

Colton Joint Unified School District  
**Course Description for Creative Writing**

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**Course Title:** Creative Writing

**Curricular Area:** English

**Course Number:** ENG003

**Length:** Semester

**Grade Level:** 11-12

**Credits:** 5; may be repeated for up to 10 credits

**Meets a UC a-g Requirement:** no

**Prerequisites:** Passing grades in English I and II

**Meets High School Graduation Requirement for:**  
 Elective Credit

**Meets NCAA Requirement:** no

**Course Description:**

This course provides an opportunity for upper class high school students to pursue advanced creative writing work. The purpose of this course is three-fold: 1) to engage students in the careful reading and critical analysis of imaginative/creative literature, thus deepening their understanding of the ways writers use language to provide both meaning and pleasure for their readers, 2) to enable students to create works of literature in various genres, including, but not limited to: short story/fiction, creative nonfiction, drama, and poetry, and 3) to prepare students with the reading, analytical, and writing skills necessary for success in this course and later in their college work.

The course includes intensive study of representative works from various genres and periods, concentrating on works of recognized literary merit. Reading is accompanied by thoughtful discussion and numerous opportunities for creative writing across all genres. The course emphasizes creative writing, and the strengthening and developing of student technique. Therefore, success relies heavily on the actual creative writing.

**Alignment**

This course is aligned to the California Common Core State Standards and the College Board Course Description audit process.

**Instructional Materials**

Required Textbook(s)

1. *Timeless Voices, Timeless Themes: The American Experience*; Prentice Hall 2002 (Board Approved June 20, 2002)
2. *Timeless Voices, Timeless Themes: The British Tradition Experience*; Prentice Hall 2002 (Board Approved June 20, 2002)

Supplemental Materials

3. *Literature by Doing S.* Tchudi et al. Glencoe/McGraw-Hill, 2001. ISBN-13: 978-0844255347
4. see list of representative literature for each unit

5. Handout/Activities (see units for specifics)

**Exit Criteria**

<u>Activities</u>	<u>Percentage</u>
Quizzes.....	15%
Homework.....	15%
Class participation.....	15%
Tests .....	20%
Class Project.....	15%
Final Examination.....	<u>20%</u>

**Development Team**

This Course of Study was developed in 2012 by David Rainey and Lucy Leyva, Colton High School, and Mary Beth Richardson.

## SUGGESTED PACING GUIDE

The following pacing guide incorporates the Standards/Objectives from the California Common Core State Standards for English Language Arts, as updated 10/15/2010. The pacing guide is predicated on a one semester (two quarter) elective class of instruction.

**Key Assignments:**

- Poetry collection
- Creative Short Story
- Play
- Memoir (creative nonfiction)

**Assessments:**

- Class projects (major creative works)
- Ongoing benchmarks

First Quarter		
Weeks	Standards/Objectives	Concepts/Content
<b>1-3</b>	<i>RL.11-12.2: Determine two or more themes or 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 produce a complex account.</i>	<p><b>Introduction to Creative Writing: Poetry</b>            Students are introduced to creative poetry from various periods (classic to modern) and various geographical areas (British, American, World Literature) and discover how poets use the written word to investigate the world and their place in it.</p>
<b>4-6</b>	<i>W.11-12.3(d): Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting and /or characters.</i>	<p><b>Creating a Poetry Collection</b>            Students build on the activities and studies of professional and amateur poets to begin to find their own voice. Through seminar study of their own and their peers' work, they learn how to make language reveal their inner voice and window on the world, with the ultimate aim of creating a unified original poetry collection.</p>
<b>7-9</b>	<i>W.11-12.3(b): Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, event, and/or characters.</i>	<p><b>The Format of Drama</b>            Learning to write for the stage involves a keen sense of characterization and dialog. Students produce a one-act play that can be performed for the class.</p>

