such as first date, first interview, first alien abduction, etc.) using Lamott's focused strategies, choosing an effective method to open the piece, and capturing the new feelings the character experiences by drawing upon the unexpected meaning/purpose of the event.</p> <p>Teacher will present several "flash fiction" prompts on the Proxima (fiction that is extremely brief; from a six word short story, to "twitterature" [140 characters], to several hundred words) to assess students' ability to quickly generate ideas and write a focused and contained original piece. The dual purpose of the prompts is to begin moving into focus areas of Unit 2. Examples: "he or she is the type of person who... [incorporates characterization]; write about a "deal breaker" between a couple [authentic dialogue]; write an 8 word short story (modeled on Hemingway's famous 6 word story)</p>
<p>LIT Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p>	

	<p>[a plot must still be evident]; tell the story of what is happening in a bizarre picture [plot and setting]. Students will have approximately 8 minutes per task. Upon completion of all tasks, students will choose their best one and share aloud with class. Students will constructively critique based on originality and evidence of unique writerly voice.</p>
<p>WRITING</p>	<p>Instructional Focus: (CONTENT DESCRIPTION)</p>
<p>Text Types and Purpose</p>	
<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. 	<p>“Group Story Creation” - Students will be divided into groups of five. Within each group, students will count off by number. Teacher will read aloud to the class a series of consecutive stems, in intervals. Each student, one at a time in their consecutive group order, will write a response to their stem for approximately 3 minutes. Thus, Student #1 starts the story. Each subsequent student must continue the story upon hearing the next stem. He/she may have time to quickly read a few details of the person before, but emphasis and encouragement is to run with whatever idea they have (encourage free writing and spontaneous idea generation). Stems are designed purposefully with ambiguity (i.e., “1. How did Sam feel when the alarm went off?”; gender neutral and type of alarm is uncertain). After students have written at least twice around the circle, each group will read their story aloud. The class will informally evaluate the varied outcomes: surprises? What different approaches did each group take? How did each story evolve or change? Were writers able to add dimension and create detailed, compelling characters?</p>
<p>Production and Distribution of Writing</p>	
<p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	<p>Students will begin to collect “artifacts” for a long-term Portfolio Project to encourage finding inspiration through reading, listening, and observing the world around them. Students will collect a variety of written, artistic, and visual pieces (poems; paintings; lyrics; photographs; melodies; scenes from a movie; etc) that they admire and can emulate in their own writing. For each artifact, they must write an engaging explanation of how it connects to them and an evaluation of its craft, style, artistry, message.</p>
<p>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.</p>	
<p>Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p>	
<p>Range of Writing</p>	<p>Students will collaborate with Art students and current exhibits in the school to create the “underlying story” in pieces of visual art. Students will peruse the studios or exhibit space and select a piece of work. Through their</p>

<p>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.</p>	<p>creative appraisal and narrative techniques, they will explore the experiences, events, and characters in the piece of art. A recent example includes the “In Their Shoes” exhibit. Scores of shoes were displayed in the lobby with a brief type-written note on each pair, conveying a statement representing the thoughts of a student who committed suicide. Based on that brief statement and the visual details of the shoes, students gave voice to that individual in a creative narrative.</p>
<p>SPEAKING & LISTENING</p>	
<p>Comprehension and Collaboration</p>	
<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades level topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> • 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. • Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. • Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. • Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task. 	<p>Sample Assessments: Students will keep a journal for a week, compiling quick ideas that will fuel their own writing such as: snippets of conversation overheard from which the student then elaborates and continues the dialogue; people watching (observe, without being noticed, at least two people in a public place, then write about their lives when they return home); a fictional missed connection (choose two people who do not seem to have any relation or interaction and create a journal entry or fictional online post in which they try to “woo” the other person and imagine the possibilities of being together.) The journal will be evaluated for originality, depth and breadth of observations, and risks taken.</p> <p>Instructional Strategies:</p> <p>Interdisciplinary Connections Students will be conscious of the connection between visual art and writing through the use of detailed observation and interpolation.</p>
<p>Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p>	<p>Technology Integration Students may use Google Docs as a tool for composing, sharing, and revising their work.</p>
<p>Presentation of Knowledge and Ideas</p>	
<p>Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p>	<p>Media Literacy Integration Particularly for the artifact collection, students may use Library print and electronic resources to find new poets, lyricists, and artists.</p> <p>Global Perspectives To develop believable and authentic characters, students will need to study and incorporate the speech, mannerisms, and cultural views of people they are portraying.</p>
<p>Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance</p>	<p>Culturally Responsive Teaching Students will read works from diverse voices and cultures, and should be encouraged to</p>

