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New Milford’s Mission Statement

The mission of the New Milford Public Schools, a collaborative partnership of students, educators, family and community, is to prepare each and every student to compete and excel in an ever-changing world, embrace challenges with vigor, respect and appreciate the worth of every human being, and contribute to society by providing effective instruction and dynamic curriculum, offering a wide range of valuable experiences, and inspiring students to pursue their dreams and aspirations.
Creative Writing

Creative Writing is a semester course for students who enjoy writing in a variety of forms and aspire to improve their ability to create poetry, short stories, drama, and creative nonfiction. Lessons on developing the writer’s voice, understanding poetic forms, creating dialogue, and using the elements of fiction and creative nonfiction help students develop a mature writing style and display their writing in creative ways. The course stresses revision using the basic elements of good writing while introducing students to the writer’s workshop experience. In addition to analyzing published pieces, students will explore the craft of writing and practice writing in various genres, even those outside of their comfort zone. Students are expected to complete a final project that highlights their work. All senior fall electives include “writing the college essay” assignments and instruction. Students are required to complete the summer reading assignment.
# Pacing Guide

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Final Exam
Key for Standards

RL - Reading Literature Standard
RI - Reading Informational Texts Standard
L - Language Standard
SL - Speaking and Listening Standard
W - Writing Standard
### New Milford Public Schools

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<th>Committee Member:</th>
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#### Identify Desired Results

##### Common Core Standards

- **RI.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.
- **RI.2.** 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.
- **RI.3.** 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.
- **RI.4.** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).
- **RI.6.** 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.
- **RI.10.** 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. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11–CCR text complexity band independently and proficiently.
- **W.2.** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
  a. 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.
  b. 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.
  c. 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.
  d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

f. 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).

- **W.4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- **W.5.** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 on page 54.)
- **W.6.** 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.
- **W.9.** Draw evidence from literary or informational texts to support analysis, reflection, and research.
  a. Apply grades 11–12 Reading standards to literature (e.g., “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”).
  b. Apply grades 11-12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).
- **W.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.
- **L.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.

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<th>Enduring Understandings</th>
<th>Essential Questions</th>
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<td>Generalizations of desired understanding via essential questions (Students will understand that …)</td>
<td>Inquiry used to explore generalizations</td>
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<tr>
<td><strong>Creative nonfiction</strong> involves using narrative strategies to convey information and real experiences.</td>
<td>• What is creative nonfiction? • How does a writer use narrative strategies to compose creative nonfiction?</td>
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Creative nonfiction employs narrative elements such as imagery, exposition, foreshadowing, and symbolism to convey information and describe true events. Creative nonfiction can take many forms, including memoirs, personal essays, profiles, and travel writing. Writing creative nonfiction is a way to better understand the world and who we are in the world. Writer's use diction, syntax, and other stylistic devices to create a unique writer's voice. A writer’s voice is inextricably tied to his/her identity.

**Expected Performances**

What students should know and be able to do

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**Students will know the following:**

- The definition of creative nonfiction and the various forms it takes
- Strategies for identifying the main ideas of a text and analyzing their development over the course of the text
- The importance of reading and analyzing published work in order to improve one’s own writing
- The importance of language in creating an effective and engaging text
- Strategies for defining unfamiliar words
- The various stylistic devices that establish one’s unique writer’s voice
- Strategies for writing engaging and thought-provoking creative nonfiction

**Students will be able to do the following:**

- Define creative nonfiction and list the various forms it takes
- Identify the main ideas of a text and analyze their development over the course of the text
- 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
- Cite textual evidence to support analysis
- Identify the qualities of good writing in selected model pieces and apply strategies to their own writing
- Utilize strong, vivid language to create an engaging narrative
- Define unfamiliar words using context clues and other appropriate resources
- Establish a unique writer's voice using various stylistic devices
- Compose a memoir, personal essay, and other examples of creative nonfiction

