

NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



Creative Writing CP

February 2019

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New Milford's Mission Statement

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

Creative Writing CP

Grades 11-12

Creative Writing is a semester course for students who enjoy writing in a variety of forms and aspire to improve their ability to create poetry, short stories, and creative nonfiction. Units on developing the writer's voice, understanding poetic forms, creating dialogue, using the elements of fiction, and writing creative nonfiction help students develop a mature writing style and display their writing in creative ways. The course includes reading model texts and stresses revision, using the basic elements of good writing while introducing students to the writers' workshop experience. In addition to analyzing published pieces, the students learn the craft of writing and have the opportunity to explore a wide variety of genres. Students are expected to complete a final portfolio project that highlights their work. All senior electives include the core text reading requirement and, in the fall semester, the personal narrative/college essay assignment. Students may also choose to participate in the summer reading activity for extra credit.

Pacing Guide

Unit #	Title	Weeks	Pages
1	Conflict and Plot	4.5	8-17
2	Character and Dialogue	4.5	18-27
3	Organization and Elaboration	4.5	28-37
4	Craft and Style	4.5	38-46

UNIT I: Conflict and Plot

Stage 1 Desired Results

<p>ESTABLISHED GOALS CCSS.ELA-LITERACY.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.</p> <p>CCSS.ELA-LITERACY.W.11-12.3.A Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>CCSS.ELA-LITERACY.W.11-12.3.C Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p> <p>CCSS.ELA-LITERACY.W.11-12.3.E</p>	<p>Transfer</p>	
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> - use narrative techniques to craft compelling personal stories - create stories that develop a theme through conflict resolution - develop plot structures to create a desired impact - identify writing strategies used in exemplary personal narratives and implement them in their own writing - use the internet to publish their writing. 	
	<p>Meaning</p>	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● creative writers use narrative techniques to develop themes, create meaning, or leave a desired impact on the reader ● creative writers use their craft to convey their truths to the world ● freytag’s Pyramid is often used to guide plot structure and help writers to organize their ideas ● conflict is essential to any story and drives the plot forward by keeping characters in action ● “showing” and not “telling” is a fundamental principle of creative writing ● reading and analyzing published work 	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> ● how do creative writers use narrative techniques to create meaning? ● how do I develop themes and communicate messages that are important to me? ● what ideas are important to me? ● why do so many writers use similar plot structures? ● how does conflict move a story forward? ● how do writers use pacing and time shifts to develop stories? ● how do writers “show” vs. “tell”? ● how does reading and analyzing published work improve a writer’s craft?

<p>Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>	<p>improves a writer’s own craft</p>	
<p>CCSS.ELA-LITERACY.W.11-12.5</p> <p>Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)</p> <p>CCSS.ELA-LITERACY.W.11-12.6</p> <p>Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p>CCSS.ELA-LITERACY.RL.11-12.2</p> <p>Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on</p>	<p style="text-align: center;">Acquisition</p> <p><i>Students will know...</i></p> <ul style="list-style-type: none"> ● personal narratives can (and should) employ storytelling techniques ● the following elements of narrative writing: theme, plot structure, conflict, and pacing ● how to use tension and conflict to create an engaging plot ● different individuals, ideas, or events interact and develop over the course of a text ● strategies for “showing” the reader rather than simply “telling” in fiction writing ● the importance of reading and analyzing published work ● strategies for identifying the main ideas and themes in a published work and analyzing their development over the course of the text ● writing is a process of planning, revising, editing, rewriting, or trying a new approach ● the purpose and guidelines of the writer’s workshop ● the conventions of standard English grammar, usage, capitalization, 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> ● writing personal narratives to develop real experiences or events ● using the basic elements of narrative writing (theme, plot, conflict, and pacing) to craft an engaging narrative that develops a theme ● using conflict to create an exciting plot ● producing a smooth progression of experiences or events. ● employing various strategies to “show” rather than “tell” ● engaging and orienting the reader ● stating a problem, situation or observation ● conveying a vivid picture of the experiences, events and characters ● reflecting on experiences, observations or resolved ideas ● participating in the writer’s workshop and providing feedback to peers ● demonstrating command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing. ● using technology, including the Internet, to produce, publish, and update individual or shared writing products

