

PEAK TO PEAK CHARTER SCHOOL

Course Proposal Cover Sheet

Name of Proposed Course: [Creative Writing](#)

This is a X New Course Course Renewal (if renewal, one page summary suffices)

Date Submitted [September 22, 2025](#)

Contact Person: [Julie Rhodes](#) E-mail: Julie.Rhodes@bvsd.org

Course Description (as shared with registrar; include formal course codes and title):

Creative Writing is a multigrade (9th-12th), one-semester elective that can be taken once or twice in a given year.

This workshop-focused class invites students to explore both prose and poetry as modes of creative written expression. Across the semester, students will engage in intensive workshops, peer critique, and revision cycles to build range and confidence in their writing.

Major Projects include:

Semester Writing Contracts

Students will choose focus projects they will complete throughout the semester that reflect their writing goals and interests. Students can focus on a sonnet series, short stories, plays, a novella, or any other passion project they would like to research, produce, and bring components of to workshops. As a part of these projects, students will also write brief analytical essays on mentor texts in the same genre.

Midterm Project – Shadow Puppet Play:

Shadow Puppet Play: a collaborative short performance that combines narrative writing with visual storytelling and sound. Students adapt an original short scene or poem for performance, experimenting with imagery and audience engagement.

Final Project – Portfolio, Chapbook, & Public Reading:

Creative Portfolio: Students will collect all work from their contracts and summative/formative assignments into a portfolio that reflects their growth as a writer over the semester.

Chapbook — Selecting their favorite pieces from the semester, students will create a cohesive, revised, printed collection of original work (10–15 pages total) organized around a theme or arc. The chapbook includes an artist’s statement and culminates in a public reading.

Minor Projects include:

The class will include mini-lessons on different elements of craft and style, where students may try writing a particular prosaic or poetic form or technique. Students will produce a polished short story or personal essay and a polished poem linked to these mini-lessons. These assignments will also appear in their portfolios.

Below is a rough overview of the course:

Week	Creative Focus	Genre Focus	Major Work / Due Dates
1	Building a Creative Community	Both	—
2	Writerly Voice and Goal Setting	Both	Contract Proposal Due
3	Sensory Detail and Showing vs. Telling	Both	One-Page Mentor text Analysis Due
4	Structure, Suspense, and Scene Craft	Prose	Contract Check-In #1 & Workshop #1
5	Independent Writing & Conferences	Both	—
6	Intentional & Effective Revision	Both	Polished Short Story/Personal Essay Due Workshop #2
7	Midterm: Playwriting and Puppet Creation Work Time	*Playwriting	Midterm Introduction
8	Collaborative Performance	*Playwriting	Midterm Project Due
9	Feeling, Form, and Precision	Poetry	Contract Check-In #3
10	Independent Writing & Conferences	Both	—
11	Building Thematic Cohesion	Both	Polished Poem Due & Workshop #3
12	Independent Writing & Conferences	Both	Contract Check-In #3

13	Sequencing and Curation	Both	Workshop #4
14	Writing the Artist Statement	Both	Completed Contract Due
15	Independent Work Time, Final Revisions, Chapbook Assembly, and Reflection	Both	—
16	Public Reading & Portfolio/Chapbook Submission	Both	Final Portfolio + Chapbook + Artist Statement Due

This course is based on the structures and assignments that I experienced as a high school student majoring in creative writing at The Denver School of the Arts, as well as my experiences minoring in creative writing during my undergraduate degree at The New School in New York.

List the names of the staff, curriculum and/or community members who worked on this proposal.

Julie Rhodes

The following names are listed in support this proposal (minimum required list of full department members, including curriculum leader, and level principal)

Julie Rhodes Joshua Benson

Caley Karl Rachel Medina

Monika Bunting Rebecca Workman

Jen Jouzdani Anthony LaBella

Margaret Melber

Peak to Peak Charter School

Course Proposal

Submission of this proposal represents the initial step in the course proposal/change process. The proposal is required for **all** new courses. The completed proposal should be submitted to the Curriculum Committee and is due no later than October 10th of the year preceding proposed implementation. Exceptions to this date will be considered on a case by case basis and pending need. Proposals require signatures from the department curriculum leader and one principal. Completed proposals will be forwarded to the level curriculum committee for presentation and review. Approved proposals will be shared by the sponsoring principal with the voting Board of Directors for review and discussion, and also forwarded to the community for a two-week comment period. Following comments, the Board may request more discussion or vote on the proposal.

The following questions should be considered in the context of Peak to Peak Curriculum Framework. If you need assistance in preparing the proposal, contact one of the Curriculum Committee members.

1. Identify the perceived current and future needs and benefits for students on which this proposal is based. Be specific in describing how the needs or benefits were ascertained.

At present, Peak to Peak offers robust opportunities in literary study, but lacks a formalized space for students to pursue creative writing as an art. Students have voiced this gap consistently in informal discussions with English teachers, and expressed interest in having a creative writing course. This proposal responds to that demand, ensuring that Peak to Peak provides the full spectrum of literacy experiences: reading, analysis, rhetoric, and imaginative composition.

Beyond meeting expressed demand, Creative Writing prepares students for academic and professional futures. At the university level, creative writing courses are standard electives, not only for English majors but also for students in communications, education, the arts, and many other disciplines. By introducing students to workshop structures, portfolio development, and publication/performance models that mirror those of universities and arts magnet schools, this course helps prepare students for creative study at the collegiate level.

There are immeasurable benefits to creative writing. Students who participate in writing workshops develop literacy skills, stronger critical thinking, improved empathy, as well as improved creative and expressive capacity. These outcomes align with Peak to Peak's mission to prepare students for success in college and as engaged citizens—and, simply, fulfilled creative individuals.

