

Creative Writing

Curriculum Framework

2012

Course Title: Creative Writing
 Course/Unit Credit: .5
 Course Number: 417010
 Teacher Licensure: Please refer to the Course Code Management System (<https://adedata.arkansas.gov/ccms/>) for the most current licensure codes.
 Grades: 9-12

Creative Writing

Creative Writing is a one-semester English elective course designed to engage students in the writing of poetry, short fiction, and personal narratives with an emphasis on developing and exercising imagination. Students will analyze and discuss exemplary texts to develop creative writing skills. Students will critique and refine writing through guided discussions, collaborative revisions, and individual reflections. Students will produce a portfolio of creative work that reflects student growth and understanding of the techniques of published authors. Students will share writing in a variety of ways and research methods for publishing original work. Creative Writing does not require Arkansas Department of Education approval.

Strand	Content Standard
Reading	
	1. Students will evaluate published texts for the purpose of emulating styles, language, and techniques of writers.
Writing	
	2. Students, using a range of styles, will write poetry, personal narratives, and short fiction for a variety of purposes and audiences.

Note: In this document specific grade bands (9-10 and 11-12) are not included in the connections to the Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects (CCSS-ELA). The appropriate grade band should be selected based on the desired level of rigor.

Strand: Reading

Content Standard 1: Students will evaluate published texts for the purpose of emulating styles, language, and techniques of writers.

Connections to
CCSS – ELA

<p>R.1.CW.1</p>	<p>Analyze the function and effect of <i>poetic devices</i> and forms in poetry from a writer’s point of view (e.g., hyperbaton in “anyone lived in a pretty how town” by e.e. cummings as it functions to direct the reader to recognize the cyclical nature of life; metaphor and irony in “Introduction to Poetry” by Billy Collins; simile in “Simile” by N. Scott Momaday; blank verse in Robert Frost’s “Birches”; Elizabethan sonnet form in the sonnets of William Shakespeare; Italian/Petrarchan sonnet form in sonnets by Elizabeth Barrett Browning; concrete poetry form in “Swan and Shadow” by John Hollander; descriptive language and theme in “Song of Myself” by Walt Whitman; persona in “My Last Duchess” by Robert Browning; persona in “Ruby Tells All” by Miller Williams)</p>	<p>RL.1, RL.3, RL.4, RL.5, RL.6, RL.10 W.9, W.10 SL.1, SL.6 L.1, L.2, L.3, L.4, L.5, L.6</p>
<p>R.1.CW.2</p>	<p>Analyze the function and effect of <i>poetic language</i>, voice, style, and purpose in personal narratives from a writer’s point of view (e.g., sensory language and theme in “Salvation” by Langston Hughes; descriptive language in excerpts from <u>Pilgrim at Tinker Creek</u> by Annie Dillard; voice and style in excerpts from <u>Angela’s Ashes</u> by Frank McCourt; voice and sensory details in excerpts from <u>The House on Mango Street</u> by Sandra Cisneros)</p>	<p>RL.1, RL.3, RL.4, RL.5, RL.6, RL.10 W.9, W.10 SL.1, SL.6 L.1, L.2, L.3, L.4, L.5, L.6</p>
<p>R.1.CW.3</p>	<p>Analyze the function and effect of <i>poetic language</i> and the <i>elements of fiction</i> in short stories from a writer’s point of view (e.g., irony, symbolism, and climax in “The Story of an Hour” by Kate Chopin; characterization and syntax in “A Rose for Emily” by William Faulkner; allusion in “Sweat” by Zora Neale Hurston; character development and voice in “Why I Live at the P.O.” by Eudora Welty; character and symbolism in “The Fall of the House of Usher” by Edgar Allan Poe; descriptive language in “The Very Old Man with Enormous Wings” by Gabriel Garcia-Marquez; descriptive language and characterization in “The Scarlet Ibis” by James Hurst; description and characterization in “A & P” by John Updike; themes, allusions, and tone in “The Lottery” by Shirley Jackson)</p>	<p>RL.1, RL.3, RL.4, RL.5, RL.6, RL.10 W.9, W.10 SL.1, SL.6 L.1, L.2, L.3, L.4, L.5, L.6</p>
<p>R.1.CW.4</p>	<p>Analyze all authorial choices and the effects of authorial choices on the reader from example texts, including poetry, personal narratives, and short fiction (e.g., word choices, syntax, cadence, character development, dialogue, plot development)</p>	<p>RL.1, RL.3, RL.4, RL.5, RL.6, RL.10 W.9, W.10, SL.1, SL.6 L.1, L.2, L.3, L.4, L.5, L.6</p>

Strand: Reading

Content Standard 1: Students will evaluate published texts for the purpose of emulating styles, language, and techniques of writers.