<p>one another to produce a complex account; provide an objective summary of the text.</p> <p>CCSS.ELA-LITERACY.RL.11-12.5</p> <p>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.</p> <p>CCSS.ELA-LITERACY.W.11-12.10</p> <p>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.</p> <p>CCSS.ELA-LITERACY.SL.11-12.1</p> <p>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.</p>	<p>punctuation, and spelling.</p> <ul style="list-style-type: none"> the internet is a powerful tool for communicating. 	<ul style="list-style-type: none"> analyzing how published writers develop themes over the course of texts determining how the author's choices contributing to its overall structure and meaning citing strong and thorough textual evidence to support analysis
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Stage 2 – Evidence

Code	Evaluative Criteria	Assessment Evidence
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		<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p>
M	Students identify challenges or obstacles they have faced and reflect on how they moved forward.	Goal/challenge- Create a personal website complete with a personal narrative which represents who you are in the face of adversity to submit as part of your college application.
A, T	Students create a plot outline which shows how the central conflict of the story develops the theme and improves their personal character	Role for student: Website designer, content producer, and college applicant
M, A	Students use various strategies for developing narrative ideas which explore a broader issue or problem (theme).	Audience for student work: College Admissions Board
T, M, A	Students use storytelling techniques to show who they are instead of telling the reader who they are.	Situation - You are applying for college. Your application is black and white, littered with filled-in bubbles, transcripts, and lists. Your college application reveals very little about you as a person. You have the opportunity to create and include a piece of digital media which shows the reader who you are, what you believe, and what sets you apart from other applicants.
T, M, A	Students draft, confer, and revise writing throughout the process.	Products and performances generated by student: You will write a personal narrative and publish it on a personal website you create. Your personal narrative should be just that: A narrative. You should employ the techniques learned in this unit. Your narrative should show the reader who you are, and contain a conflict-driven plot, a resolution, and a developed theme. This is your chance to market yourself to the universities of your choice.
A	Students share their writing with their peers.	
T, M, A	Students offer and receive respectful writing feedback.	
T, A	Students produce a final, polished piece they publish online.	Standards/criteria for judging success: Students master elements of the personal narrative rubric
T		

		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none"> Brainstorming Flash drafts Conferring with each other and with teacher Collaborative projects Close reading of various mentor texts Slideshow presentations Participation in small-group and whole-group discussions Completion of in-class writing assignments and activities Daily journaling in writer's notebook Participation in all aspects of the writing process, with focus on the writer's workshop Production of polished writing
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Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>	
	<p>Students respond in their notebooks, and in a class discussion, to the essential question- “Why do we feel the need to tell our stories?” Encourage students to list all of the personal stories they have heard, told and loved. Finally, introduce essential questions and discuss culminating performance task and learning objectives.</p>	
	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p>	<p>Progress Monitoring</p>
M	<p>Teacher asks students where ideas come from. After some discussion, students watch “Where Good Ideas Come From”, Steven Johnson or a similar Ted Talk and revisit their thinking.</p>	<p>Class discussion, notes</p>
A	<p>Teacher reviews narrative elements and techniques (plot, character, setting, figurative language etc.) and gauges student’s prior knowledge. Teacher uses a mentor text to model close reading for narrative techniques.</p>	<p>Students get into pairs and read a short story or mentor text and identify narrative techniques they notice.</p>
A	<p>Teacher asks students what creates a compelling plot? Teacher reviews plot structure and emphasizes that conflict keeps characters in action and the story moving forward.</p>	<p>Students write a flash draft of a character experiencing a conflict that would force them to act.</p>
T	<p>Teacher reminds students they will be writing a personal narrative in this unit that uses storytelling techniques like conflict, plot and theme.</p>	
A,T	<p>Teacher models different strategies for generating personal story ideas including lists, mind-maps, and brainstorming on the page</p>	<p>Students use the strategies the teacher models to come up with their own story ideas (at least 5).</p>
M	<p>Teacher models how to write a flash draft by taking one of their story ideas and writing half a page of a story and then stopping. Teacher makes sure to drop their character in the middle of a conflict.</p>	<p>Students practice dropping themselves as the main character in the middle of a conflict they have experienced by writing two different flash drafts for two different ideas from their brainstorming.</p>