Ultimately, offering Creative Writing elevates Peak to Peak's profile as a college-preparatory institution. Peer schools such as Denver School of the Arts already offer rigorous creative writing programs, often highlighted in college admissions materials. Implementing this course positions Peak to Peak as an institution that values both academic rigor and artistic voice.

2. Describe the student audience for whom this course is intended and estimate the number of students who might take this class. Have you polled students for interest and to ensure a pipeline of interest over time?

Projected enrollment is 15-20 students per semester, based on informal data from discussions with English Teachers, as well as a pilot interest poll (**data is provided below**). Based on expressed student interest, the course should be able to attract students across grade levels.

The course is intended for students in grades 9–12 who wish to develop their abilities as writers, regardless of prior experience.

The course's design itself also ensures a pipeline of interest:

- Many of the units center on student driven "writing contracts" (students choose the type of writing they will produce, and hence can do many different creative projects, even if they repeat the class. For example, a student could focus on a novella over the course of one semester, flash fiction the next semester, or a novel over the course of a year.)
- Students pursuing arts or humanities majors in college can build a portfolio across a semester or as a full-year course.

Interest poll data:

Creative Writing Elective Interest Form

B *I* U  

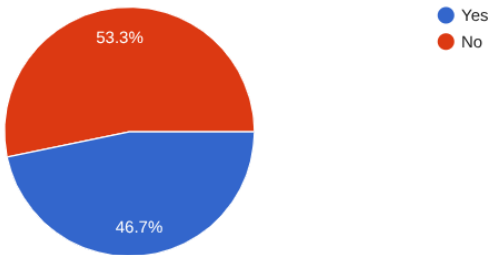
Peak to Peak is considering a proposal for a creative writing elective. *Creative Writing I (Prose)* and *Creative Writing II (Poetry)* are complementary, multi-grade (9th-12th), one-semester electives that may be taken independently or sequentially.

- **Semester 1 – Creative Writing I: Prose.** Do you love stories – whether it’s novels, short stories, or personal essays? In this class, you will hone your craft as a storyteller. We will explore how writers create vivid characters, build suspense, and use language to make scenes come alive. You will write flash fiction, creative nonfiction, and short stories that culminate in a final, polished portfolio.
- **Semester 2 – Creative Writing II: Poetry.** Are you interested in learning how to master the subtleties of imagery, sound, and rhythm? In this class, you will hone your craft as a poet. We will explore how poets create powerful effects through language, as well as poetry’s many forms. You will write your own poems every week and workshop them with classmates. The semester will culminate in a chapbook of 15–20 polished poems, plus a public reading where you will have the opportunity to share your voice.

Would you be interested in taking either or both of these courses?

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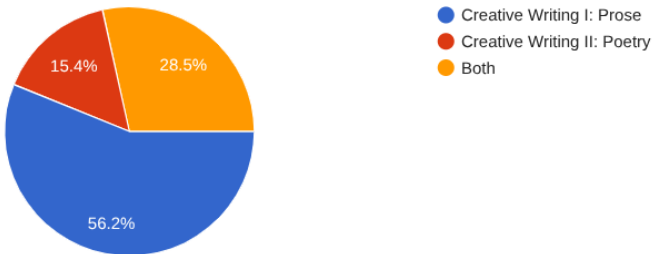
261 responses



If you selected yes above, which semester(s) are you interested in taking?

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130 responses



In a poll of 261 students across grade levels, 46% (122 students) said that they would be interested in taking either or both of the courses.

3. Explain the possible impact on or relationship with other courses within and outside the program area. Provide connections to, or links with, the school's current strategic plan.

Note: Based on this data, the course was adjusted from a poetry or prose focus each semester, to a dual poetry/prose focus for both semesters.

While creative writing is offered as a *component* of many core curricular courses and electives at Peak to Peak (such as writing poetry in English courses, or plays in theatre courses), it is not currently offered as a focused, stand-alone course. This makes it unlikely that it will significantly impact the enrollment of existing electives.

Creative Writing strengthens and complements existing courses across the curriculum.

- **English Language Arts:** Students apply close reading skills in a new way—analyzing texts as writers to learn craft techniques, then imitating and adapting those techniques. This deepens their comprehension of literature while enhancing their ability to produce original, expressive work.
- **Visual and Performing Arts:** The midterm puppet project integrates writing with design, lighting, and stage performance, fostering cross-disciplinary collaboration.
- **K-12 Potential** many of the course's assignments, especially the shadow puppet play, offer opportunities for students to connect with, perform for, and mentor middle and elementary school students.
- **NEHS Connection** Potential future alignment and collaboration with the National English Honors society on projects and the literary magazine
- **Strategic Plan Links:** Creative Writing advances Peak to Peak's goals of student innovation, voice, and college readiness. It produces tangible student work (short stories, essays, chapbooks) that can be showcased at community events, fostering engagement and celebrating diversity of voices.

4. List the proposed course standards, objectives and targets and illustrate clearly the relationship between program course goals and school/state standards and benchmarks.

Aligned Colorado & National Standards:

- **Colorado Academic Standards (Reading, Writing & Communicating):**
Prepared Graduate Expectations include:
 - Delivering effective oral presentations for varied audiences/purposes.
 - Reading widely in literature and informational texts to build knowledge and human understanding.
 - Understanding how language functions in different contexts, and using word-learning strategies to enhance comprehension.
 - Crafting narratives and informational/explanatory texts genre-appropriately.
 - Demonstrating mastery of the writing process via clear, coherent, error-free polished work.
 - Engaging in research/inquiry: gathering, evaluating, and using sources ethically.

