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.

<table>
<thead>
<tr>
<th>Strand</th>
<th>Content Standard</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>1. Students will evaluate published texts for the purpose of emulating styles, language, and techniques of writers.</td>
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<tr>
<td>Writing</td>
<td>2. Students, using a range of styles, will write poetry, personal narratives, and short fiction for a variety of purposes and audiences.</td>
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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.
### R.1.CW.1
Analyze the function and effect of *poetic devices* 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)

**Connections to CCSS – ELA**
- 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.2
Analyze the function and effect of *poetic language*, 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 Pilgrim at Tinker Creek by Annie Dillard; voice and style in excerpts from
Angela’s Ashes by Frank McCourt; voice and sensory details in excerpts from The House on
Mango Street by Sandra Cisneros)

**Connections to CCSS – ELA**
- 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.3
Analyze the function and effect of *poetic language* and the *elements of fiction* 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)

**Connections to CCSS – ELA**
- 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.4
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)

**Connections to CCSS – ELA**
- 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
Strand: Reading

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

| 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) | Connections to CCSS – ELA | 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., *On Writing* by Stephen King; *Craft Lessons* and *What a Writer Needs* by Ralph Fletcher; *Making a Poem* by Miller Williams; *Zen in the Art of Writing* by Ray Bradbury; *Writing Poems* by Robert Wallace and Michelle Boisseau; *Tell It Slant* by Brenda Miller and Suzanne Paola; *Writing to Change the World* by Mary Pipher; *Steering the Craft* by Ursula K. LeGuin; *Writing Without Teachers* by Peter Elbow; *Bird by Bird: Some Instructions on Writing and Life* by Anne Lamott; *If You Want to Write* by Brenda Ueland) | RL.1, RL.2, RL.3, RL.4, RL.5, RL.6, RL.10 RI.1 RI.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.

<p>| 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, poetic devices, 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 poetic devices 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: • elements of narration • range of poetic devices • 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: • elements of fiction • range of poetic language, syntax, voices, and dialogue • unity of effect | W.3, W.4, W.10 L.1, L.2, L.3, L.6 |
| W.2.CW.5 | Apply stylistic devices 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 stylistic devices, 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 |</p>
<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Elements of fiction</strong></td>
</tr>
<tr>
<td><strong>Elements of narration</strong></td>
</tr>
<tr>
<td><strong>Poetic devices</strong></td>
</tr>
<tr>
<td><strong>Poetic language</strong></td>
</tr>
<tr>
<td><strong>Stylistic devices</strong></td>
</tr>
<tr>
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</tr>
</tbody>
</table>