understanding of findings, reasoning, and evidence and to add interest.	develop characters that reflect their own cultures and life experiences in order to create writing that has a ring of truth and authenticity.
Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.	
LANGUAGE	
Conventions of Standard English	
Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	
Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	
Knowledge of Language	
Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.	
Vocabulary Acquisition and Usage	
Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades level reading and content, choosing flexibly from a range of strategies.	
Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	
Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.	
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	<p>21st Century Skills:</p> <ul style="list-style-type: none"> ● Creativity and Innovation ● Critical Thinking and Problem Solving ● Communication and Collaboration ● Information Literacy ● Media Literacy ● Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> ● Financial, Economic, Business, and Entrepreneurial Literacy ● Civic Literacy ● Health Literacy ● S.T.E.A.M.

UNIT 2: The Essential Elements: Imagery, Characterization, Voice, and Plot

<p>Big Ideas: <i>Course Objectives / Content Statement(s)</i></p> <ul style="list-style-type: none"> • Use of concrete visual details in writing • Developing voice and characterization • Driving plot through compelling conflict 	
<p>Essential Questions</p> <p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p>Enduring Understandings</p> <p><i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> • How do writers enhance their writing through the use of imagery and detail? • How do writers of fiction capture specific, recognizable, and individual voices? • How do writers create conflicts that pull the reader in and propel a plotline? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Writers use concrete sensory images to show rather than tell their ideas to the reader. • Writers use voice as a method for characterization, and must work to capture the accurate tempo, rhythms, and inflections of speech if their characters' voices are to feel authentic. • Writers must have their characters confront complex internal and external struggles in order to add complexity to their characters and allow the reader to identify with them.
<p>Areas of Focus: Proficiencies (Cumulative Progress Indicators)</p>	<p>Examples, Outcomes, Assessments</p>
Students will:	<p>Instructional Focus: (CONTENT DESCRIPTION)</p> <p>Students will read the Stephen King essay "Imagery and the Third Eye"; while reading, they will annotate, especially noting his strategies for effectively conveying imagery (such as the difference between an image and an idea; avoiding clichés and over-description; allowing the reader to construct the image in his/her mind versus doing the work for the reader).</p> <p>Students will then undertake King's exercise of trying to capture a specific moment on a rainy day (or sweltering, snowy, etc.) in a large city from a far-away view. Students will share their visual details. Then, following peer feedback, students will repeat this exercise with the equivalent of a close-up lens: one specific street corner in that city. Via a peer edit, student details (what they imagined or saw) will be shared and constructively critiqued for sensory acuity.</p> <p>Students will read A.R. Gurney's epistolary play "Love Letters" in "reader's theater" style (class</p>
READING	
Key Ideas and Details	
LIT/INF 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.	
LIT/INF Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.	
LIT 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)	
INF Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.	
Craft and Structure	
LIT Determine the meaning of words and phrases as they are used in the text, including	

<p>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.)</p>	<p>sits in one large circle; students alternate reading aloud the only two characters in the play, each time the role switches). While reading, students will complete “The Writer’s Craft: Characterization Chart”, paying close attention to voice; characters’ motivations, strengths, and weaknesses; internal and external conflicts.</p>
<p>LIT Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p>	<p>At the intermission of the two Act play, the class will watch a “CBS Sunday Morning” segment on the recent revival of the play on Broadway. Students will discuss the communicative uniqueness of letter writing (as compared to texting or email) and evaluate whether voice, emotion, and intention can be discerned more effectively via the “dying art” of letter writing, as described in the TV feature versus tech communication. Class will compare similar themed emails versus letter excerpts and evaluate for effectiveness of voice, tone, and pathos.</p>
<p>LIT Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p>	<p>Upon resuming the play, students will <i>perform</i> passages. The play is staged with no set (just the curtain open to backstage/equipment; no stage directions; and the actors sit at two tables for the duration). Students must determine how complex characterization (and the aging process of the characters) can be captured through voice, inflection, expressions, mannerisms, and gestures.</p>
<p>INF Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.</p>	<p>Sample Assessments: Students’ performance of “Love Letters” will be evaluated for dramatic coherence; conveyance of urgency of the plot; and compelling characterizations.</p>
<p>Integration of Knowledge and Ideas</p>	<p>Characterization Chart will be collected and graded for completeness, with emphasis on students’ discernment of characters’ desires, fears, conflicts, and flaws and how these impact the plot.</p>
<p>LIT 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.)</p>	<p>Imagery/City assignment will be evaluated for richness and uniqueness of details; avoiding cliches; and showing versus telling.</p>
<p>INF Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</p>	<p>Instructional Focus: (CONTENT DESCRIPTION) Students will scan copies of their favorite novel, magazine article, or graphic novel to find a particularly memorable and vivid sensory</p>
<p>WRITING</p>	
<p>Text Types and Purpose</p>	
<p>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.</p> <ul style="list-style-type: none"> ● Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. ● Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and 	