- **Writing & Composition Strand High School Expectations:**
 - Write routinely over extended time frames (for research, reflection, revision) AND shorter time frames for varied audiences.
 - Use strategies like drafting, revising, editing, peer-feedback, self-reflection.
 - Control grammar, punctuation, usage, spelling, and style appropriate to purpose.
 - Analyze narrative techniques in mentor texts (dialogue, pacing, description, scene vs summary) and apply them in own writing. [Colorado Department of Education+1](#)

- **Reading for All Purposes Strand:**
 - Read literary and complex informational texts to analyze how authors use structure, figurative language, theme, character development.
 - Use reading to generate ideas for one's own writing; study mentor texts in poetry, fiction, nonfiction.

- **Oral Expression & Listening Strand:**
 - Present writing and performance orally (public readings, performance projects) with clarity, vocal expression, awareness of audience.
 - Listen and respond respectfully to others' work; engage in peer workshops.

- **Research, Inquiry & Design Strand:**
 - Pose meaningful questions or prompts; gather evidence; evaluate quality of sources; integrate sources in informational or creative nonfiction writing ethically.
 - Use inquiry to deepen themes or perspectives in narrative/nonfiction work.

End-of-Course Targets:

Students will:

1. Produce portfolios that show growth from first draft through revision, utilizing feedback and mentor texts; show control of narrative or poetic techniques.
2. Consistently use the recursive writing process: prewriting, drafting, revising, editing, proofreading, public product/performance.
3. Demonstrate mastery of conventions (grammar, mechanics, usage, spelling) appropriate for high school final products.
4. Deliver effective oral/performance components (short story reading, poetry reading, public presentations) for varied audiences.
5. Read widely – literary fiction, nonfiction, poetry – and analyze how authors use craft

Objectives:

• Prose

- Study and practice narrative techniques (characterization, dialogue, setting, point of view, plot, and figurative language).
- Analyze mentor short stories and nonfiction essays to identify style, voice, structure.
- Revise drafts with attention to coherence, pacing, grammar & usage.
- Midterm: Shadow Puppet Play to explore narrative through visual and spoken form, connecting to Oral Expression & Listening standards.
- Polished Short Story or Personal Essay – error-free, demonstrating readiness for authentic audiences and meeting state expectations for quality writing.
- Sequence work into chapbook; attend to thematic alignment, sequence, and voice across pieces.
- Public reading to meet oral presentation standards.

• Poetry

- Examine poetic forms, sound devices, lineation, voice, theme.
- Use mentor poems across genres and eras to understand craft tools.
- Revise drafts with attention to rhythm, line breaks, stylistic intention and beauty.
- Sequence work into chapbook; attend to thematic alignment, sequence, and voice across pieces.
- Public reading to meet oral presentation standards.

5. In what ways is this proposal consistent with the characteristics of curriculum articulated in the rationale?

- **Authentic outcomes.** Each semester culminates in a real-world product: a portfolio, a chapbook, a performance, or a public reading. Students learn that writing is not only for the classroom but for a broader audience—as well as a tool for interpersonal connection.
- **Inquiry and voice.** Students write about themes drawn from personal experience, literature, and culture, fostering ownership and individuality.
- **Rigor and creativity.** Students are held to high standards of revision, research (for nonfiction and editing), and performance, while being encouraged to experiment with style and form.
- **Cross-curricular engagement.** By integrating visual, oral, and digital modalities, the course supports interdisciplinary thinking and prepares students for diverse communication contexts.

6. How does this proposal align with the state professional standards and research? If an AP course, how does the proposal align with College Board expectations?

Creative Writing is directly aligned with professional expectations for high school graduates:

- **Colorado Academic Standards** require students to write in different modalities over different time frames, deliver effective presentations, compose for varied audiences, and engage in research and inquiry—all skills central to this course.
- **NCTE standards** emphasize the writing process, attention to audience, and multimodal expression, all embedded in the curriculum.

7. Describe the methods that will be used to assess student achievement of the course objectives. Provide examples if available.

Formative Assessments:

- Writer's notebooks (daily prompts, freewrites)
- Feedback letters and reflections
- Mentor-text annotations and imitation exercises

- Short craft-focused assignments (e.g., dialogue drills, sonnet practice).

Summative Assessments:

- **Midterm:** Shadow Puppet Play (collaborative, performance + reflection).
- **Final:** Chapbook (15–20 pages of original work, sequenced + artist's statement + public reading).
- **Workshops:** bi-weekly peer-editing and feedback workshops
- **Semester Portfolios:** Collected at the end of each semester, including drafts, revisions, and reflective commentary on growth.

Rubrics align with Colorado/NCTE standards and emphasize idea development, structure, style/voice, conventions, revision process, and presentation.

Rubric: Polished Short Story

Aligned Standards:

- *Writing & Composition:* Craft narratives using genre-specific techniques (dialogue, pacing, description, character development). Write routinely and revise over extended time frames.
- *Reading for All Purposes:* Analyze mentor texts for structure, style, and craft and apply them.
- *Prepared Graduate Expectation:* Demonstrate mastery of the writing process with polished products.

Criteria	4 – Mastery	3 – Proficient	2 – Emerging	1 – Awareness
Ideas & Content	Narrative presents an original, compelling central idea or theme; ideas are developed with depth, subtlety, and purpose. Strong connections between theme and characters/events. Demonstrates an understanding of literature as a reflection of the human experience.	Central idea/theme clear and adequately developed. Narrative shows meaningful exploration but may lack depth or nuance. Connections between theme and events somewhat consistent.	Idea/theme present but underdeveloped or unevenly explored. Narrative may drift or lack focus. Limited connection between theme and events.	No clear central idea/theme; narrative unfocused or confusing. Minimal or no attempt to connect to broader meaning.