Colton Joint Unified School District  
**PACING GUIDE for Creative Writing**

<b>Second Quarter</b>		
<b>Weeks</b>	<b>Standards/Objectives</b>	<b>Concepts/Content</b>
<b>1-3</b>	<i>W.11-12.3(a): Engage and orient the reader by setting out a problem, situation, observation and its significance, establishing one or multiple points of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</i>	<p><b>Creating the Short Story</b>            Students read a variety of professional and amateur fiction and study writing styles and techniques to improve their fiction writing. Students study the elements of fiction: plot, exposition, characterization, pacing, conflict, climax, and resolution.</p>
<b>4-6</b>	<i>W.11-12.3(b): Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, event, and/or characters.</i>	<p><b>How to Begin a Short Story</b>            Developing a plot, creating characters, creating conflict; how to end a story. Unit culminates in student producing a ten-page original short story.</p>
<b>7-9</b>	<i>W.11-12.5: Develop and strengthen writing as needed, by planning, revising, editing, rewriting, or trying a new approach, focusing and addressing what is most significant, for a specific purpose and audience.</i>	<p><b>Creating a Memoir</b>            Writing “Creative Nonfiction.” Using the elements of fiction and building on what they learned about story structure in the fiction unit, students create a personal memoir of a unique and memorable event or time in their lives.</p>

# UNIT PLANS

## QUARTER 1

### Unit One: Discovering your Poet Within (seven weeks)

#### Based on California Common Core Standards for English Language Arts Grades 11 – 12

#### READING STANDARDS FOR LITERATURE

- 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.
- RL.11-12.5 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.
- 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.

#### WRITING STANDARDS

- W.11-12.4 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. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 55.)
- W.11-12.4 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.

#### LANGUAGE STANDARDS

- L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
  - Analyze nuances in the meaning of words with similar denotations.
- L.11-12.6 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.

#### SPEAKING AND LISTENING STANDARDS

- SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- 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.
- SL.11-12.4 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

Colton Joint Unified School District  
**Unit Plans for Creative Writing**

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the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

**Links To ESLRs:**

This unit will help the students become critical thinkers by analyzing the art and craft of writing poetry; the class will study how editing is used to control pace, tension, voice, and persona. In addition, this class will help the student become an effective communicator both through written and oral presentations.

**Brief Overview of the unit (including curricular context):**

DISCOVERING THE POET WITHIN will introduce the student to the world of creative writing: poetry. Students will be challenged to discover their own muse, using a variety of activities that ask them to use language in new and imaginative ways. Students will be able to define the literary devices used in classic and contemporary poetry and explain how they enhance the creative process. Students will be expected to produce a final project consisting of a notebook/collection of twenty poems of various styles.

**Activities**

- Writing a Self-Portrait
- Criteria for evaluating original poetry
- Symbols
- Personification
- Working with similes
- The Magic of Metaphors
- Expanding Metaphors
- Generating Fresh Imagery
- Poetic Springboards
- Using Denotation and Connotation
- The Cinquain
- The 5 W poem
- The “Dream” poem
- The “Wish” poem
- Using allusions in poetry
- Writing the Sonnet

**Identified Desired Knowledge and Skills:**

- Students will know how to analyze poetical structure, including the poet’s use of irony, tone, mood, and style.
- Students will be able to write critical analyses of published works of classical and contemporary poetry.
- Students will understand the art and craft of creating poetry with the written word.

**Determining Acceptable Evidence:**

Students will demonstrate a thorough understanding of the concepts of poetical creation and structure through the use of various interactive and individual activities. Focus will be on participating in small group discussion of both published and student-created works-in-progress in a seminar setting. Class participation will be required of all students.

**Learning Experiences and Instruction:**

Students will be given instruction on how poetry is created. Students will read published works and write on their significance. This unit encompasses a very active writing experience and incorporates critical thinking to understand how the poet is telling the story, moving the reader, and getting her message across.

Colton Joint Unified School District  
Unit Plans for **Creative Writing**

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In addition, students will analyze how a poem is formed: from conception, through multiple revisions, all the way to the finished product.