<p>examples appropriate to the audience's knowledge of the topic.</p> <ul style="list-style-type: none"> ● Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. ● Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. ● Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. ● Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). 	<p>passage. They will then re-write the passage to turn it into a bland "telling" statement. In groups, teacher will then present the students with a choice of "telling" statements from previously un-read works and have the students collaboratively turn the bland statement into a vivid study of sensory detail.</p> <p>Students will write three letters following the reading of "Love Letters" to assess their skill with characterization.</p> <p>1) Letter 1 must be written from the voice and perspective of either of the two characters (Melissa or Andy), but must uncover new details and revelations; for example, a "lost" letter that never made it to the other; fill in a gap in the play when either character delayed responding to the other; reveal what happened in the interim when there was a jump forward in time in the play.</p>
<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> ● Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. ● Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. ● Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). ● Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. ● Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. 	<p>2) Letter 2 will be from a supporting character in the play to either Melissa or Andy. None of the supporting characters speak in the play; everything the reader/audience knows about him/her is through Andy or Melissa. The challenge here is to develop the selected character and fully realize that character's unique voice.</p> <p>3) Letter 3 - free reign. Students will invent a completely original, unique character and write a letter from him/her to someone else. (Unrelated to the play, but incorporating the same fundamentals of characterization). Alternatively, if the student has been inspired to write a real letter, they may do so, but he/she needs to convey his/her own complex characterization and still be compelling.</p> <p>Sample Assessments:</p> <p>Letters will be shared and peer edited before the final drafts. Thereafter, the teacher will evaluate them for the following: does the letter sound real?; is there a unique personality "behind" the letter?; is the dramatic situation sufficiently rich in visual details to allow the reader to accept its reality?</p>
<p>Production and Distribution of Writing</p> <p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	<p>The performance of the scene could also be videotaped and orally critiqued in terms of dramatic effectiveness, humor/poignancy, conversational dialogue, and ability to capture depth of characterization.</p>

<p>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.</p>	<p>Students will also continue to compile “artifacts” for their Portfolio Project and will begin to submit drafts of the evaluation/explanation of the artifacts. Teacher will evaluate for the meaningfulness of: the connection between “artifact” and student; how the object inspires; and how effectively the student explained the artistry and craft.</p>
<p>Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p>	<p>Instructional Strategies:</p>
<p>Research to Build and Present Knowledge</p>	<p>Interdisciplinary Connections Students will draw connections frequently between drama and creative writing as they write and perform their work for an audience.</p>
<p>Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p>	<p>Technology Integration Teacher may incorporate the use of available software, such as iMovie or WeVideo, for producing scenes.</p>
<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p>	<p>Media Literacy Integration Through viewing a Broadway production, students will learn to carefully study and analyze the medium for its narrative structure, and how a live production can build connection between actors and audience.</p>
<p>Range of Writing 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.</p>	<p>Global Perspectives Students will be encouraged to choose a non-Western city for the Imagery/City project and experiment with various time periods and cultures around the world.</p>
<p>SPEAKING & LISTENING</p>	<p>Culturally Responsive Teaching Students should be encouraged to consider the cultural values, beliefs and traditions of the audience for whom they are writing to make their work more effective and well-received.</p>
<p>Comprehension and Collaboration</p>	
<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade level topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> ● 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. ● Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. ● Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and 	