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- What are the various forms creative nonfiction can take?
- What value does creative nonfiction hold for the writer and the reader?
- How does one use diction, syntax, and other stylistic devices to create a unique writer’s voice that expresses his/her identity?
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<tr>
<th>Character Attributes</th>
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<tr>
<td>● Honesty</td>
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<td>● Courage</td>
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<th>Technology Competencies</th>
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<tr>
<td>● Research and media skills and understandings are embedded throughout the standards rather than treated in a separate section.</td>
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<tr>
<th>Develop Teaching and Learning Plan</th>
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<tr>
<td>Teaching Strategies:</td>
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<tr>
<td>● Define creative nonfiction</td>
</tr>
<tr>
<td>● Provide an example of creative nonfiction and model how to identify the author’s purpose and audience</td>
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<tr>
<td>● Organize students into groups, provide each group with an example of creative nonfiction, and direct the groups to read the piece and identify the author’s purpose and audience</td>
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<tr>
<td>● Facilitate group work in which students read and analyze a work of creative nonfiction</td>
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<tr>
<td>● As students share the purpose and audience of their respective creative nonfiction piece, make a list on the board of the various forms creative nonfiction can take (e.g., memoir, personal essay, profile, critical review, travel writing, science/nature writing, food writing, and arts review)</td>
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<tr>
<td>● Provide an example of a memoir and instruct students on how to identify the main ideas of the text and analyze how the author develops those main ideas throughout the text, including the choices of where to begin and end the story</td>
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<td>● Emphasize the importance of imagery in creative nonfiction and instruct students to find three examples of vivid imagery within the memoir</td>
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<td>● Facilitate students in making timelines that include at least ten significant moments in their lives</td>
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<td>● Instruct students to choose one moment from their timelines and describe it vividly through writing, as if they were writing a few pages from their memoir</td>
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<tr>
<td>● Explain the origins and purpose of the <em>This I Believe</em> project</td>
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<td>● Direct students to the <em>This I Believe</em> website and instruct them to choose three essays to listen to, read, and analyze using a worksheet</td>
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<tr>
<td>Explain the importance of using strong, vivid, and precise language when writing; use technology to display a passage from a <em>This I Believe</em> essay that is particularly powerful; and point out why the rhetoric is particularly effective</td>
</tr>
<tr>
<td>● Ask students to choose a passage from one of the <em>This I Believe</em> essays that they listened to/read that they found particularly powerful or beautiful</td>
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<td>● Instruct students to write a brief response analyzing why the author’s language was particularly effective</td>
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<tr>
<td>● Instruct students to identify and define unfamiliar words</td>
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<tr>
<td>● Model how to transform weak sentences using active verbs, concrete nouns, and strong adjectives</td>
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</table>
- Facilitate students as they write their own *This I Believe* essay, encouraging them to use strong, vivid, and precise language
- Introduce the college/personal essay assignment
- Divide students into groups and give each group an article about writing the college/personal essay
- Instruct students to work with their groups to read and examine the article and identify the three most important pieces of advice
- Provide students with a few sample college essays as well as a rubric to evaluate them
- Review the requirements of the college/personal essay assignment
- Encourage students to use brainstorming and prewriting to generate ideas for college/personal essay
- Facilitate the writing process and direct students to relevant passages from *Bird By Bird* to assist them in their writing
- Organize student peer revision of college/personal essays (e.g., using turnitin.com)
- Provide written and oral feedback to students to assist them in their essay writing
- Review the other forms of creative nonfiction besides the memoir and personal essay (e.g., profile, news reporting, travel writing, food writing, science/nature writing, arts review)
- Instruct students to choose another form of creative nonfiction and write a piece in that genre
- Explain the purpose of the *What If Feels Like To* essay and instruct students to compose their own

**Learning Activities:**
- Take notes on the definition of creative nonfiction
- Annotate the example of creative nonfiction by identifying the author's purpose and audience
- Work within groups to read a piece of creative nonfiction and identify the author’s purpose and audience
- Share findings with the class
- Take notes on the various forms of creative nonfiction
- Work with a partner to read the sample memoir and analyze the main ideas, as well as how the author chooses to structure the piece
- Identify three examples of vivid imagery from the sample memoir
- Create a timeline that identifies at least ten significant moments from their lives
- Choose a moment from their timeline and describe it vividly using imagery, imagining that they are writing a few pages from their memoir
- Choose three *This I Believe* essays to listen to, read, and analyze various elements (e.g., purpose, voice, structure, details, tone) using the worksheet provided by the instructor
- Choose a favorite passage from a *This I Believe* essay and write a brief response explaining why the language is particularly beautiful or powerful
- Identify unfamiliar words within the passage and define them using context clues or other resources
- Practice transforming weak sentences using active verbs, concrete nouns, and strong adjectives
- Write their own *This I Believe* essay
- Use technology (e.g., Audacity) to record themselves reading their *This I Believe* essays
- Collaborate with peers to read an article about writing the college/personal essay and identify the three most important pieces of advice
- Write the three pieces of advice on a piece of poster board displayed in the classroom
- Work with a partner to evaluate sample college/personal essays using a rubric
- Engage in brainstorming and prewriting activities to generate ideas for college/personal essay
- Complete several drafts of college/personal essay and focus on conveying a clear purpose using an effective structure and engaging language
- Read appropriate selections from *Bird By Bird* to assist with drafting
- Assist other students with their essays through peer revision
- Produce a polished essay that fulfills the college essay requirement for the fall semester
- Explore another type of creative nonfiction besides the memoir and personal essay (e.g., profile, news reporting, travel writing, food writing, science/nature writing, arts review) by composing a piece in that genre
- Review sample *What It Feels Like To* essays and then compose their own about a unique personal experience

### Assessments

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<td>Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)</td>
<td>Application that is functional in a classroom context to evaluate student achievement of desired results</td>
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**Goal:** Compose a blog

**Role:** Blogger

**Audience:** Blog Readers/Viewers

**Situation:** You have been tasked with creating a blog on some topic of interest to you (e.g., food, fashion, travel, sports). Compose at least three blog articles on your topic, utilizing narrative strategies to hook and engage readers. Publish your blog on the Internet.