**Recommended Literature:**

From English III Text: *Timeless Voices, Timeless Themes: The American Experience*

- “When I Heard the Learn’d Astronomer” (Walt Whitman) p. 440
- “Richard Cory” (Edwin Arlington Robinson) p. 668
- “This is Just to Say” (William Carlos Williams) p. 736
- “old age sticks” (ee cummings) p. 776
- “The Unknown Citizen” (W.H. Auden) p. 779
- “Ars Poetica” (Archibald Macleish) p. 798
- “Poetry” (Marianne Moore) p. 800
- “Chicago” (Carl Sandburg) p. 838
- “Stopping by Woods on a Snowy Evening” (Robert Frost) p. 885
- “Freeway 280” (Lorna Dee Cervantes) p. 1098
- “Who Burns for the Perfection of Paper” (Martin Espada) p. 1100
- “Losses” (Randall Jarrell) p. 1173
- “Mirror” (Sylvia Plath) p. 1180
- “Camouflaging the Chimera” (Yusef Komunyakaa) p. 1220

From English IV Text: *Timeless Voices, Timeless Themes: The British Tradition Experience*

- “Sonnet 29” (William Shakespeare) p.252
- “Ozymandias” (Percy Shelley) p. 732
- “On First Looking into Chapman’s Homer” (John Keats) p. 746
- “My Last Duchess” (Robert Browning) p. 836
- “Anthem for Doomed Youth” (Wilfred Owen) p. 1053
- “Follower” (Seamus Heaney) p. 1104

From *Literature by Doing* (Supplemental Text)

- “Incident” (Countee Cullen) p. 86
- “Warning” (Jenny Joseph) p. 135
- “The Man He Killed” (Thomas Hardy) p. 354
- “Dulce et Decorum Est” (Wilfred Owen) p. 259

## Unit Two: Creating the One-Act Play (three weeks)

### Based on California Common Core Standards for English Language Arts Grades 11 – 12

#### READING STANDARDS FOR LITERATURE

- 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).
- RL.11-12.5 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.
- 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.

#### WRITING STANDARDS

- 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.
- 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.
- W.11-12.4 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. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 55.)
- W.11-12.4 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.

#### LANGUAGE STANDARDS

- L.11-12.3. 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.
- Vary syntax for effect, consulting references (e.g., Tufte’s Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.
- L.11-12.6 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.

#### SPEAKING AND LISTENING STANDARDS

- SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
- Propel conversations by posing and responding to questions that probe reasoning and evidence;

Colton Joint Unified School District  
**Unit Plans for Creative Writing**

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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.

- b. 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.

SL.11-12.4 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.

**Links To ESLRs:**

This unit will help the students become critical thinkers by analyzing the art and craft of writing drama; the class will study how editing is used to control pace, tension, suspension and drama. In addition, this class will help the student become an effective communicator both through written and oral presentations.

**Brief Overview of the unit (including curricular context):**

CREATING THE ONE ACT PLAY will introduce the student to the world of creative writing: drama. Students will be introduced to playwriting style and form and the challenges of writing within this genre. Students will study and discuss exposition, characterization, conflict, and denouement and be able to utilize these elements to create a short play. Students will learn the nuances of writing for the stage including stage directions and telling a story completely through stage dialog. Students will be expected to produce a final project consisting of a one act play of a minimum of ten pages that can be acted before the class.

**Activities**

- Using playwriting style/form
- Writing for the stage (stage directions)
- Effective use of dialog to convey conflict and emotion
- Characterization: the key to playwriting

**Identified Desired Knowledge and Skills:**

- Students will know how to analyze dramatic structure, including the dramatist's use of irony, tone, mood, and style.
- Students will be able to write critical analysis of published works of classical and contemporary drama.
- Students will understand the art and craft creating drama with the written word.
- Students will learn the format of the one-act play and how to write scene/stage directions.

**Determining Acceptable Evidence:**

Students will demonstrate understanding of the concepts of dramatic fiction and structure through the use of various interactive and individual activities. Focus will be on participating in small group discussion of both published and student created works-in-progress in a seminar setting. Class participation will be required of all students.

**Learning Experiences and Instruction:**

Students will be given instruction on how drama is created. Students will read published works and write on their significance. This unit on drama demands the student think critically to understand how the dramatist is telling the story. In addition, students will be analyzing how drama is formed: from conception, to multiple revisions, all the way to finished product.