Craft & Techniques	Masterful use of characterization, dialogue, point of view, pacing, and imagery. Techniques enhance the narrative's impact and clearly reflect study of mentor texts. Risk-taking in craft evident.	Consistent use of narrative techniques; demonstrates understanding of characterization, dialogue, and imagery, though some elements could be refined.	Attempts narrative techniques, but execution inconsistent or superficial. Dialogue, POV, or pacing may be awkward or unclear.	Little or no attempt to apply narrative techniques. Characters flat, dialogue forced, or craft absent.
Structure & Organization	Narrative arc is logical, purposeful, and sophisticated. Effective sequencing of events; smooth transitions; clear beginning, middle, and end. Pacing heightens tension and engagement.	Clear narrative arc; events sequenced logically with some effective transitions. Pacing occasionally uneven.	Some organizational clarity, but sequencing choppy or incomplete. Weak or missing transitions.	No discernible narrative arc; events confusing or disorganized.
Style & Conventions	Voice authentic and engaging. Language precise, varied, and purposeful. Grammar, usage, punctuation, and spelling virtually error-free. Format professional.	Voice appropriate and generally engaging. Word choice adequate. Few mechanical errors that don't hinder comprehension.	Voice inconsistent. Word choice repetitive or basic. Frequent mechanical errors distract somewhat from meaning.	Voice absent or flat. Language imprecise. Persistent errors in grammar and conventions obscure meaning.

Process & Revision	Evidence of extensive drafting and revision. Incorporates peer and teacher feedback thoroughly, improving clarity, depth, and craft. Final piece is significantly stronger than earlier drafts.	Evidence of some revision beyond surface corrections. Peer/teacher feedback partly applied. Final piece improved but not transformed.	Minimal revision; primarily surface corrections (spelling, punctuation). Feedback applied inconsistently.	No evidence of revision. Final draft nearly identical to first draft.
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Rubric: Polished Personal Essay

Aligned Standards:

- *Writing & Composition:* Craft narratives and informational/explanatory texts using genre-specific techniques; demonstrate mastery of the writing process with polished, coherent work.
- *Reading for All Purposes:* Draw on models of personal essays to analyze and apply style, structure, and voice.
- *Oral Expression & Listening (workshop):* Share writing effectively with an audience.
- *Prepared Graduate Expectation:* Write routinely over extended time frames for authentic audiences and purposes.

Criteria	4 – Mastery	3 – Proficient	2 – Emerging	1 – Awareness
Ideas & Content	Essay reveals deep insight into personal experience; explores significance of the moment(s) with reflection, analysis, and universal resonance. Balances storytelling with self-examination.	Essay communicates clear personal story with reflection. Insight is present but may not be sustained throughout.	Essay recounts events with limited reflection. Ideas surface-level or inconsistently connected to broader meaning.	Essay lacks focus or reflection. No clear insight or purpose beyond recounting events.

Voice & Style	Voice authentic, engaging, and distinctive. Language precise, varied, and intentional. Style draws reader in and sustains attention throughout.	Voice mostly authentic and clear. Language appropriate, though occasionally repetitive or uneven. Style readable but not consistently engaging.	Voice inconsistent or generic. Language basic or imprecise. Style uneven or flat.	Voice absent or disengaged. Language simplistic or confusing. Style ineffective.
Structure & Organization	Structure enhances meaning: strong opening hook, logical progression, effective transitions, and satisfying conclusion. Narrative and reflection woven seamlessly.	Clear beginning, middle, and end. Transitions adequate but may lack subtlety. Narrative and reflection sometimes imbalanced.	Structure uneven; sections abrupt or underdeveloped. Narrative and reflection disconnected.	Structure unclear; essay confusing or fragmented.
Craft & Techniques	Purposeful use of narrative techniques: imagery, figurative language, pacing, tone shifts, and sensory detail. Connections to mentor texts evident.	Some effective use of narrative techniques (imagery, figurative language, pacing). Consistency uneven.	Limited use of narrative techniques; some attempts present but undeveloped.	Little or no evidence of craft techniques. Essay reads as plain summary.

Conventions & Presentation	Final draft polished and virtually error-free. Grammar, spelling, punctuation, and formatting enhance readability. Professional presentation suitable for authentic audience (e.g., college application).	Minor errors in grammar, spelling, or punctuation that do not impede meaning. Formatting adequate.	Frequent errors distract from meaning. Formatting inconsistent.	Persistent errors obscure meaning; presentation careless or incomplete.
Process & Revision	Demonstrates substantial revision: multiple drafts show growth in clarity, voice, and focus. Feedback fully integrated into stronger final product.	Some revision evident; drafts show modest growth. Feedback partly applied.	Minimal revision beyond surface edits. Feedback inconsistently applied.	No evidence of revision; final draft identical or nearly identical to first draft.

Rubric: Polished Poem

Category	4 – Mastery	3 – Proficiency	2 – Progress	1 – Awareness
Imagery & Detail	Imagery is vivid, layered, and precise; sensory details create emotion and meaning beyond the literal.	Imagery is specific and supports tone or theme effectively.	Some concrete imagery, though uneven or imprecise.	Generic or minimal imagery; lacks sensory engagement.
Sound & Rhythm	Intentional rhythm and sound create musicality; expert use of line breaks, pacing, and diction.	Strong control of rhythm and sound devices (alliteration, assonance, repetition).	Some attention to rhythm and sound but inconsistent or accidental.	Little awareness of sound, rhythm, or pacing.
Voice & Tone	Distinct, confident voice; tone amplifies the poem’s emotional or thematic depth.	Clear voice and tone appropriate to the poem’s purpose.	Voice developing but inconsistent; tone unclear at times.	Voice flat or unfocused; tone mismatched to content.
Structure & Form	Form and lineation intentionally shape meaning; structure heightens emotional and aesthetic impact.	Form supports meaning and readability.	Some awareness of form and structure; choices partially effective.	Structure inconsistent or arbitrary; little sense of intentional design.