**Product or Performance:** Blog published on the Internet

**Standards for Success:**
- Focus on topic of interest

- Participation in small-group and whole-group discussions
- Daily journaling in writer’s notebook
- Completion of readings, annotations, and other in-class assignments
- Participation in all aspects of the writing process, including brainstorming, prewriting, drafting, revising, and polishing
- Production of polished writing, both in print and on the web
- Sufficient details provided
- Effective use of narrative tools
- Clear development of personal voice through diction and syntax

**Suggested Resources**

- *Brevity* (online journal that publishes short creative nonfiction pieces)
- *This I Believe* (website and anthology)
- creativenonfiction.org
- Krakauer, Jon. *Into the Wild*.
- Capote, Truman. *In Cold Blood*.
- *The Best American Essays*.
- Jacobs, A.J. *What It Feels Like To*. (selected essays)
- Jackson, Shirley. “Charles.”
- Holland, Jason. “The Bridge.”
- Orwell, George. “Shooting an Elephant.”
- Tan, Amy. “Snapshot: Lost Lives of Women.”
- Stanton, Elizabeth Cady. “You Should Have Been a Boy.”
- Kozol, Jonathan. “Carla Hawkins.”
- Gansberg, Martin. “38 Who Saw Murder Didn’t Call Police.”
- Nyman, Tania. “I Have a Gun.”
- Houston, James P. “The Hip Plumber.”
- Gilbert, Elizabeth. *Eat, Pray, Love*.
- Staples, Brent. “Black Men and Public Space.”
- Scudder, Samuel H. “The Student, The Fish, and Agassiz.”
## Identify Desired Results

### Common Core Standards

- **RL.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.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; provide an objective summary of the text.
- **RL.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.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.9.** 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.
- **RL.10.** By the end of grade 11, read and comprehends literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.
- **RI.8.** Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).
- **RI.9.** Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln’s Second Inaugural Address) for their themes, purposes, and rhetorical features.
- **W.3.** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
a. 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.

b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

c. 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).

d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

- W.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Gradespecific expectations for writing types are defined in standards 1–3 above.)

- W.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 on page 54.)

- W.6. 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.

- W.7. 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.

- W.8. 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.

- W.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

  a. Apply grades 11–12 Reading standards to literature (e.g., “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”).

  b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).
• **W.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.

• **SL.1.** Initiate and participate effectively in a range of collaborative discussion (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.
  a. Come to discussions prepared having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
  b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
  c. Propel conversations by posing and responding to questions that probe reading 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.
  d. 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.

• **L.1.** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.
  b. Resolve issues of complex or contested usage, consulting references (e.g., Merriam-Webster’s Dictionary of English Usage, Garner’s Modern American Usage) as needed.

• **L.2.** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  a. Observe hyphenation conventions.
  b. Spell correctly.
## Enduring Understandings
Generalizations of desired understanding via essential questions
(Student will understand that …)

- A writer uses the elements of fiction (e.g., setting, characterization, plot, tension, dialogue, structure) to write engaging narratives.
- “Showing” and not “telling” is a fundamental principle of creative writing.
- Fiction can be broken down into several sub-genres, including fantasy, horror, science fiction, and historical fiction.
- Reading and analyzing published work improves a writer’s own craft.
- Research is important, and often necessary, for fiction writing.
- Research can take many forms including observation, interviews, and reading.

## Essential Questions
Inquiry used to explore generalizations

- How does a writer use the elements of fiction (e.g., setting, characterization, plot, tension, dialogue, structure) to write engaging narratives?
- How does “showing” and not “telling” strengthen writing?
- What different kinds of stories exist within the fiction genre?
- How does reading and analyzing published work improve a writer’s craft?
- Why is research important for fiction writing, and which methods of research are helpful to writers?

## Expected Performances
What students should know and be able to do

Students will know the following:
- Strategies for “showing” the reader rather than simply “telling”
- The various elements of fiction (e.g., exposition, characterization, plot, tension, pacing, dialogue, and theme)
- How to create believable characters and use tension to create an engaging plot
- More sophisticated literary elements, including symbolism, foreshadowing, flashbacks, and irony
- The importance of reading and analyzing published work
- Strategies for identifying the main ideas and themes in a published work and analyzing their development over the course of the text
- Strategies for conducting appropriate research to inform writing
- The purpose and guidelines of the writer’s workshop
- The conventions of standard English grammar, usage, capitalization, punctuation, and spelling

Students will be able to do the following:
- Employ various strategies to “show” rather than “tell”
- Use the basic elements of fiction (e.g., exposition, characterization, plot, tension, pacing, dialogue, and theme) to craft an engaging narrative
- Create believable characters and use tension to create an exciting plot
● Use more sophisticated literary elements (e.g., symbolism, foreshadowing, flashbacks, and irony) to compose a story with depth
● Identify main ideas and themes in a published work and analyze their development over the course of the text
● Cite strong and thorough textual evidence to support analysis
● Conduct research for specific writing tasks
● Participate in the writer’s workshop and provide feedback to peers
● Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing

Character Attributes

● Cooperation
● Integrity
● Citizenship

Technology Competencies

● Research and media skills and understandings are embedded throughout the standards rather than treated in a separate section.

