English

Stonington Public Schools



Creative Writing II

Stonington Public Schools

Creative Writing II

BOE Approved: January 15, 2026

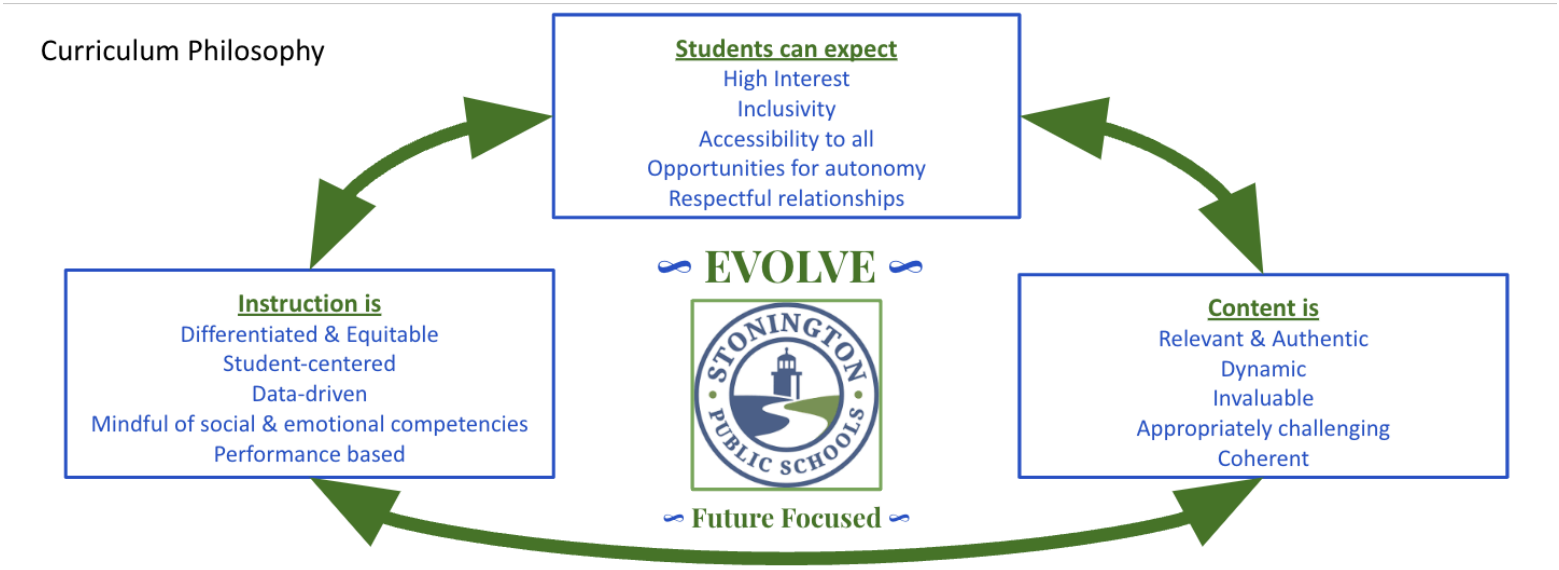
Superintendent: Mary Anne Butler
Assistant Superintendent: Tim Smith
Board of Education Members:
Kevin Agnello
Meghan Blanchette
Zachary Boudah
Katie Gauthier
Daniel Kelley
Bridget Shirvell

Curriculum Writing Team:
Mary Lou Devine - English Teacher
Jennifer Bausch- Secondary Curriculum Coordinator

Subject Philosophy

The curriculum in the English Department offers a variety of courses in which students can gain insights into themselves as well as an understanding of literature and composition. Through our classes, students understand that questions raised in literature are often also questions about enduring political, cultural, and ethical issues. Students will develop an understanding of literary techniques in both fiction and non-fiction texts. They will write for different purposes and use evidence from a variety of reliable sources to support arguments. Students will become familiar with multi-media communication and its impact on wider cultural and ethical landscapes.

Curriculum Philosophy



Curriculum Philosophy from a Student Perspective

Students in Stonington Public Schools will engage with an inclusive, evolving curriculum that will drive students to understand themselves as learners. While learning their individual strengths through a variety of experiences, students will build the self-awareness, self-management, and entrepreneurship needed to have knowledgeable voices and make positive impacts on the modern world.

Curriculum Philosophy from an Instructional Perspective

Instruction in Stonington Public Schools will utilize culturally, socially and emotionally conscious practices to include multiple perspectives. It will be meaningful to students by incorporating multifaceted pedagogical approaches including inquiry, collaboration, and reflection. Instruction will provide all students opportunities to respond, equitable assessments, and constructive feedback. Teachers will engage in dynamic and reflective practices to advance their craft.