Theme & Insight	Demonstrates layered meaning or emotional complexity; reveals fresh, original insight.	Conveys a coherent theme or emotion with clarity.	Theme or idea evident but lacks depth or originality.	Theme unclear or missing.
Revision & Craftsmanship	Extensive revision evident; precise diction and control of mechanics enhance the poem's impact.	Thoughtful revision and editing; mostly polished and consistent.	Some revision evident; sections remain rough or unclear.	Minimal revision; first-draft quality or major mechanical errors.

Rubric: Shadow Puppet Play

Aligned Standards:

- *Oral Expression & Listening:* Deliver effective oral presentations; collaborate effectively.
- *Writing & Composition:* Apply narrative techniques in performance script.
- *Research, Inquiry, & Design:* Create a product integrating writing, design, and performance.

Criteria	4 – Mastery	3 – Proficient	2 – Emerging	1 – Awareness
Story & Script	Script includes a clear narrative arc (exposition, rising action, climax, resolution). Uses vivid imagery and strong dialogue to support meaning. Aligns with narrative conventions studied in class.	Script has identifiable beginning, middle, and end. Imagery and dialogue adequate though not always vivid. Narrative arc functional but may lack depth.	Script incomplete or loosely organized; limited use of imagery or dialogue. Narrative arc weak or unclear.	Script fragmentary or incoherent. No narrative arc or use of craft techniques.
Collaboration	Roles assigned and fulfilled equitably. Evidence of strong group planning, rehearsal, and problem-solving. All members contribute meaningfully.	Roles generally clear; most group members contribute. Collaboration adequate with minor gaps in participation.	Roles unclear or uneven. A few members carry most of the workload. Limited planning/rehearsal.	Little or no collaboration. One or two students complete project while others disengage.

Performance & Oral Delivery	Performance polished, fluid, and engaging. Voices clear, well-timed, and expressive. Pacing enhances meaning. Demonstrates awareness of audience.	Performance clear and mostly well-timed. Voices audible. Some moments lack energy or clarity.	Performance uneven; voices occasionally inaudible; timing inconsistent. Audience engagement limited.	Performance incomplete, unclear, or not presented.
Design & Visuals	Puppets and staging highly creative and polished. Visual elements integral to storytelling. Lighting and movement enhance meaning.	Puppets and staging clear and functional. Visuals support story but lack polish or creativity.	Puppets basic or incomplete; visuals distract or confuse story.	Puppets and staging absent or unrelated to story.
Reflection	Reflection deeply analyzes group process, narrative decisions, and performance strengths/weaknesses. Connects to standards and personal growth.	Reflection identifies main successes and challenges but lacks depth. Limited discussion of standards or growth.	Reflection superficial or incomplete. Minimal attention to growth or learning.	No reflection submitted.

Rubric: Chapbook

Aligned Standards:

- *Writing & Composition:* Craft poetry using genre-specific techniques; write routinely and revise.
- *Reading for All Purposes:* Analyze mentor poems and apply techniques.
- *Oral Expression & Listening:* Deliver presentation of work effectively in public reading.

Category	4 – Mastery	3 – Proficiency	2 – Progress	1 – Awareness
Cohesion & Theme	Pieces are unified by a clear, compelling theme or emotional arc; sequencing and transitions deepen meaning and resonance.	Cohesive overall, with evident thematic or tonal connection between pieces.	Some thematic or tonal unity, but order feels uneven or loosely connected.	Lacks a clear organizing idea or cohesive thread.
Artistic Voice & Originality	Distinct, confident voice; demonstrates creative risk-taking, stylistic experimentation, and authenticity across forms.	Strong, developing voice; shows thoughtful choices and emerging style.	Emerging but inconsistent voice; relies on familiar or safe approaches.	Limited or imitative voice with minimal originality.
Craft & Control	Highly polished writing with precise language, structure, rhythm, and attention to imagery or scene.	Effective craft with consistent attention to detail and form.	Developing control of craft; uneven use of imagery, pacing, or rhythm.	Limited control or awareness of craft techniques.

Artist's Statement	Deeply reflective and eloquent; clearly articulates theme, creative choices, influences, and artistic growth.	Thoughtful reflection that connects process and purpose with clarity.	Basic or incomplete reflection; minimal insight into process or intent.	Missing or superficial statement without meaningful reflection.
Presentation & Design	Professional presentation (layout, sequence, formatting) enhances artistic impact and readability.	Well-organized and readable; attention to design and flow evident.	Functional presentation but lacks cohesion or polish.	Disorganized or incomplete presentation.
Public Reading / Performance	Dynamic, intentional reading that conveys tone, emotion, and craft; strong pacing, clarity, and audience engagement.	Clear, confident reading that communicates tone and meaning effectively.	Uneven or under-rehearsed reading; limited vocal expression or pacing.	Minimal preparation or engagement; reading lacks clarity or intention.

Rubric: Workshop Engagement

Aligned Standards:

- *Oral Expression & Listening:* Collaborate effectively as group members who listen actively and respectfully; pose thoughtful questions; acknowledge ideas of others.
- *Writing & Composition:* Demonstrate mastery of the writing process through feedback, revision, and publication.
- *Prepared Graduate Expectations:* Deliver and receive feedback effectively; engage in collaborative inquiry to refine ideas and expression.

Criteria	4 – Mastery	3 – Proficient	2 – Emerging	1 – Awareness
Preparation	Comes to workshop with polished draft ready for feedback. Draft meets length and assignment requirements. Evidence of revision and proofreading.	Draft complete and mostly polished. Meets basic requirements but could use further revision.	Draft incomplete or hastily prepared. Limited effort at revision or proofreading.	No draft submitted or draft insufficient for meaningful feedback.
Active Listening	Attentive and respectful throughout peer sharing. Takes notes, tracks comments, and responds thoughtfully to others' ideas.	Listens respectfully most of the time. Attentive but may occasionally drift. Notes taken inconsistently.	Listens inconsistently; may interrupt or disengage. Minimal evidence of notes or responses.	Rarely attentive or respectful. Disrupts workshop or fails to engage.