Develop Teaching and Learning Plan

Teacher Will:

● Emphasize the need to “show” instead of “tell” and model strategies for how to do so, such as using sensory detail and figurative language
● Prepare various activities in which students practice using sensory details
● Review examples of figurative language, including metaphors, similes, and personification
● Provide students with a boring passage and ask them to rewrite it by “showing” instead of “telling”
● Emphasize the importance of creating a vivid setting and provide examples from published work
● Instruct students to write a descriptive paragraph about a place of importance to them
● Ask students to brainstorm their favorite characters from literature, television, and film and complete a journal entry in which they explain their connection to the character(s)
● Give strategies for how to create believable characters with depth
● Guide students in creating believable characters and then instruct them to introduce their characters to the class
● Explain various plot strategies and formulas, including Gustav Freytag’s Triangle
● Direct students to choose a short story and create a visual representation of the plot structure
● Divide students into groups, provide passages from various short stories, and instruct students to evaluate the passages in terms of intensity
● Explain the formula for creating tension within fiction (i.e., desire + stakes + danger/obstacles = tension)
● Instruct students in the conventions of dialogue, including dialogue tags and dialect
● Instruct students in how to identify the main theme(s) of a work of fiction and explain how authors develop a theme over the course of a text
● Provide a sample short story and conduct a read-/think-aloud to demonstrate how the author develops the main ideas and themes throughout the course of the text
● Ask students to choose a work of fiction they’ve read, or use one provided to them, and consider the theme(s) developed through the course of the text and how the author conveys the theme(s)
● Instruct students to create a visual representation of the theme and include images that indicate how the author develops the theme throughout the text
● Review the elements of fiction discussed thus far (i.e., showing vs. telling, vivid settings, believable characters, plot, importance of tension, dialogue conventions, and theme)
● Review the different points of view an author may use and explain the benefits and downfalls of each
● Instruct students to rewrite a short story (by a published author or one of their own) from a different point of view and then reflect on the changes
● Model how to use more advanced narrative techniques, including symbolism, irony, foreshadowing, and flashback
● Organize students into literature circles and give each group a piece of fiction from a specific genre
● Instruct students to read their assigned text and make a list of the characteristics of that genre
● Facilitate students in conducting brief, informal research using their devices to further their understanding of their assigned genre
● Prompt students to share their information with the class
● Instruct students to choose one of the genres that was presented and write a story in that style
● Show clips of Woody Allen’s Midnight In Paris to emphasize the importance of research in storytelling
● Explain the importance of research in writing and review the various ways a fiction writer can conduct research
● Explain the research-based fiction assignment
● Review the research resources available through the Library Media Center, highlighting seminal U.S. documents that are important to specific time periods
● Provide students with time to conduct research
● Facilitate several writing workshops in which students work in small groups to share and critique work

Learning Activities:
● Practice utilizing sensory detail and figurative language in writing
● Use strategies of “showing” to rewrite a boring and lifeless passage
● Read passages from published work that feature vivid settings
Choose a place of significance and write a descriptive paragraph using sensory detail and figurative language

Brainstorm favorite characters from literature, television, and film, and compose a journal response that details their connection to the character

Create a believable character with depth and introduce him/her to the class

Create a visual representation of the plot structure of a short story, evaluating how closely it adheres to the plot strategies and formulas discussed in class

In groups, read passages from short stories, rate the passages in terms of intensity level, and make a list of elements that make particular passages exciting

Share exciting passages with the class

Use the formula for tension to write a scenario for a story

Work with a partner to create a scene involving the characters created earlier and write the dialogue for that scene

Choose a work of fiction they’ve read, or use the short story provided by the instructor, and consider the theme(s) developed through the course of the text and how the author conveys the theme(s)

Create a visual representation of the theme and include images that indicate how the author develops the theme over the course of the text

Use knowledge of setting, characters, plot, tension, dialogue, and theme to write an engaging short story

Read fiction excerpts and identify the point of view

Take a short story (of their own or one already published) and rewrite the story using a different point of view, reflecting on how the story changes

Choose two of the advanced narrative techniques and write a short story using those elements

Within literature circles read a short story that falls in a specific genre (e.g., fantasy, science fiction, historical, romance, horror, western, detective, teen, gay/lesbian) and make a list of the characteristics of that genre

Conduct informal research about that particular genre using devices

Choose one of the genres presented by the literature circles and write a story in that genre

View the *Midnight in Paris* clip and participate in a discussion about why research is important in fiction writing

Take notes on the various forms research can take

Choose a different time period and/or place of interest and research that time period and/or place using print and electronic resources

Use research to write a short story that accurately depicts that particular time and/or place

Participate in writing workshops to share work, gain feedback from peers, and provide suggestions to peers on their work
<table>
<thead>
<tr>
<th>Performance Task(s)</th>
<th>Other Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)</td>
<td>Application that is functional in a classroom context to evaluate student achievement of desired results</td>
</tr>
</tbody>
</table>

**Goal:** Research-based short story

**Role:** History Teacher

**Audience:** Students

**Situation:** You are a history teacher and are looking for unique ways to teach students about an earlier time period. Because most of your students are avid readers, you decide to write a short story that conveys important information about this era.