**Recommended Literature:**

From English III Text: *Timeless Voices, Timeless Themes: The American Experience*

- *The Crucible* (Arthur Miller) p. 1233

From English IV Text: *Timeless Voices, Timeless Themes: The British Tradition Experience*

- from *Oedipus Rex* (Sophocles) p. 393

## Unit Three: Creating Short Fiction (seven weeks)

### QUARTER 2

#### Based on California Common Core Standards for English Language Arts Grades 11 – 12

#### **READING STANDARDS FOR LITERATURE**

- 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).
- RL.11-12.5 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.
- RL.11-12.6 Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
- 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.

#### **WRITING STANDARDS**

- 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.
- 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.
- W.11-12.4 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. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 55.)
- W.11-12.4 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.

#### **LANGUAGE STANDARDS**

- L.11-12.3. 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.
- Vary syntax for effect, consulting references (e.g., Tufte's *Artful Sentences*) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.
- L.11-12.6 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.

## **SPEAKING AND LISTENING STANDARDS**

- SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
- 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.
- SL.11-12.4 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.

### **Links To ESLRs:**

This unit will help the students become critical thinkers by analyzing the art and craft of writing short fiction; the class will study how editing is used to control pace, tension, suspension and drama. In addition, this class will help the student become an effective communicator both through written and oral presentations.

### **Brief Overview of the unit (including curricular context):**

CREATING SHORT FICTION will introduce the student to the world of creative writing: short story. Students will be introduced to short fiction style and form and the challenges of writing within this genre. Students will study and discuss exposition, characterization, conflict, climax, and resolution, and be able to create a short story that utilizes these elements. Students will be expected to produce a final project consisting of a ten page short story of 1,500 words or more.

### **Activities**

- Short fiction forms
- Short Story structure
- Short Story setup graphic organizer
- The Magical World of “What if?”
- Point of View in Fiction Writing
- Five ways to begin a short story
- Steps to finding a plot
- Getting story ideas from Titles
- Getting story ideas from beginning sentences
- Creating memorable characters
- Getting characters from your imagination
- Getting characters from real life
- Complicating your plot
- How to end your short story

### **Identified Desired Knowledge and Skills:**

- Students will know how to analyze dramatic structure, including the writer’s use of irony, tone, mood, and style.
- Students will be able to write critical analysis of published works of classical and contemporary short fiction.

Colton Joint Unified School District  
Unit Plans for **Creative Writing**

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- Students will understand the art and craft creating short fiction with the written word.

**Determining Acceptable Evidence:**

Students will demonstrate understanding of the concepts of fiction and structure through the use of various interactive and individual activities. Focus will be on participating in small group discussion of both published and student created works-in-progress in a seminar setting. Class participation will be required of all students.

**Learning Experiences and Instruction:**

Students will be given instruction on how short fiction is created. The students will read published works and write on their significance. This unit demands writing a great deal, revising often, as well as critically thinking to understand how the fiction writer is telling the story. In addition, the students will be analyzing how a short story is formed: from conception, to multiple revisions, all the way to finished product.

**Recommended Literature:**

From English III Text: *Timeless Voices, Timeless Themes: The American Experience*

- “A Worn Path” (Eudora Welty) p. 820
- “Average Waves in Unprotected Waters” (Anne Tyler) p. 1028
- “Antojos” (Julia Alvarez) p. 1082
- “The Rockpile” (James Baldwin) p. 1149

From *Literature by Doing*

- “Charles” (Shirley Jackson) p. 88
- “Dr. Heidegger’s Experiment” (Nathaniel Hawthorne) p. 178
- “First Offense” (Evan Hunter) p. 240
- “Computers Don’t Argue” (Don Evans) p. 325

## Unit Four: Creative Non-fiction (three weeks)

### Based on California Common Core Standards for English Language Arts Grades 11 – 12

#### READING STANDARDS FOR LITERATURE

- 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).
- RL.11-12.5 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.
- RL.11-12.6 Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

#### WRITING STANDARDS

- 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.
- 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.
- W.11-12.4 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. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 55.)
- W.11-12.4 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.