<p>conclusions; and promote divergent and creative perspectives.</p> <ul style="list-style-type: none"> • Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task. 	
<p>Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p>	
<p>Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p>	
<p>Presentation of Knowledge and Ideas</p>	
<p>Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p>	
<p>Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p>	
<p>Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.</p>	
<p>LANGUAGE</p>	
<p>Conventions of Standard English</p>	
<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>	
<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>	
<p>Knowledge of Language</p>	
<p>Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p>	
<p>Vocabulary Acquisition and Usage</p>	

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies.	
Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	
Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.	
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	<p>21st Century Skills:</p> <ul style="list-style-type: none"> • Creativity and Innovation • Critical Thinking and Problem Solving • Communication and Collaboration • Information Literacy • Media Literacy • Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • S.T.E.A.M.

UNIT 3: Stage and Screen

Big Ideas: <i>Course Objectives / Content Statement(s)</i>	
<ul style="list-style-type: none"> • Creating and plotting an original digital short • Writing and performing a comedic sketch or original short play • Writing an original screenplay 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> • How do screenwriters develop a plot outline and treatment for a digital short or marketable program/film? • How does a writer determine and develop the most effective structure for a screenplay? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Writers for film and television must be acutely aware of how their story, characters, and tone will be received by and resonate with an audience. • The three-act and four-act dramatic structure are commonly used for TV/screen and stage plays.
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments

Students will:	Instructional Focus: (CONTENT DESCRIPTION)
READING	Students will map out the four-act play structure for the episode “The Constant” of the TV series <i>Lost</i> . Each act will be critiqued in terms of what significant information the audience learns. What is the engine driving the plot forward? What is the tone of the episode? The show was serialized, but this episode stands on its own without any previous knowledge of the characters: how were the writers able to invest the audience in the characters? What urgency compels the characters? How do the writers keep the audience engaged enough to return from the act breaks (commercials)?
Key Ideas and Details	Students will watch the <i>Saturday Night Live</i> digital short “Lazy Sunday”, considered a fore-runner of this comedic form. Then, they will watch SHS alum Juliet Huneke’s AP Literature senior project on sketch comedy which includes an interview with SNL writers Steven Castillo and Kristen Bartlett. Students will take notes on the writers’ process for writing sketch comedy and producing digital shorts (taking three random or comedic phrases/ideas; timed word association with collaborators; winnowing to the ideas with most potential; devising the ending of the sketch first; working back to the beginning).
<p>LIT/INF 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.</p>	After collaboratively undertaking the SNL writers’ process for sketch comedy, students will write and film their own group digital short. Required elements for this assignment are: 1) a one-paragraph statement of concept; 2) short sketches of all key characters; 3) plot summary with key scripted dialogue; 4) storyboarding before filming. Notesheets and storyboards will be collected and graded for completeness and extent of planning. Students will then write the original sketch/short and videotape and edit the scene.
<p>LIT/INF Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p>	Sample Assessments: Students will map out the four-act plot structure to two episodes of <i>Stranger Things</i> . Each act will be critiqued in terms of what the audience learns. What is the engine driving the plot forward? What is the tone of the show? How deeply do we care about the characters? What urgency compels the characters? How do the writers keep the audience engaged enough to return from the act breaks/commercials?
<p>LIT 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)</p>	
Craft and Structure	
<p>LIT 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.)</p>	
<p>LIT Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p>	
<p>LIT Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p>	
Integration of Knowledge and Ideas	
<p>LIT 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.)</p>	
<p>LIT Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.</p>	
<p>INF Integrate and evaluate multiple sources of information presented in different media or</p>	

formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.	Students, in small groups, will then draft a four-act plot synopsis of their own original episode of <i>Stranger Things</i> . Particular emphasis will be placed upon maintaining the tone of the original program.
INF Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning and the premises, purposes, and arguments in works of public advocacy.	When presented to class, digital shorts will be orally critiqued for comedic effectiveness, timing of dialogue, and originality.
Range of Reading and Level of Text Complexity	Video projects (both scripts and performance) will be evaluated for humor, wittiness of dialogue, and students' ability to take on the persona of the characters.
By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.	
WRITING	Instructional Focus: (CONTENT DESCRIPTION)
Text Types and Purpose	“Awkward Family Dinner”: students will be given a large index card on which they will create a fictional character sketch of the person they would least like to sit next to at a family dinner (pet peeves; annoying habits; etc). Teacher will collect the cards, randomly shuffle, and distribute one card to each student; student will take on the voice/perspective of the character he/she receives. Class will be divided into groups of six, with desks moved into a large “dinner table.” Collaboratively, students will write a comedic script of the ensuing conversation between all the characters at the dinner.
Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. <ul style="list-style-type: none"> Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. 	Students will read/examine Syd Field’s paradigm for three-act screenplay construction in an excerpt from his book <i>Screenplay</i> .
Production and Distribution of Writing	Students will watch Wes Anderson’s movie <i>Moonrise Kingdom</i> . While watching, they will diagram and pinpoint the signals where Field’s structural elements occur in the movie (Setup; Plot Point I; Confrontation; Plot Point II; Resolution) to see how the paradigm operates in an actual commercial film. They will also jot down memorable lines and be prepared to discuss why they stood out and other unique features of the film including cinematography notes and camera shots/movement.
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	Students will select a screenplay from the Media Center and examine for structure and formatting.
Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a	

<p>new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>	<p>They will then form small groups of 3-4 and “pitch” an original idea for a movie (feedback will be from the class, who take on the role of the “producers”). The pitch must include character synopses; possible target audience; casting; and an outline of the plot via Field’s paradigm. Although this pre-work must encompass the entire film, students will script out only the first 10 minutes of the movie (approximately 10 pages). By the end of the setup, the audience should know who the main characters are and what sense of urgency compel them.</p>
<p>Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p>	<p>Sample Assessments: For “Awkward Family Dinner”, each group will read the script aloud. Class will informally evaluate for effectiveness of ensuing conflicts and comic relief.</p>
<p>Research to Build and Present Knowledge</p>	<p><i>Moonrise Kingdom</i> worksheet will be evaluated for completeness and students’ ability to identify key structural elements of the film.</p>
<p>Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p>	<p>Original film scripts will be shared orally with the class. Scripts will then be graded for format, mechanics, coherence, and ability to engage the target audience.</p>
<p>Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p>	<p>Instructional Strategies: Interdisciplinary Connections Students will draw connections between film, creative writing, and performance as they write and film their work for an audience.</p>
<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p>	<p>Technology Integration Students can use a digital recording tool, such as iMovie, WeVideo, or Garageband, to record and film their digital short.</p>
<p>Range of Writing</p>	<p>Media Literacy Integration Students will sign out a screenplay from the SHS Library to use for reference during this unit. Students will learn to carefully study and analyze the medium of film for its narrative structure and utilize this structure in their own writing.</p>
<p>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.</p>	<p>Global Perspectives Students may view, analyze, and emulate the narrative structure of films from various time periods and cultures around the world.</p>
<p>SPEAKING & LISTENING</p>	
<p>Comprehension and Collaboration</p>	
<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade level topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> ● 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. ● Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. 	

- Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Presentation of Knowledge and Ideas

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

LANGUAGE

Conventions of Standard English

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language

Culturally Responsive Teaching
 Students should be encouraged to consider the cultural values, beliefs, and traditions of the audience for whom they are writing to make their work more effective and well-received.

Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.	
Vocabulary Acquisition and Usage	
Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies.	
Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	
Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.	
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	<p>21st Century Skills:</p> <ul style="list-style-type: none"> • Creativity and Innovation • Critical Thinking and Problem Solving • Communication and Collaboration • Information Literacy • Media Literacy • Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • S.T.E.A.M.

UNIT 4: Short Form Creative Writing

Big Ideas: <i>Course Objectives / Content Statement(s)</i>	
<ul style="list-style-type: none"> • The short story • The personal essay • Experimental writing 	
Essential Questions	Enduring Understandings
<i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> • How do writers of fiction use the interaction of characters' voices to create dialogue that rings with truth, emotion, universality, and believability? • How do authors use literary styles, themes and structures to inspire creative writing? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Writers must work to capture the accurate tempo, rhythms, and inflections of speech if their characters' voices are to feel authentic. • By studying and analyzing the thematic and stylistic elements of an author, writers