**Product or Performance:** Research-based short story

**Standards for Success:**
- Engaging story using various narrative techniques
- Vivid setting brought to life through details
- Evidence of research through information and details in story

**Suggested Resources**
- Carver, Raymond. “Cathedral.”
- Angelou, Maya. “Cotton Pickers.”
- Bloom, Amy. “Silverwater.”
- Fitzgerald, F. Scott. “Bernice Bobs Her Hair.”
- Bierce, Ambrose. “An Occurrence at Owl Creek Bridge.”
- Dahl, Roald. “Man from the South.”
- Gordimer, Nadine. “Once Upon a Time.”
New Milford Public Schools

<table>
<thead>
<tr>
<th>Committee Member: Shannon Proehl</th>
<th>Course/Subject: Creative Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 2.1: Poetry</td>
<td>Grade Level: 12</td>
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<tr>
<td></td>
<td># of Weeks: 4.5</td>
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</tbody>
</table>

### Identify Desired Results

#### Common Core Standards

- **RL.4.** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
- **RL.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.10.** By the end of grade 11, read and comprehends literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.
- **RL.7.** 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.
- **W.4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- **W.5.** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 on page 54.)
- **W.6.** 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.
- **W.7.** 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.
- **W.8.** 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.
• **W.9.** Draw evidence from literary or informational texts to support analysis, reflection, and research.
  a. Apply grades 11–12 Reading standards to literature (e.g., “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”).
  b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).
• **W.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.
• **SL.1.** Initiate and participate effectively in a range of collaborative discussion (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.
  a. Come to discussions prepared having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
  b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
  c. Propel conversations by posing and responding to questions that probe reading 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.
  d. 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.
• **S.2.** 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.
• **SL.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.
• **SL.5.** 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.
• **SL.6.** Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11-12 Language
standards 1 and 3 on page 54 for specific expectations.)

- **L.4.** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
  a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
  b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).
  c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
  d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
- **L.5.** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
  a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
  b. Analyze nuances in the meaning of words with similar denotations.

### Enduring Understandings

**Generalizations of desired understanding via essential questions**

(Students will understand that …)

- The craft of writing poetry is different from writing prose.
- Sensory details are helpful in creating vivid images in the reader’s mind.
- Figurative language can take many forms and allows a poet to convey deeper meanings in writing.
- Poetry can take various shapes and forms, and these unique shapes and forms impact meaning.
- Word choice in poetry is extremely important in establishing a particular tone, creating musicality and rhythm, and conveying deeper meanings.
- Rhythm and sound help a writer convey emotion and mood that supports the meaning of a piece.

### Essential Questions

**Inquiry used to explore generalizations**

- How is writing poetry different from writing prose?
- How do sensory details create vivid images in the reader’s mind?
- What is figurative language, and how does it allow a poet to convey deeper meaning in writing?
- What different shapes and forms can poetry take, and how do shape and form impact meaning?
- How does the selection of words—not only for their meaning, but also for their sounds and rhythm—impact a piece of writing?
- How do rhythm and sound help a writer convey emotion and mood that supports the meaning of a poem?
## Expected Performances
What students should know and be able to do

<table>
<thead>
<tr>
<th>Students will know the following:</th>
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</thead>
<tbody>
<tr>
<td>● Strategies for reading and analyzing poetry</td>
</tr>
<tr>
<td>● Various shapes and forms poetry can take</td>
</tr>
<tr>
<td>● Poetic devices including figures of speech (e.g., metaphor, simile, personification) and sound devices (e.g., alliteration, assonance, consonance, onomatopoeia, rhyme)</td>
</tr>
<tr>
<td>● The importance of diction in establishing tone and conveying meaning</td>
</tr>
<tr>
<td>● Strategies for determining the meaning of unknown words and analyzing the denotation and connotation of words</td>
</tr>
<tr>
<td>● Strategies for analyzing a poet’s style</td>
</tr>
<tr>
<td>● Information about the Beat Poetry Movement as well as other poetic styles and movements</td>
</tr>
<tr>
<td>● Strategies for conducting research using credible sources</td>
</tr>
<tr>
<td>● Options available regarding technology-based presentations</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Students will be able to do the following:</th>
</tr>
</thead>
<tbody>
<tr>
<td>● Read and analyze poetry</td>
</tr>
<tr>
<td>● Write poems in various forms and for various audiences</td>
</tr>
<tr>
<td>● Utilize poetic devices, including figures of speech and sound devices, in writing</td>
</tr>
<tr>
<td>● Craft poems with careful attention to diction, syntax, and tone</td>
</tr>
<tr>
<td>● Determine the meaning of unknown words using context clues and other available resources</td>
</tr>
<tr>
<td>● Analyze the denotation and connotation of words</td>
</tr>
<tr>
<td>● Analyze a poet’s style by examining diction, syntax, tone, and use of figurative language</td>
</tr>
<tr>
<td>● Explain various poetic styles and poetry movements</td>
</tr>
<tr>
<td>● Conduct research using credible sources</td>
</tr>
<tr>
<td>● Use technology to present information about a poet or poetic style/movement</td>
</tr>
</tbody>
</table>