Quality of Feedback	Provides specific, constructive, text-based comments (oral and/or written). Identifies strengths, poses thoughtful questions, and suggests concrete strategies for revision. Feedback references craft techniques studied.	Provides generally helpful feedback. Identifies some strengths and areas for improvement, but suggestions may be vague or general.	Feedback minimal, vague, or overly general (“good job,” “needs work”). Rarely references text or craft.	Provides little to no feedback. Comments absent, off-topic, or disrespectful.
Revision Based on Feedback	Clearly incorporates peer/teacher feedback into next draft. Revision choices documented in reflection or annotations.	Incorporates some feedback into revision. Changes improve draft moderately.	Minimal use of feedback; few changes between drafts.	Ignores feedback; drafts nearly identical across versions.
Community & Respect	Consistently fosters safe, inclusive, and respectful environment. Encourages peers, balances critique with encouragement, and models professional workshop behavior.	Usually respectful and encouraging. Balances critique with encouragement.	Respect inconsistent. May be encouraging at times but also dismissive or negative.	Disrespectful or dismissive toward peers. Creates unsafe workshop environment.

Rubric: Mentor Text Analysis

Aligned Standards:

- *Reading for All Purposes:* Analyze how writers use structure, imagery, diction, and syntax to create meaning and tone.
- *Writing & Composition:* Write routinely to analyze and explain ideas clearly; demonstrate command of conventions and organization.
- *Research & Inquiry:* Draw evidence from literary texts to support analysis.
- *Prepared Graduate Expectations:* Read widely and critically; communicate complex ideas in writing.

Criteria	4 – Mastery	3 – Proficient	2 – Emerging	1 – Awareness
Understanding of Text	Demonstrates deep, accurate understanding of the mentor text. Identifies both explicit and implicit meanings, and connects author’s choices to the text’s overall impact.	Demonstrates clear and accurate understanding of the mentor text. Discusses key ideas and some author choices.	Demonstrates partial or surface understanding of the text. Focuses on summary or plot over analysis.	Misunderstands or misrepresents the text. Focus largely off-topic or inaccurate.
Analysis of Craft & Technique	Insightfully analyzes author’s craft (e.g., diction, imagery, structure, syntax, tone, rhythm). Explains how techniques shape meaning and emotional impact. Integrates specific, well-chosen evidence.	Accurately identifies and explains some techniques. Connects them to meaning, though discussion may lack depth or specificity.	Identifies one or two techniques but explanations vague, general, or unsupported. Limited connection to meaning.	Little or no analysis of craft; vague references or unsupported claims.

Connection to Own Writing	Makes thoughtful, specific connections between the mentor text and personal writing goals. Explains how techniques from the text could inform or inspire future work.	Makes clear but general connections between mentor text and own writing. Some thoughtful insight evident.	Mentions vague connections but lacks explanation or depth.	No connection made between the mentor text and own writing.
Organization & Focus	One-page essay is tightly organized and focused. Clear thesis or central insight guides the paragraph(s). Transitions smooth; ideas build logically.	Organization clear overall. Thesis or main idea evident but may drift slightly. Some minor repetition or abrupt transitions.	Organization uneven; thesis unclear. Some unrelated or disorganized ideas.	Lacks organization or focus. Ideas disconnected or confusing.
Evidence & Integration	Integrates textual evidence seamlessly and analytically (quotations, paraphrases). Properly contextualizes evidence and connects it to claims.	Includes relevant evidence but may lack smooth integration or strong explanation.	Evidence limited, vague, or disconnected from claims.	Lacks specific textual evidence or uses it inaccurately.
Style & Conventions	Writing concise, polished, and fluent. Sentences varied and precise. Grammar, spelling, and punctuation correct; formatting professional.	Writing clear and generally correct. Some minor errors, but meaning remains clear.	Writing understandable but errors or awkward phrasing distract.	Frequent errors obscure meaning; difficult to follow.

Rubric: Writing Contracts

Aligned Standards:

- *Writing & Composition:* Write routinely over extended time frames for varied tasks and audiences; demonstrate mastery of writing process and conventions.
- *Research & Inquiry:* Set goals, plan, and monitor progress in inquiry and composition projects.
- *Prepared Graduate Expectations:* Take responsibility for personal learning; produce polished, purposeful writing for authentic audiences.

Criteria	4 – Mastery	3 – Proficient	2 – Emerging	1 – Awareness
Goal Setting & Proposal Quality	Contract proposal is specific, ambitious, and realistic. Student defines genre, scope (page count or poem count), milestones, and rationale with clarity. Demonstrates deep understanding of genre conventions and personal writing goals.	Contract proposal clearly defines genre and goals but may lack full detail in milestones or rationale. Shows solid understanding of the chosen form.	Contract vague or missing details about scope, deadlines, or rationale. Goals uneven or unrealistic.	Contract incomplete or unclear. No measurable goals or milestones established.
Time Management & Accountability	Meets or exceeds all deadlines. Regularly checks in, logs progress, and adapts plan as needed. Demonstrates consistent discipline and initiative.	Meets most deadlines and check-ins. Progress steady with minimal prompting.	Misses some deadlines or requires reminders to stay on track. Progress inconsistent.	Frequently misses deadlines. Little or no evidence of sustained effort or time management.