M	Teacher confers with the students about which idea has the most potential to become a meaningful personal narrative.	Notes from conferences and a selected story idea
A	Teacher models how to outline a personal narrative using Freytag's pyramid.	Students outline their own story.
A	Teacher models how to show vs. tell by taking a piece of boring description and rewriting it with the character dropped into the middle of a scene and revealing details through action.	Students practice showing vs telling by writing a first draft of their narratives.
A,T	Teacher models a close read of an exemplar personal narrative. Teacher may notice the structures used by the writers including introductions which engage and orient the reader or suggest a critical issue, anecdotes which imply character traits or show important lessons learned, and conclusions which analyze, reflect and connect personal stories to bigger ideas.	Students work in small groups to analyze narrative techniques used by writers of exemplar personal narratives. Each group can analyze different texts and then share their findings with the class via presentations. <ul style="list-style-type: none"> - Students may notice narrative techniques such as: Character development, conflict, plot, dialogue, figurative language, details, insight into narrator's thoughts, different points of view, irony, humor, etc.
A,T	Teacher selects one narrative technique the students noticed in their presentations (like using metaphor or dialogue, etc) and models how to incorporate it into a draft.	Students will choose three-four narrative techniques they noticed in mentor texts and incorporate them into their narrative draft.
A	Teacher models incorporating dialogue into narratives to show vs. tell, to reveal details about characters, and to eliminate/replace unnecessary description in their drafts.	Revised drafts to incorporate dialogue
M,A,T	Teacher will introduce silent peer-review;	In order to understand how their writing actually impacts an authentic audience, students get into groups of 3-4 and share their narrative drafts. All group members will read one draft and then

M,T	Teacher will offer conference time to students as they finalize their personal narratives.	<p>summarize it. They will also discuss the conflict, plot structure, and narrative techniques used in the draft. While the readers discuss the piece, the writer of the piece must remain silent. By listening to the readers discuss the piece, the writer will be able to figure out what he/she did well, and what they might want to work on in order to better get across their intended effect.</p> <p>Students complete GRASPS.</p>
<p>Recommended Resources:</p> <p>Texts:</p> <p>*<i>On Writing</i>, Stephen King</p> <p>*<i>Bird by Bird</i> (introduction), Anne Lamott</p> <p>Excerpts from <i>Creative Writing: a practical guide 3rd edition</i>, Julia Casterton</p> <p>Excerpts from <i>Creative Writing: four genres in brief</i>, David Starkey</p> <p>Excerpts from <i>The Practice of Creative Writing: A guide for students</i>, Heather Sellers</p> <p>Excerpts from <i>The Glass Castle</i>, Jeannette Walls</p> <p>Personal Narratives from prior editions of the NMHS Piper</p> <p>"Let it Snow", David Sedaris</p> <p>"Class Picture" Tobias Wolff</p> <p>"Moving on From Make-Believe", Joy Bullen</p> <p>"An American Childhood" Annie Dillard</p> <p><i>In Cold Blood</i>, Truman Capote</p> <p>"The Bridge" Jason Holland</p> <p>"The Knife", Richard Selzer</p> <p>"The Night of Oranges" Flavius Stan</p> <p>"You Should Have Been a Boy", Elizabeth Cady Stanton</p> <p>"Snapshot: Lost Lives of Women", Amy Tan</p> <p>"Carla Hawkins", Jonathan Kozol</p> <p>"The Good Daughter", Caroline Hwang</p> <p>"I Have a Gun", Tania Nyman</p> <p>"The Hip Plumber", James P Houston</p> <p><i>Eat, Pray, Love</i>, Elizabeth Gilbert</p> <p>"Black Men and Public Space", Brent Staples</p>		

“The Student, The Fish, and Agassiz” Samuel H. Scudder

Online Resources:

[This I Believe essays](#)

[12 Truths I learned from Life and Writing. Anne Lamott \(ted talk\)](#)

[“Where Good Ideas Come From”, Steven Johnson](#)

[“Essays That Worked”, John Hopkins University](#)