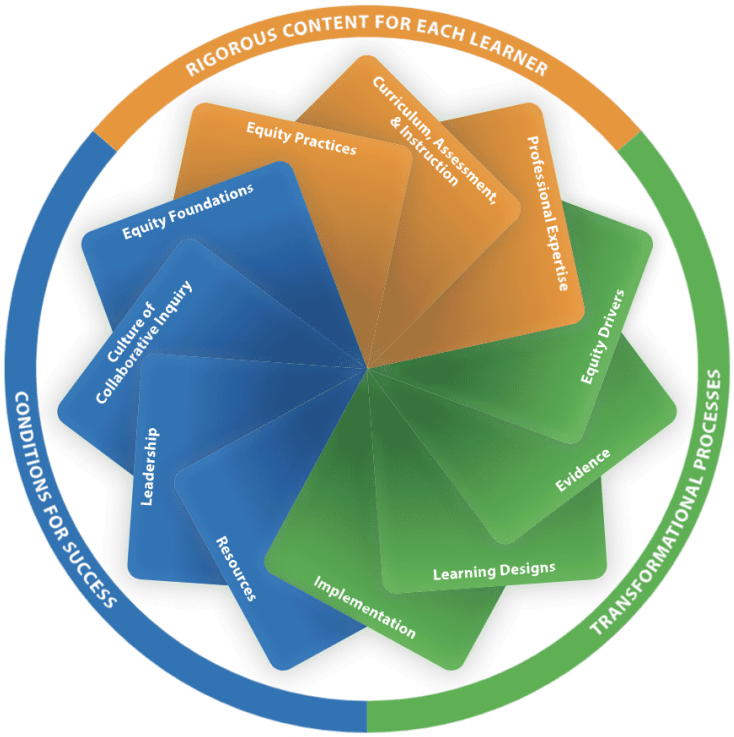
Curriculum Philosophy from a Content Perspective

Content in Stonington Public Schools will be constantly adapting to reflect current and relevant information along with the state and national standards for each discipline. Through a rich, authentic, and coherent curriculum, students will learn that the past informs the future. The curriculum will be complex and will provide optimum challenges for all students with the goal of preparing knowledgeable, solution driven, productive citizens who are ready and prepared for the diverse global community.

All graduates of Stonington Public Schools will possess the self-leadership skills for post-secondary success in enrollment, enlistment, or employment.

Curriculum Equity Statement

Board of Education Goal 2: Future-Focused Teaching and Learning
Stonington Public Schools will prepare every student for their own educational journey by implementing forward-thinking practices that foster equity and inclusion to allow all students access to educational programming. (2023-2034)



Learning results in equitable and excellent outcomes for *all* students when educators…

- Prioritize high-quality curriculum and instructional materials, assess student learning, and understand curriculum and its implementation through instruction.
- Understand their students' historical, cultural, and societal contexts, embrace student assets through instruction, and foster relationships with students, families, and communities.
- Establish expectations for equity, create structures to ensure equitable access to learning, and sustain a culture of support for all students and staff.
- Prioritize equity in professional learning practices, identify and address their own biases and beliefs, and collaborate with diverse colleagues.

("Standards for Professional Learning - Standards 2022")



Stonington High School

Mission Statement

Stonington High School establishes a motivating, challenging, and equitable environment that educates all students to their highest levels of academic achievement. Our curriculum and culture promote diversity, critical thinking, and collaboration among students, staff, families, and the community. Our students identify their strengths, hone interdisciplinary and self-leadership skills and explore their interests leading them to become active, responsible, and productive citizens in an ever-changing global society.

Vision of the Graduate

I will possess the cognitive, academic, interpersonal, and self-leadership skills needed for post-secondary success in enrollment, enlistment, or employment. Through the 4-Cs, I will acquire an extensive core body of knowledge and essential experiences necessary to achieve my future aspirations.

Convince	Communicate	Consider	Connect
Be a critical thinker, using a variety of relevant evidence to support a position or present an idea to a chosen audience with clarity and confidence. Collaborate with others, resolve conflicts, and respect differing ideas. Assess personal interests, strengths and needs.	Use clear language and/or other forms of expression effectively to convey ideas collaboratively with others in a respectful manner. Build relationships with humility, honesty and trust. Self advocate and persist.	Analyze and evaluate information, data, and feedback to develop innovative options to solve challenging situations and/or problems. Recognize one's influence and take the perspectives of others Move ahead despite obstacles, take risks, cope with challenges and show strength of character.	Use knowledge from all disciplines and/or technology to be a participative and productive, and responsible contributor to society. Empathize and work with others in the school, the community and the world. Explore, share and achieve passions and goal.