## Character Attributes

- Compassion
- Perseverance

## Technology Competencies

- Research and media skills and understandings are embedded throughout the standards rather than treated in a separate section.
Develop Teaching and Learning Plan

Teaching Strategies:

- Review strategies for reading and analyzing poetry
- Explain the difference between narrative and lyric poetry
- Instruct students to use a photograph as the inspiration for a narrative poem
- Facilitate students in crafting narrative poems
- Instruct students to choose emotionally-charged moment as inspiration for lyric poem
- Discuss the importance of concrete images in poetry and model how to use images to convey emotions
- Facilitate students in crafting lyric poems
- Explain the importance of diction in poetry, as well as related terms such as connotation, denotation, syntax, and tone.
- Guide students in completing diction activities
- Lead a discussion about the importance of diction
- Model how to analyze a poet’s style by examining syntax, diction, and tone
- Review figures of speech, including metaphor, simile, and personification
- Define sensory detail and provide examples from poetry
- Model how to transform boring lines of poetry using sensory detail
- Review sound devices, including alliteration, assonance, consonance, rhyme, and onomatopoeia
- Facilitate students in identifying sound devices in a poem
- Provide copies of “Jabberwocky” and also show readings/performances of the poem in film
- Prompt students to write a humorous poem using several sound devices
- Review more sophisticated poetic devices including symbolism, irony, and allegory
- Prompt students to write a poem using one of the more sophisticated poetic devices
- Review terms related to rhythm, including meter, stressed and unstressed syllables, rhyme scheme, and iambic pentameter
- Divide students into groups and give each group a different kind of poem (e.g., sestina, villanelle, sonnet, and haiku)
- Direct students to choose one of the poem types presented and compose a poem in that style
- Provide background information about the Beat Poetry Movement and share some of their writing techniques
- Share examples of parody poems
- Facilitate research project by reviewing available research resources and meeting with students individually to discuss topic choices
- Review various forms of technology available for presenting information (e.g., PowerPoint, Google Presentation, Prezi)
- Explain the Favorite Poem Project and share a few readings from the website
Learning Activities:

- Read and analyze poetry
- Take notes on poetic terms and definitions
- Use a personal photograph as inspiration for a narrative poem
- Choose an emotionally-charged moment in their lives as inspiration for a lyric poem
- Brainstorm 10 concrete images associated with that moment to use for lyric poem
- Work with a partner to identify significant examples of diction within a poem, making notes of the connotations and denotations of words and defining any unfamiliar words
- Take a short poem (e.g., “We Real Cool” by Gwendolyn Brooks), substitute as many words as possible, and reflect on the effect of changing the diction
- Participate in a class discussion about the importance of diction
- Study several poems written by a poet and write a brief analysis of that poet’s style, citing specific examples from the poetry
- Write an extended metaphor comparing themselves to some object
- Practice transforming boring lines of poetry using sensory detail
- Identify sound devices in a poem
- Read “Jabberwocky” and other humorous and nonsense poetry
- Write a humorous poem using several sound devices
- Write a short poem using one of the more sophisticated poetic devices
- Compose five lines of poetry in iambic pentameter
- Work with peers to determine the form, meter, and rhyme scheme of a specific type of poem
- Share characteristics of that type of poem with the class
- Choose one of the various types of poems discussed and compose an original poem
- Invent a new form of poetry and teach it to classmates
- Employ a strategy of the Beat poets by taking a piece of fiction, cutting it up, and reconstructing it as a poem
- Write a parody of a poem
- Research a poet or poetic style/movement
- Create a technology-based presentation to inform classmates about topic
- Take a piece of fiction and transform it into a poem
- Choose a favorite poem, memorize it, and recite it for the class
- Submit a poem to The Piper
<table>
<thead>
<tr>
<th>Assessments</th>
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</thead>
<tbody>
<tr>
<td><strong>Performance Task(s)</strong></td>
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<tr>
<td><strong>Other Evidence</strong></td>
</tr>
<tr>
<td><strong>Goal:</strong> Poetry Performance</td>
</tr>
<tr>
<td><strong>Role:</strong> SLAM poetry competitor</td>
</tr>
<tr>
<td><strong>Audience:</strong> Listeners/Viewers</td>
</tr>
<tr>
<td><strong>Situation:</strong> You are competing in a local SLAM Poetry contest, in which you must write an original poem and then perform it for an audience.</td>
</tr>
<tr>
<td><strong>Product or Performance:</strong> Poem and Performance</td>
</tr>
<tr>
<td><strong>Standards for Success:</strong></td>
</tr>
<tr>
<td>● Original poem that utilizes rhythm and meter</td>
</tr>
<tr>
<td>● Utilization of various poetic devices within poem</td>
</tr>
<tr>
<td>● Clear delivery with energy and enthusiasm</td>
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</table>