Craft & Technical Skill	Writing demonstrates mastery of chosen genre's craft: strong command of techniques (e.g., characterization, imagery, structure, rhythm). Takes creative risks and applies feedback effectively.	Writing demonstrates solid control of genre conventions and some creative risks. Uses feedback constructively.	Writing shows partial command of genre conventions; uneven application of techniques. Feedback minimally applied.	Writing lacks control of genre conventions. Little evidence of revision or craft attention.
Volume & Completion	Exceeds agreed-upon volume (e.g., pages, pieces) while maintaining high quality and consistency. Produces a cohesive, sustained body of work.	Meets agreed-upon volume with consistent quality. Work mostly complete and polished.	Falls short of agreed-upon volume or some pieces incomplete. Quality inconsistent.	Produces minimal work relative to contract. Major gaps or missing sections.
Revision & Reflection	Evidence of extensive revision across drafts; student articulates growth and process insight in a detailed reflection. Reflection explicitly references workshop feedback, mentor texts, and personal goals.	Evidence of meaningful revision and thoughtful reflection. Discusses strengths and growth areas clearly.	Minimal revision or vague reflection. Discussion of growth limited or general.	No revision process evident. Reflection missing or superficial.
Presentation & Professionalism	Final submission and reflection are professional, organized, and polished. Formatting consistent; free of mechanical errors. Presentation demonstrates care and pride in work.	Final submission clear and organized; few mechanical or formatting errors.	Portfolio readable but disorganized or inconsistently formatted. Frequent mechanical errors.	Portfolio lacks evidence of intentional organization or revision.

Rubric: End-of-Semester Portfolio

Aligned Standards:

- *Writing & Composition:* Demonstrate mastery of writing process and conventions.
- *Research & Inquiry:* Reflect on growth as a writer.
- *Prepared Graduate Expectation:* Produce polished, coherent writing for authentic purposes.

The portfolio includes all major drafts, exercises, reflections, and workshop materials from throughout the semester.

Category	4 – Mastery	3 – Proficiency	2 – Progress	1 – Awareness
Completion & Organization	Contains all required drafts, exercises, feedback notes, and revisions. Clearly organized with thoughtful structure.	Nearly all required work included and organized; minor omissions.	Several missing pieces or disorganized structure.	Portfolio incomplete or missing significant work.
Revision & Growth	Demonstrates substantial revision and evolution of craft over time; clear evidence of risk-taking and refinement.	Shows consistent revision and growth; evidence of meaningful edits.	Some revision apparent but limited in depth or focus.	Minimal or no revision shown between drafts.
Reflection & Self-Awareness	Includes insightful reflection connecting process to learning goals and artistic identity.	Includes thoughtful reflection with some awareness of growth.	Reflection is brief or surface-level; limited connection to goals.	Reflection missing or lacks engagement with learning.

Workshop Engagement	Consistent, constructive participation in peer workshops and feedback integration.	Regular workshop engagement; integrates feedback in revisions.	Inconsistent participation or limited application of feedback.	Minimal participation or disregard for workshop process.
Craft Practice	Writing shows mastery across forms—strong attention to voice, imagery, and structure.	Writing demonstrates control of key techniques in at least one genre.	Writing shows emerging control of craft elements.	Writing lacks attention to or understanding of craft.

8. Describe the evaluation plan for this proposal.
- A. List the criteria for evaluating the effectiveness of this course. Include reference to information explained in items #1, #3 and #5.
- B. Outline the evaluation methods that will be used for each criterion. Appropriate methods should be aligned with each criterion. Include both formative and summative evaluation.

A. Criteria for Effectiveness:

- Quality of final projects (stories, chapbooks) and evidence of revision
- Successful completion of authentic-audience events (performances/readings)
- Demonstrated transfer of skills to humanities and arts courses
- Evidence of alignment with state/national standards in assignments and assessments

B. Evaluation Methods:

- Department review of student portfolios and final projects each year
- Student self-assessments and reflective surveys
- Audience/community feedback at performances and readings
- Annual enrollment data to track demand and sustainability
- Cross-department collaboration to identify evidence of skill transfer

9. List any additional resources that are needed to support this proposal. If technology resources are needed, explain how the technology will be integrated into the instruction in a manner consistent with the engaged learning model.

For Shadow Puppet Midterm:

- Black art paper, exacto knives, scissors, tape
- Simple lighting setup (LED clamp lights, or other strong lightsource)
- Screen (fabric + frame)

For Chapbook Final:

- Student Chromebooks for layout and design
- Printing budget (\$150–\$400 depending on run size; digital versions are no-cost)
- Space for a public reading (auditorium or library)

Optional Enhancements:

- Guest writers or visiting artists (potentially funded through the English department budget)
- Collaboration with art or theatre classes for interdisciplinary support

PEAK TO PEAK CHARTER SCHOOL

Course Proposal

Formative Evaluation Rating Form

Directions: Circle the number that BEST indicates the degree to which the proposal responds to the criteria. Specific reviewer comments are encouraged for each area. Comments are required for ratings of 2 or 1. Proposal that receive ratings of **2 or 1 in any area** must be **revised and resubmitted for evaluation**. Proposals that do not meet the guidelines will not be implemented.

4 – **Very Strong:** All aspects of questions are answered appropriately. Supporting evidence/examples are included.

3 – **Meets Expectations:** Some revisions are suggested.

2 - **Needs Work:** Supporting evidence/examples are not provided. Substantial revisions are required. Some section or aspects of question are not answered.

1 – **Inadequate:** Question is not addressed. Poor or no supporting evidence is provided. Substantial revision/research is required

Course Title _____

Department(s) or Program(s) _____

Date _____

1. The proposal clearly explains the perceived needs and benefits for students.

4 3 2 1

Comments:

2. The Proposal specifically defines the student audience.

4 3 2 1

Comments:

3. The proposal clearly and accurately explains the impact on or relationships with other courses within and across program areas. (If the proposal is for a sequence of courses, it includes a description of the program structure and explains how this course relates to other courses in the program area or amends a previous structure.)