Creative Writing II

Critical Areas of Focus (Course Description)
Creative Writing II can be taken by students who have completed Creative Writing 1 or who already have a great deal of practice in writing in general or in a specific genre (poetry, fiction, plays, nonfiction). The class is project-based and relies on a workshop model for students. They will each set up a project that will lead to a finished writing portfolio. In addition, students will read and critique each other's work. The class also focuses on generating new material through writing exercises presented by the teacher and by the students. The teacher will also provide samples from a variety of published writers to expand student understanding of the craft of writing and the creative process in general. Students will learn how to critique their own work and improve it through several drafts. Finally, the class will help create the high school's literary magazine, Sojourn, which accepts submissions from the entire school community. Students will read submissions and determine what will be included in the magazine. **Length: 1 semester .5 Credit**

Pacing Guide			
Genre Studies			
Generating New Content	Completing Writing Portfolio	Workshop with student pieces	Editing Sojourn
~25 classes @ 80 minutes	~8 classes @ 80 minutes	~8 classes @ 80 minutes	~4 classes @80 minutes
These learning experiences happen throughout the semester			

4C: Communicate

Name:	**Length of unit:**
Genre Studies	~ 45 classes @ 80 minutes

Content Standards Addressed in the Unit:

English Language Arts Common Core Standards

Reading 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. 11-12.3 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.

Reading Informational

RI.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.

RI.11-12.2. 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.11-12.3. 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.11-12.4. 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.11-12.5. 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.

RI.11-12.6. 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.

Writing

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.

W.11-12.3d. 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. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.11-12.5. 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.

W.11-12.10. 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.

Speaking and Listening

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.

SL.11-12.1b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

Language

L.11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11-12.1a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

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.

L.11-12.3a. 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.11-12.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L.11-12.5a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

L.11-12.5b. 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.

Big Idea(s):	**Essential Question(s):**
● Writers use a variety of tools and techniques to express thematic ideas while giving readers an emotional and/or intellectual experience. ● The writing tools and techniques writers use help them develop their own style and voice. ● A writer's style and techniques develop by studying the style and techniques of other writers. ● Writers often target specific audiences, and a writer must make informed style and technique choices to communicate with those audiences effectively.	● How do writers use a variety of tools and techniques to give readers an emotional and/or intellectual experience? ● How do writers use writing tools and techniques to create their own style and voice? ● How can studying the style and techniques of other writers improve a writer's personal style and techniques? ● How do writers identify their target audiences and determine which techniques and elements of style will best communicate with those audiences? ● How do writers find a regular practice of writing to improve

● Creativity in writing is often a result of regular practice and creating many pieces that fall short of expectations to find the pieces that truly excite the writer and connect with the audience.	the chances of creating an exciting piece that connects with an audience?
Students will know: **Reading:** ● A writer's choices in how to develop a piece of writing–including everything from word choice to styles of sentences and metaphorical language and tools and techniques–will affect how the piece connects with a reader. ● Writers can help others improve their work by offering clear critiques on what is working and not working in a piece of writing. **Writing:** ● Writers learn by studying the style and techniques used by other writers. ● Writers create pieces routinely over an extended time frame and strengthen their work through revising, editing, rewriting, and/or trying a new approach to address what is most important for connecting to a reader. **Speaking:** ● Writers do best when the critical input they receive from their peers is presented in a positive and supportive manner.	**Students will be able to:** **Reading:** ● Understand and be able to explain how a writer develops a piece of writing, identifying a variety of tools and techniques, specifically noticing how they will help the writer connect to the audience. ● Read others' work to see what is working and what is not working, and offer input to help others improve their writing. **Writing:** ● Use the techniques learned by studying other writers to improve their own writing. ● Use the editing process to strengthen their work through revising, editing, rewriting, and/or trying a new approach, always keeping the intended audience in mind. **Speaking:** ● Contribute to workshop discussions in a positive and supportive way to help others improve their work.

Significant tasks:

These significant tasks happen throughout the semester. Students will be working independently on their writing but will come together for generating new material, editing and workshop.