**Suggested Resources**

- Collins, Billy. *Poetry 180*.
- Lee, Li Young. “Early in the Morning.”
- Piercy, Marge. “A Work of Artifice.”
- Hughes, Langston. “Mother to Son.”
- Walker Alice. “A Woman is Not a Potted Plant.”
- Frost, Robert. “A Silken Tent.”
- Halliday, Mark. “Dorie Off to Atlanta.”
- Babin, Elizabeth. “Papa's Fishing Hole.”
- Graves, Donald. “The Lie.”
- Collins, Billy. “Introduction to Poetry.”
- Bishop, Elizabeth. “The Fish.”
- Denise, Anna. “How to Change a Frog into a Prince.”
• Angelou, Maya. “I Know Why the Caged Bird Sings.”
• Angelou, Maya. “Phenomenal Woman.”
• Sheehan, Julia. “Hate Poem.”
• Roethke, Theodore. “My Papa’s Waltz.”
• Bishop, Elizabeth. “Sestina.”
• Simic, Charles. “Watermelons.”
New Milford Public Schools

<table>
<thead>
<tr>
<th>Committee Member: Shannon Proehl</th>
<th>Course/Subject: Creative Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 2.2: Drama</td>
<td>Grade Level: 12</td>
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<tr>
<td></td>
<td># of Weeks: 4.5</td>
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</tbody>
</table>

Identify Desired Results

Common Core Standards

- **RL.7.** Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry); evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
- **RL.10.** By the end of grade 11, read and comprehends literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.
- **RI.5.** 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.
- **W.1.** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
  a. 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.
  b. 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.
  c. 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.
  d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
  e. Provide a concluding statement or section that follows from and supports the argument presented.
- **W.4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- **W.5.** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades
W.6. 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.

W.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
   a. Apply grades 11–12 Reading standards to literature (e.g., “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”).
   b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).

W.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.

SL.3: 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.

L.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.
   a. 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.

Enduring Understandings
Generalizations of desired understanding via essential questions
(Students will understand that …)

Playwrights use the elements of drama (e.g., set/scenery, lighting, actors, dialogue, and tension) to craft engaging plays.
Writing drama is different from writing other prose.
Writing for the stage is different from writing for the screen.
Screenwriters must consider the unique features of television and film (e.g., camera angles, lighting, set/scenery) when composing screenplays.

Essential Questions
Inquiry used to explore generalizations

How do writers use the elements of drama to craft engaging plays?
How is writing drama different from writing other prose?
How is writing for the stage different from writing for the screen?
What are the unique features of television and film that screenwriters must take into account when writing?
### Expected Performances
What students should know and be able to do

Students will know the following:
- Differences between writing drama and writing other prose
- Elements of drama
- Conventions of a script and screenplay
- Differences between a script and a screenplay
- Strategies for evaluating performances, especially different interpretations of the same script
- Elements of an argument
- Strategies for evaluating a speaker's point of view and the effectiveness of an argument
- Strategies for writing an effective one-act play
- Components of an effective theater review

Students will be able to do the following:
- Differentiate between writing drama from writing other prose
- Explain the elements of drama
- Identify the conventions and formatting guidelines for a script and screenplay
- Evaluate performances using established criteria, especially different interpretations of the same script
- Identify an author's argument and analyze the structure of the argument
- Evaluate the effectiveness of an argument
- Write dramatic pieces, including a one-act play
- Write a theater review using supporting evidence

### Character Attributes
- Responsibility
- Loyalty

### Technology Competencies
- Research and media skills and understandings are embedded throughout the standards rather than treated in a separate section.