Connections to
CCSS – ELA

R.1.CW.5	Evaluate poetry, personal narratives, and short fiction from a variety of cultures and perspectives to inform and inspire student writing (e.g., works by Countee Cullen, Jimmy Santiago Baca, William Carlos Williams, Pablo Neruda, Gary Soto, Rabindranath Tagore, Lin Yutang, Judith Ortiz Cofer, Rita Dove, Gwendolyn Brooks, N. Scott Momaday, Amy Tan, Sandra Cisneros, Margaret Atwood, Zora Neale Hurston, Jhumpa Lahiri, Maxine Hong Kingston)	RL.1, RL.3, RL.4, RL.5, RL.6, RL.10 W.9, W.10 SL.1, SL.6 L.1, L.2, L.3, L.4, L.5, L.6
R.1.CW.6	Analyze focused excerpts from books about the craft of creative writing (e.g., <u>On Writing</u> by Stephen King; <u>Craft Lessons</u> and <u>What a Writer Needs</u> by Ralph Fletcher; <u>Making a Poem</u> by Miller Williams; <u>Zen in the Art of Writing</u> by Ray Bradbury; <u>Writing Poems</u> by Robert Wallace and Michelle Boisseau; <u>Tell It Slant</u> by Brenda Miller and Suzanne Paola; <u>Writing to Change the World</u> by Mary Pipher; <u>Steering the Craft</u> by Ursula K. LeGuin; <u>Writing Without Teachers</u> by Peter Elbow; <u>Bird by Bird: Some Instructions on Writing and Life</u> by Anne Lamott; <u>If You Want to Write</u> by Brenda Ueland)	RI.1, RI.2, RI.3, RI.4, RI.5, RI.6, RI.10 RI.1 RL.2, RL.3, RL.4, RL.5, RL.6, RL.10 W.9, W.10 SL.1, SL.6 L.1, L.2, L.3, L.4, L.5, L.6

Strand: Writing

Content Standard 2: Students, using a range of styles, shall write poetry, personal narratives, and short fiction for a variety of purposes and audiences.

Connections to
CCSS – ELA

W.2.CW.1	Produce original poetry, personal narratives, and short fiction that demonstrate understanding of genres appropriate to audience, purpose, and context (e.g., organization, style, voice, usage, tone, word choice, <i>poetic devices</i> , mechanics)	W.3, W.4, W.10 L.1, L.2, L.3, L.6
W.2.CW.2	Write poems using a range of <i>poetic devices</i> and forms	W.4, W.10 L.1, L.2, L.3, L.6
W.2.CW.3	Write personal narratives that arise from a problem, issue, or experience, using the following: <ul style="list-style-type: none"> • <i>elements of narration</i> • range of <i>poetic devices</i> • varied perspectives and voices • variety of syntax 	W.3, W.4, W.10 L.1, L.2, L.3, L.6
W.2.CW.4	Write short fiction that demonstrates understanding of the following: <ul style="list-style-type: none"> • <i>elements of fiction</i> • range of <i>poetic language</i>, syntax, voices, and dialogue • <i>unity of effect</i> 	W.3, W.4, W.10 L.1, L.2, L.3, L.6
W.2.CW.5	Apply <i>stylistic devices</i> of published authors in student writing (e.g., vivid word choice, abstract versus concrete language, descriptive language, sensory details, tone, voice, persona)	W.4, W.10 L.1, L.2, L.3, L.6
W.2.CW.6	Research a variety of methods and criteria for publishing original student works (e.g., school newspaper, literary magazine, online journal, school/class anthology, writing contests)	W.1, W.2, W.6, W.7, W.8 L.1, L.2, L.3, L.6
W.2.CW.7	Critique creative student works throughout the writing process, using rubrics, knowledge of <i>stylistic devices</i> , peer review, and/or peer editing	W.2, W.3, W.4, W.5 SL.1 L.1, L.2, L.3, L.6
W.2.CW.8	Maintain a portfolio of student work that reflects growth in writing poetry, personal narratives, and short fiction	W.3, W.5, W.10 L.1, L.2, L.3, L.6

Glossary for Creative Writing

Elements of fiction	Elements that include character development, plot, action, conflict, resolution, theme, setting, point of view, foreshadowing, and irony
Elements of narration	Elements of telling a story (e.g., plot or theme, characters, setting, point of view, sequencing, voice, irony)
Poetic devices	Purposeful departures from literal or conventional language, which include figures of thought (e.g., reasoning by question and answer, hesitation, anticipation, concession, paradox, oxymoron, understatement, characterization, personification, imagery); figures of speech (e.g., epithet, hyperbaton, hyperbole, metaphor, simile, antithesis, apostrophe); and figures that promote pathos and ethos (e.g., rhyme, meter, rhythm, onomatopoeia, alliteration, assonance, consonance, allusion, symbolism, irony)
Poetic language	Language that uses poetic devices in prose
Stylistic devices	Techniques that writers purposefully use to achieve a desired effect (e.g., poetic devices, elements of narration, elements of fiction, diction, motif, organization)
Unity of effect	All elements of a story contribute to the story as a whole and its effect on the reader