<ul style="list-style-type: none"> How do authors manipulate syntax and use detailed and visual language to shape their writing? 	<p>can understand how to emulate thematic and stylistic elements in their stories.</p> <ul style="list-style-type: none"> Syntax, sentence structure, and sophisticated (or experimental) use of language adds variety and depth to creative writing.
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	Instructional Focus: (CONTENT DESCRIPTION) Students will read J.D. Salinger's "Franny" segment of <i>Franny and Zooey</i> . Particular attention will be paid to Franny's letter from college that appears at the beginning of the story. Discussion will consider: how is Salinger (a middle-aged male author) able capture the voice of a twenty-year old female college student in a way that feels believable? How does the authentic dialogue capture this date gone terribly bad? What is crucial about the setting? Students will read Chapter 3 of Part 8 "Search and Seizure" of Nathan Hill's novel <i>The Nix</i> which comically details a "gamer's" descent into a vegetative state as a result of extreme sedentariness while trying to win a video game. The entire chapter is written as one run-on sentence. Students will discuss the effect of this stylistic choice; then, they will write a short piece in which the non-traditional syntax reveals a character's state of mind under duress. The class will read aloud George Saunders' short story "Fox 8", written from the satirical perspective of a witty fox whose initial admiration of human quirks changes to disillusionment at mankind's darker side when animal and human worlds collide. Much of the story is written phoenetically. The story will be used as a launching point for students to write their own short story from the perspective of another animal. The piece must include: 1) creative use of language and words; 2) satire or social commentary regarding puzzling aspects of humans; 3) an important message that underlies the animal's encounter with man [over-development; consumerism; etc]. Students will be encouraged to "throw out" the rules of grammar and spelling.
READING	
Key Ideas and Details	
LIT/INF Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.	
LIT 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	
LIT 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.)	
LIT Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.	
LIT Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).	
INF Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.	
Integration of Knowledge and Ideas	
LIT 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	
Sample Assessments:	

Shakespeare and one play by an American dramatist.)	<p>Using stylistic insights and examination of voice and dialogue gleaned from “Franny”, students will write an original short story driven by character interactions. At least three distinct characters must come together in a compelling situation (driven by conflict). Each character must have a specific voice - different and immediately identifiable from the others; there must be at least one male character and one female character (so teacher knows the student can write from the point of view of other gender[s]); the setting must be crucial (interesting character dynamics revealed through their surrounding context).</p> <p>The “Franny”-related short story will be evaluated in terms of mechanics and content: narrative coherence, uniqueness of voice, authenticity of dialogue, and originality of subject matter.</p> <p>The experimental Saunders-based short story will be evaluated for its creative use of language and untraditional use of grammar and spelling; the effectiveness of the satire or social commentary; and the emergence of an important message about humankind/society.</p>
Range of Reading and Level of Text Complexity	
By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.	
WRITING	<p>Instructional Focus: (CONTENT DESCRIPTION)</p> <p>Students will read a series of personal essays by E. B. White. An examination of his stylistic devices will lead to the writing of an original personal essay.</p> <p>In the <i>Essays of E. B. White</i>, students will read, for nightly homework, “Good-bye to Forty-Eighth Street,” “Death of a Pig,” “The Eye of Edna,” “Coon Tree,” “The Ring of Time,” and—optionally—“The Years of Wonder.”</p> <p>White’s stylistic devices will be identified: his variety of sentence rhythms; his use of visual detail; his personification of animals; his sense of humor; his willingness to break traditional rules of style to achieve dramatic effect.</p> <p>Students, in an attempt to vary their own sentence rhythms, will make a visual chart of sentence length (measured in syllables) of their own previously written work. Are they unconsciously writing sentences that all sound the same?</p>
Text Types and Purpose	
<p>Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ul style="list-style-type: none"> • Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence. • Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases. • Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. 	