4 3 2 1

Comments:

4. Proposed course goals and objectives are listed and meet the criteria for goals and objectives. The relationship of course goals to the program goals and Colorado Learning Standards and benchmarks illustrated. (Course goals and objectives for each course in a proposal for a course sequence are included. Goals and objectives in a course sequence clearly delineate the development sequence for the learning. The proposal specifies which course is the entry level class, which is the capstone, and if any course can stand alone.)

4 3 2 1

Comments:

5. The proposed curriculum and instructional design are consistent with Curriculum Rationale.

4 3 2 1

Comments:

6. The proposal clearly explains how the proposed course is aligned with professional standards and or research.

4 3 2 1

Comments:

7. The proposal clearly defines the methods for assessing student achievement.

4 3 2 1

Comments:

8a. The proposal clearly defines the criteria for course evaluation

4 3 2 1

Comments:

8b. The proposal clearly and specifically explains the methods for course evaluation. All the criteria must be evaluated.

4 3 2 1

Comments:

9. The proposal clearly describes the resources needed to support implementation and, if applicable, explains how the technology supports an engaged learning model.

4 3 2 1

Comments:

10. Rate the overall quality of the proposal in terms of its projected benefits for students, its consistency with the Curriculum Rationale, and the degree to which it responds adequately to each of the required questions.

4 3 2 1

Comments:

10. Curriculum Committee members reviewing this proposal:

PEAK TO PEAK CHARTER SCHOOL
TEXTBOOK RECOMMENDATION
APPLICATION FOR APPROVAL
Due **February 1st**
(For adoption for the next school year)

Please review Peak to Peak's policy procedures for selecting textbooks. Local guidelines require that adopted textbooks be used for approximately 7 years.

PART I:

1. Department: _____

2. Course No: _____ Course Title: _____

3. Textbook Title: _____

4. Author (s):

5. Publisher:

6. Year of Publications: _____ Net Price: _____

7. List below any workbooks, lab manuals or other supplementary materials that are recommended as part of this report:

Title	Cost
_____	_____
_____	_____
_____	_____

Textbook Review Criteria Form

Title: _____ Author: _____

Publisher: _____ Date of Publication: _____

Format: (circle one) **book** **software** **other:** _____

Cost: _____ (if software, indicate single user/ lab pack/network version)

Criteria/Considerations

Rating (Highest to Lowest)

Overall instructional purpose

4 3 2 1

- Does the material support the Standards/Benchmarks/Objectives?
- Does the material address specific curriculum objectives?
- Is the material useful in making interdisciplinary connections?

Educational suitability and age appropriateness

4 3 2 1

- Are the language and content appropriate for the intended audience?
- Does the material address skills such as independent and critical thinking, problem solving and collaboration?
- Does the material avoid religious, sexual, racial, or other cultural biases?
- Does the material address a variety of modes, levels and styles of learning?
- Does the material minimize commercial references, promotions, and endorsements?

Timeliness

4 3 2 1

- Is the information current?
- Does the material address issues which are of current interest?

Importance of subject matter

4 3 2 1

- Does the material address an important subject or theme?
- Does the material reflect concerns of significance to society?

Quality of writing/production

4 3 2 1

- Is the material well-written or produced?
- Has it won any awards or special recognition?
- Is the material objective in its presentation?
- Are facts presented accurately?
- Does the material have literary value?
- Are the text, graphics and multimedia of high quality?
- Is the information well organized and the content logically developed?

Readability**4 3 2 1**

- Is the vocabulary at the intended user's reading level?
- Are the concepts at the intended user's level of understanding?
- Is the layout appropriate for the reading level of the material?

Authoritativeness**4 3 2 1**

- Is the writer or producer an authority in the subject area?
- Is the publisher reputable?

Reputation: significance of the author/artist, composer/producer, etc. **4 3 2 1**

- Is the creator of this work recognized as an authority in the subject area?
- Has the creator won any awards or special recognition for this or other works?

Format**4 3 2 1**

- Is the material attractive?
- Is the material easy to use?
- Are information sources well documented?
- Does the material include supplemental resources for teachers?
- Does the layout complement the material?
- Is there adequate technical (local and vendor) support available for software?

Favorable recommendations based on preview and examination of materials by professional personnel**4 3 2 1**

- Have you personally reviewed the material recently?
- Have you received recommendations from colleagues?

Favorable reviews found in standard selection sources**4 3 2 1**

- Has this material been favorably reviewed by experts in the field?
- Does the material appear on one or more reputable book lists or selection aids? (Two favorable reviews are recommended. See your media specialist for assistance in locating reviews.)

High degree of potential user appeal**4 3 2 1**

- Is the material relevant to the intended user's experience?
- Does the material provide intellectual challenge?
- Does the material satisfy the intended user's curiosity and encourage the use of imagination?
- Does the material have emotional and sensory appeal?
- Does the material allow students to make choices and provide appropriate feedback?

Value commensurate with cost/need**4 3 2 1**

- Is this material a good value?

Comments:

Textbook Committee Member(s):

Grade(s)/Subject:

Committee Chairperson: _____ Date: _____

PART III:

The team leader and/or teacher will send sample copies of new textbooks and their associated materials to the Curriculum Committee and then to the Board of Directors with this recommendation. All books and materials must be clearly identified so that they may be returned properly after being reviewed by the administration and the Board.

The team leader and/or teacher will prepare a summary of all textbooks to be considered for approval and will meet with the Curriculum Committee to review the textbooks before submitting them to the Board for final approval. The Board will also be given time to look over the textbooks prior to the formal meeting for adoption.

The Board will notify the team leader and/or teacher involved as to the Board's action on the books submitted.

PART IV:

Names of Committee Members: (Note name of Committee Chairperson)

[illegible]