### Develop Teaching and Learning Plan

Teaching Strategies:
- Read an excerpt of a novel and then show a clip of a play or film that was adapted from that novel
- Instruct students to compare and contrast a fictional text with a dramatic text in terms of purpose, audience, form, and characteristics
- Review the similar elements of fiction and drama (e.g., believable characters, tension and pacing, use of dialogue, etc.) and also point out the differences
- Introduce the one-act play, distribute an example, and ask a few students from the class to act out the play
- Explain the conventions and features of a script
- Organize students into groups and direct the groups to choose a short story and adapt it to a script
- Review the formula for tension (from Fiction Unit) and discuss how to create tension onstage
- Provide another example of a one-act play and instruct students to identify how the playwright creates tension
- Prompt students to brainstorm ideas for a one-act play and then discuss their ideas with peers
- Provide feedback regarding one-act play ideas, especially how to create characters with depth and increase tension by “raising the stakes”
- Facilitate writer’s workshop in which scripts-in-progress are shared and critiqued by peers
- Present two different performances of the same play
- Facilitate discussion about the differences between the two performances
- Show a clip of a play performed onstage and then a clip of a film
- Generate a discussion about the differences between theatre performances and films, as well as the differences in writing them
- Identify the differences between writing scripts and writing screenplays
- Provide a copy of The Sixth Sense opening scene and also show the film clip of the opening scene
- Point out the differences between a screenplay and a script
- Emphasize the importance of dialogue in dramatic writing and show some examples of effective dialogue
- Facilitate students in writing believable dialogue
- Show students five minutes of a television show or film and have them write the screenplay for that scene
- Direct students to write the script for an original one-act play or the screenplay for an original thirty-minute sitcom episode
- Facilitate writer’s workshop in which students share ideas for original dramatic pieces
- Facilitate drafting of scripts and screenplays by holding brief one-one-one conferences with students to review progress
- Provide students with an example of a theater review and explain how to identify the author’s main argument and supporting points
- Model a think-aloud to evaluate the effectiveness of the review
- Facilitate students as they work in partners to read, annotate, and evaluate theater reviews
- Direct students to view a theater performance (either live or taped) and compose a critical review of that performance
- Facilitate students in writing theater reviews

Learning Activities:
- Listen to the excerpt of the novel and then view a clip of a play or film adapted from that novel
- Work with a partner to compare and contrast the nature of a fictional text with a dramatic text
- Take notes on the similarities and differences between fiction and drama
- Perform the one-act play or watch it performed
• Annotate a script by noting the conventions and important features
• Collaborate with peers to transform a short story into a script
• Perform adapted plays for the class
• Analyze how playwright creates tension in sample one-act play
• Brainstorm ideas for one-act play and share within a small group of peers
• Submit a synopsis of chosen story idea to instructor for feedback
• Use feedback to begin drafting one-act play
• Participate in writer’s workshop and share draft of one-act play with peers
• View two different performances of the same play
• Participate in discussion about the differences between the two performances
• Complete exit ticket evaluating which performance was more effective and why
• Watch clips of theatrical performances and then films
• Participate in discussion regarding the differences between writing scripts and screenplays
• Read the opening scene of *The Sixth Sense* and then view the opening scene on film
• Annotate a screenplay and note the difference in format from a script
• Work with a partner to write the dialogue between two people who have very different opinions on the same topic
• View the television or film segment and write the screenplay for that scene
• Write a script for an original one-act play or screenplay for an original thirty-minute sitcom episode
• Write a detailed outline of the dramatic piece to be shared during the writer’s workshop
• Participate in writer’s workshop and offer constructive criticism regarding classmates’ work
• Use the conventions of script and screenplay writing when composing dramatic pieces
• Produce a polished script or screenplay that adheres to the dramatic conventions studied during the unit
• Note how to identify the main points in a theater review and how to analyze the structure the author uses
• Work with a partner to annotate a theater review, making note of the author’s thesis, supporting points, and overall structure
• Complete an exit slip to evaluate the effectiveness of the theater review
• View a theater performance (either live or taped) and make notes on the strengths and weaknesses of the performance
• Use knowledge of dramatic conventions and argumentative writing to compose theater review
• Utilize an effective structure and solid evidence when composing review
• Type theater review and present to classmates
## Assessments

<table>
<thead>
<tr>
<th><strong>Performance Task(s)</strong></th>
<th><strong>Other Evidence</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)</td>
<td>Application that is functional in a classroom context to evaluate student achievement of desired results</td>
</tr>
</tbody>
</table>

**Goal:** Theater Review  
**Role:** Theater Critic  
**Audience:** Theater-goers  
**Situation:** View a local production (or taped performance), and write a review of the performance, using specific evidence to support your assertion.

**Product or Performance:** Play Review

**Standards for Success:**
- Solid evaluation based on given criteria (e.g., script, acting, scenery, dialogue)
- Appropriate attention to dramatic elements
- Convincing argument supported by evidence
- Participation in small-group and whole-group discussions
- Daily journaling in writer’s notebook
- Participation in class activities, including dramatic performances
- Participation in all aspects of the writing process, with focus on the writer’s workshop
- Production of polished writing, both in print and on the web

## Suggested Resources

- Affleck, Ben and Matt Damon. *Good Will Hunting*.
- Davies, D.T. *Pancakes*.
- Williams, Tennessee. *A Streetcar Named Desire*.
- Wilson, August. *The Piano Lesson*.
- Glaspell, Susan. *Trifles*.
- Crowe, Cameron. *Almost Famous*.
- Chayefsky, Paddy. *Marty*.
- Shyamalan, M. Night. *The Sixth Sense*.
- Allen, Woody. *Annie Hall*.
- Trumbo, Dalton. *Roman Holiday*.
- *Take Ten: New 10-Minute Plays*, Eds. Eric Lane and Nina Shengold, Smith and Krause
- *Simply Scripts*. www.simplyscripts.com
- *Daily Script*. www.dailyscript.com
- http://tvwriting.googlepages.com/ (television episodes, especially pilots)