Significant Task 1: Writing Portfolio:

Each student will create a plan to complete a portfolio during the semester. The following types of writing work well in this time frame: poems, short memoir pieces, short stories, one-act plays, and other short pieces as determined by the teacher and student. Some students opt to do a portfolio that is part poetry and part fiction or nonfiction. Novels do not fare well in this short period of time, because the student is not able to go back and edit (an essential part of the learning) until the novel is finished. If a student has a completed first draft of a novel when entering the class, it is possible that it can be edited for the portfolio. As a compromise, a student who has an idea for a novel can create short fictional pieces surrounding the conflicts and characters in the novel as a way to get to know the characters better and to have pieces they can edit several times for the completed portfolio. In general, poets and people writing very short pieces are expected to complete 8 pieces over the semester for their portfolio. Students writing larger prose pieces finish an average of 4-6 pieces. Once each student has agreed to their project (usually by the 2nd or 3rd class) teacher will set up a schedule of deadlines for the semester so students know each date they will need to submit a new draft. Each student will present at least one of their pieces to the class for workshop. The final portfolio will include all agreed-upon pieces, a short reflection for each of the pieces about how each piece grew and changed over the semester, and a final overall reflection on the pieces as a whole and their writing process.

Significant Task 2: Class Writing Prompt:

Every student will present a writing prompt for their peers to write from during the semester. The teacher will create a schedule, and students will sign up for a class sometime during the semester for that student to lead the class in a writing exercise. The teacher can determine whether these should all be completed by the end of the first quarter or if they will be spread out through the semester. The writing prompt should have a clear focus, but should also be broad enough to allow students writing in all genres to create from it. In the past, the teacher has allowed students to work together in groups at the start of the semester to create writing prompts for the class. These are often “prop” based. For example, the teacher gives students playing cards, Valentine’s Day cards, buttons, marbles, small children’s toys (little animals, figurines), and asks the students in pairs or in threes to create a prompt that will allow others to write. In addition, the teacher models other types of writing prompts throughout the semester. These can be based on passages from other writers or just curiosities about the world. Prompts have been created about types of cars, types of dogs, situations (you wake up in a room with no windows or doors, you find a hatch in your backyard that leads to an underground stairway) lists can be useful (a list of popular words or old-fashioned words no one uses anymore, or a list of the most popular baby names), artwork, and music.

Significant Task 3: Writer’s Journal:

Each student will keep a writer's journal in which all writing prompts and all other in-class writing will be completed. The teacher will read these journals twice each quarter. The journals can be read as a whole, or students can identify 2-3 entries that they wish the teacher to read/assess. Students can also mark pieces they would rather the teacher not read. Often, the prompts and writing in the journal will inspire the pieces students are writing for their portfolios.

Significant Task 4: Workshop:

Each student will present at least one piece for workshop by the class during the semester. Workshop pieces are given to the class at least a class or two before the day so students have a chance to read and comment on the work. They should identify both things that are working well in the piece and places they think could be improved. At the start of the workshop, the teacher should remind students about giving their insights constructively and remind the writer to listen with an open mind and take notes. In the end, writers need not take any advice that do not serve the purpose of the work. Workshop protocols normally follow this pattern: 1) For short pieces, the author reads the piece aloud to the class. This is ideal so the class can hear what the piece sounds like in the author's voice. However, particularly shy students can ask someone to read it for them. After this, a second person reads the piece. Sometimes, this should be the teacher so that the piece can have a "steady" voice to read it to the class. For longer pieces, the author chooses 2-3 pages to read aloud. 2) The author remains quiet while students talk about the piece, what they thought worked/what they thought needed work. The author takes notes but does not comment. Any questions for the author or any questions the author has for the readers are held until the discussion is over. If a student feels an important clarifying question needs to be asked, the teacher will determine if the author should answer it or not. This protocol avoids the challenge of arguments between the students and the authors, as writers are often understandably defensive of or even sometimes embarrassed about their work. After the workshop is completed, the student(s) whose work was discussed write a reflection for the teacher to say what they learned and what they plan to do to improve their piece. When possible, the teacher should allow students to workshop a rough piece of his/her own so that students can practice the protocol. The teacher can point out ways students can phrase their comments and show them the types of comments that will help another writer improve his/her work.