<ul style="list-style-type: none"> ● Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. ● Provide a concluding statement or section that follows from and supports the argument presented. 	<p>Students will also conclude their Portfolio Project by choosing their 8 best “artifacts” and editing the evaluative write-ups to thoroughly explain the craft and artistry of each and how the items impact them.</p>
<p>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.</p> <ul style="list-style-type: none"> ● Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. ● Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. ● Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. ● Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. ● Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. ● Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). 	<p>Sample Assessments: Students will write an original personal essay inspired by the best of what they’ve read in E.B. White.</p> <p>Essays will be graded for content and mechanics—and the ability of the essay to conjure a real voice; to vary sentence rhythms; to ground the story in concrete visual and sensory detail; to use a sense of humor; to keep first person (“I”) to a minimum.</p> <p>For the final Portfolio Project, students will choose a majority of their 8 “artifacts” and use them as inspiration for a final original piece of writing that demonstrates their growth and experimentation as writers throughout the semester. Emphasis is placed on allowing the reader to see the influence of the artifacts on the written piece (for instance, by emulating the style) or by using elements of the artifact (such as tone, or a character’s speech patterns) in new ways. This assignment offers significant choice, as the original piece could be a short screenplay, a series of vignettes, creative narrative, letters, short story, or poems.</p>
<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> ● Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. 	<p>Each student will give a 10 minute presentation of their Portfolio, whether to walk the audience through the selection and importance of some of the artifacts or to share the culminating original piece. Teacher will suggest the presenter introduce the audience to new writers, artists, singers, filmmakers, etc. that the audience may not have encountered before.</p> <p>Evaluation of the 8 artifacts will be based on whether each explanation specifically demonstrates why the artifact is important to the student and offers an insightful mix of the way it “speaks” to the student as well as its artistry/craft/style. The culminating original piece will be evaluated based upon true uniqueness, evidence of creative progress throughout the semester, and student’s ability to surprise and take risks. The presentation will be assessed based on evidence of preparedness, ability to convey how</p>

- Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Production and Distribution of Writing

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

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.

Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Research to Build and Present Knowledge

Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

Draw evidence from literary or informational texts to support analysis, reflection, and research.

engagement with the wider world can fuel writing; and how well the presentation held the audience’s attention.

Instructional Strategies:

Interdisciplinary Connections
Students can explore new genres of art, music, and literature as they expand and finalize their culminating Portfolio Project.

Technology Integration
Students may use technology as a means to introduce audience members in their final presentation to new writers, lyricists, artists, and filmmakers and their works.

Media Literacy Integration
Students can experiment with voice by using app/online resources such as dictation.io or with syntax and sentence composition via sentencecomposing.com

Global Perspectives
Students will be able to write from a variety of perspectives, including from other countries, cultures, and genders.

Culturally Responsive Teaching
Students should be encouraged to select and study texts that reflect their personal culture, heritage and interest. Their personal essays should draw from their own diverse personal experience.

Range of Writing

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.

SPEAKING & LISTENING

Comprehension and Collaboration

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade level topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

- 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.
- Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Presentation of Knowledge and Ideas

<p>Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p>	
<p>Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p>	
<p>Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.</p>	
<p>LANGUAGE</p>	
<p>Conventions of Standard English</p>	
<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>	
<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>	
<p>Knowledge of Language</p>	
<p>Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p>	
<p>Vocabulary Acquisition and Usage</p>	
<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies.</p>	
<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	
<p>Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <ul style="list-style-type: none"> ● Creativity and Innovation ● Critical Thinking and Problem Solving ● Communication and Collaboration ● Information Literacy ● Media Literacy ● Life and Career Skills

	<p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> ● Financial, Economic, Business, and Entrepreneurial Literacy ● Civic Literacy ● Health Literacy ● S.T.E.A.M.
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Texts and Resources:

Texts:

- Castillo, Steven and Kristen Bartlett. (transcript of interview conducted by SHS alum Juliet Huneke.)
- Doerr, Anthony. All the Light We Cannot See.
- Erdich, Louise. LaRose.
- Field, Syd. Screenplay.
- Greenwood, Veronique. "How Ramen Got Me Through Adolescence." (from The New York Times).
- Gurney, A.R. Love Letters.
- Hill, Nathan. The Nix.
- King, Stephen. "Imagery and the Third Eye" (from The Writer magazine).
- Lamott, Anne. Bird by Bird: Some Instructions on Writing and Life.
- Lee, Min Jin. Pachinko.
- Marquez, Gabriel Garcia. One Hundred Years of Solitude.
- Salinger, J.D. Franny and Zooey.
- Saunders, George. "Fox8."
- White, E.B. Essays of E.B. White.

Films:

- Keeping Love Letters Alive. feature segment from CBS Sunday Morning.
- Lost (television series). Episode: "The Constant."
- Moonrise Kingdom (2012).
- Saturday Night Live (digital short). "Lazy Sunday."
- Stranger Things (television series). Episodes: "The Mind Flayer"; "The Gate."