#### LANGUAGE STANDARDS

- L.11-12.3. 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.
- Vary syntax for effect, consulting references (e.g., Tufte’s Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.
- L.11-12.6 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.

#### SPEAKING AND LISTENING STANDARDS

- SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
- Propel conversations by posing and responding to questions that probe reasoning and evidence;

Colton Joint Unified School District  
**Unit Plans for Creative Writing**

---

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.

- b. 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.

SL.11-12.4 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.

**Links To ESLRs:**

This unit will help the students become critical thinkers by analyzing the art and craft of writing both memoirs and expository nonfiction with an emphasis on magazine articles for publication in consumer or popular magazines or literary journals; the class will study how editing is used to control pace, tension, suspension and drama. In addition, this class will help the student become an effective communicator both through written and oral presentations.

**Brief Overview of the unit (including curricular context):**

CREATIVE NONFICTION will introduce the student to the world of magazine, expository, and memoir writing. Students will be introduced to creative nonfiction/expository writing and the challenges of writing within this genre. Students will study and discuss how the classic elements of exposition, characterization, conflict, climax, and resolution also apply to writing nonfiction, be it reporting or memoir writing. Students will be expected to produce a final project consisting of a five page memoir of a time in their lives that affected them deeply.

**Identified Desired Knowledge and Skills:**

- Students will know how to analyze dramatic structure, including the writer's use of irony, tone, mood, and style.
- Students will be able to write critical analysis of published works of classical and contemporary nonfiction/memoir.
- Students will understand the art and craft of memoir writing/expository writing.

**Determining Acceptable Evidence:**

Students will demonstrate understanding of the concepts of fiction and structure through the use of various interactive and individual activities and how the modern nonfiction writer uses fiction techniques to enhance her articles and/or memoirs. Focus will be on participating in small group discussion of both published and student created works-in-progress in a seminar setting. Class participation will be required of all students.

**Learning Experiences and Instruction:**

Students will be given instruction on how nonfiction is created. The students will read published works and write on their significance. In addition, the students will be analyzing how a memoir is formed: from conception, through multiple revisions, all the way to finished product.

**Recommended Literature:**

From English III Text: *Timeless Voices, Timeless Themes: The American Experience*

- From *The Right Stuff* (Thomas Wolfe) p. 92
- from *Dust Tracks on a Road* (Zora Neale Hurston)p. 914
- from *The Woman Warrior* (Maxine Hong Kingston) p. 1070
- "Mother Tongue" (Amy Tan) p. 1136

## Instructional Guide for Creative Writing

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### **Learning Experiences and Instruction:**

Teachers utilize the Direct Interactive Instruction model to introduce new skills and concepts that are essential to the grade level content standards, then reinforce and develop those skills each quarter with the goal of bringing students to mastery by the end of the fourth quarter. All instruction will be based on the “I do, We do, You do” scaffolding model with an emphasis on individual differentiation as needed. Teachers will use a variety of the following:

- Inquiry-based learning
- Engaged reading opportunities
- Think-pair-share
- Reciprocal teaching
- Cloze reading & writing
- Guided reading & writing
- Cognitive modeling
- Questioning strategies
- Graphic organizers/concept attainment
- Student-led groups/peer pairing
- Metacognitive learning: self-regulation, goal-setting, self-monitoring, and self-questioning

### **Support for English Language Learners:**

- SDAIE strategies
  - Flexible groupings
  - Peer Pairings
  - Use of Realia and manipulatives
  - Connections to daily life
- Texts/Materials in first language (per IEP)
- Instructional Aide assistance
- Vocabulary development

### **Support for Special Education Students:**

- Instructional Aide assistance
- Audio & visual aids
- Individualized academic instruction
- Modified assignments
- Modified texts
- Testing accommodations
- Flexible grouping
- Tutoring (peer & teacher)
- Computer-Guided instruction

### **Stretching the Lesson for GATE Students:**

Independent study supplemented with mentoring/tutoring

Depth & Complexity icons

Enriched materials and learning experiences