Significant Task 5: Author Study:

All students will read two books of their or the teacher's choice during the semester. If the student chooses the book, the teacher must approve it to make certain it has enough in it for the writer to learn from the author. There will be a deadline in each quarter. Students will read two texts by two different authors (not compilation books or anthologies) so that they can study the authors' voices and techniques

closely. If students are writing in mixed genres they can pick one genre for the first deadline and the other for the second. They should read these books with a focus on how the writing works. For example, fiction writers may want to study how an author uses dialogue or conflict or how the writer creates characters. Students should identify what they would like to emulate in their own work or, occasionally, what they would like to avoid in their own work. Poets may want to study how a poet uses line and stanza breaks or how the poet uses imagery to connect to a reader. The idea is to study the writing not as a student in an English Literature class, but as a writer, always asking the questions, "How does this work?" and/or "Why does this work?"

4C: Communicate Assignment

Significant Task 6: Acting Editor, *Sojourn*:

In years where there is a budget to print the school literary magazine, students will help create posters and find other ways to encourage students from throughout the school to submit their writing. The teacher will accept the submissions, make copies of the work, blocking out student names so the pieces are anonymous, and share the work with the class. The students will read the work and take notes on the quality of the writing, the effectiveness of reaching an audience. Class discussions will center around each piece of writing to determine whether it will be included in the magazine. In the past, the teacher has created the final manuscript to submit to the publisher. If the teacher does not have these skills, it should be determined who can help with the creation of a manuscript that can be ready to deliver to a printer in time to have the document ready to hand out before the end of the semester.

Culminating Experience:

Students will choose one unfinished piece that was either included or not included in their final portfolio. They must submit this to the teacher and get approval for it a week before the exam period. Students are told to pick a piece that needs substantial work in order to give them the opportunity to show what they have learned about editing their own work.

The assessment will be in two parts.

Showing the ability to comment on others' work: 3 or 4 short pieces (taken from online postings or from past classes without student names) that could benefit from edits and rewrites. Student choose one of these pieces and comment on one or two things the writer did well and two or three things the writer could do to improve the piece.

Showing the ability to assess one's own writing and make edits: The student will reflect on the piece submitted for the exam. What works

well? What would the writer fix in another draft. The writer should rewrite some section of the piece (or whole piece if it is a short poem) as part of the reflection.

Common Learning Experiences:

- Protocols for small and whole group discussions
    - Brainstorming, such as use of the elements of writing in texts and/or thematic statements
    - Think/pair/share class readings
- Text-based vocabulary
- Direct Instruction, independent work, & group collaboration
- Opportunities to Respond SHS Engagement Strategies
- Class discussions and debates
- Critical thinking (DOK 3 & 4)
- Speaking and listening skills
- Peer feedback

Key Vocabulary:

Audience, drafting, style, diction, voice, image, simile, metaphor, symbol, anaphora, alliteration, consonance, assonance, connotation, denotation, concrete, abstract, mood, tone, syntax, personification, types of sentences (imperative, exclamatory, interrogatory, declarative), assumptions, theme, point of view

Rhyme, slant rhyme, line, stanza, caesura, end-stopped line, enjambment, persona, meter (iamb, trochee, anapest, dactyl, spondee, feet (e.g., pentameter)

Conflict, types of characters (dynamic, static, protagonist, antagonist, round, flat, major, minor, stock), characterization, plot, setting, foreshadowing, dialogue. pacing, recount, anecdote

Evidence of Understanding - Common Assessments

- Journals (twice a quarter)
- Rough drafts of the writing pieces

- Writing Portfolio
- Reflections from the workshops
- Author Study

Teacher notes:

- Resources:
  - Books that contain writing prompts: *What If,* Pamela Painter; *The Five-Minute Writer*, Margaret Gharety; *Writing Prompts for Writers*, Nicole Broussard; *The Poet's Companion*, Kim Addonizio; *303 Writing Prompts*, Bonnie Neubauer; Bird-by-Bird, Anne Lamont

- Anticipated Student Misconceptions:
  - Writing for oneself is the same as writing for an audience.
  - When editing a piece, the writer must do everything in one draft.
  - The first draft must be perfect.
  - Creative writing does not require planning or outlining.
  - Revision is only about correcting grammar and spelling.
  - The drafting process should be quick and effortless.
  - Feedback from peers is not essential in the drafting process.
- Differentiation Strategies:
  - Modified pacing, depth and breadth of Significant Task components in response to specific student needs
  - Tier 1 Universal Strategies
  - Tier 2 Targeted Strategies
  - Tier 3 Intensive Strategies
  - SHS Engagement Strategies
  - Depths of Knowledge Levels

- Safety Considerations: N/A

- Prior Knowledge:
    - CCSS Standards
- Interdisciplinary Connections:
    - Curriculum Home Page for SPS Teachers
    - Promoting Equity using SEL