[“Essays That Worked”, Connecticut College](#)

[Common App Essay Prompts](#)

[500 Prompts for Narrative and Personal Writing](#)

*indicates core text

UNIT II: Character and Dialogue

Stage 1 Desired Results

<p>ESTABLISHED GOALS CCSS.ELA-LITERACY.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.</p> <p>CCSS.ELA-LITERACY.W.11-12.3.A Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>CCSS.ELA-LITERACY.W.11-12.3.B Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>CCSS.ELA-LITERACY.W.11-12.3.D Use precise words and phrases, telling details, and sensory</p>	Transfer	
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> ● create developed, compelling, and realistic characters ● use dialogue to move the plot forward and reveal character traits ● use precise words and phrases, telling details, and sensory language to develop characters ● use characters and dialogue to develop the plot and theme of a narrative ● lead a reader to make inferences by making intentional choices about how characters are introduced and revealed over the course of a narrative 	
	Meaning	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● a character’s thoughts and actions propel the plot of a story, and reveal themes of the story ● writers use different types of characters (i.e., dynamic, static, round, flat, etc.) to achieve different purposes ● writers use different points-of-view (first-person, third-person omniscient, etc.) to achieve different ends. ● choosing a narrator’s point of view has a significant impact on your story ● dialogue keeps a story moving forward, reveals details efficiently, and reveals a speaker’s character directly and indirectly ● dialogue should add to a reader’s understanding of the plot, characters, 	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> ● how do a character’s actions affect the plot of a story? ● what do a character’s thoughts and actions reveal about a story’s theme? ● what types of characters can I use to drive my story forward and develop my theme? ● how do the actions of a character reveal aspects of their personality? ● what methods do writers use to reveal character? ● how would a story be different if told from another character’s perspective? ● how do I choose a point-of-view for my narrator? ● what is the purpose of dialogue? ● how do I write dialogue?

<p>language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>CCSS.ELA-LITERACY.W.11-12.5</p> <p>Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)</p> <p>CCSS.ELA-LITERACY.W.11-12.6</p> <p>Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p>CCSS.ELA-LITERACY.RL.11-12.3</p> <p>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)</p>	<p>and theme</p> <p style="text-align: center;">Acquisition</p> <p><i>Students will know...</i></p> <ul style="list-style-type: none"> ● characterization methods and character archetypes ● the purpose and characteristic of each point-of-view type (first-person, third-person omniscient, etc.) ● how to punctuate and format dialogue ● different individuals, ideas, or events interact and develop over the course of a text ● writing is a process of planning, revising, editing, rewriting, or trying a new approach ● writing is clear, coherent, well-developed, and organized 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> ● establishing one or multiple point(s) of view, and introducing a narrator and/or characters ● using narrative techniques, such as dialogue and description to develop character ● using precise words and phrases, telling details, and sensory language to convey a vivid picture of characters ● developing and strengthening writing as needed by planning, revising, editing, rewriting, or trying a new approach ● analyzing the impact of published author's choices regarding how the characters are introduced and developed ● writing 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 ● initiating and participating 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
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[CCSS.ELA-LITERACY.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.

[CCSS.ELA-LITERACY.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.

Stage 2 – Evidence

Code	Evaluative Criteria	Assessment Evidence
T	<p>Students create a complete story (flash fiction) in fewer than 1500 words which contains:</p> <ul style="list-style-type: none"> ● at least two developed characters ● an appropriate narrator ● dialogue that is used to reveal details about the characters and move the plot forward ● conflict ● a theme ● 21st century angle 	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p>Goal/challenge: Write a piece of flash fiction that explores a well-developed character’s challenges and/or opportunities unique to growing up in the 21st century.</p> <p>Role for student: Contestant in an online writing contest</p> <p>Audience for student work: Literary Agent and panelist of judges</p> <p>Situation: You are entering a writing contest online through Writer’s Digest. The contest is searching for a very short story, or piece of flash fiction, that develops a complex and realistic character in the 21st century. Panelists are searching for fresh new voices that speak to the new and unique challenges of growing up in the digital age. Submissions must be original and previously unpublished. Contestants can win up to \$2500.</p>
A	Students use storytelling techniques to show instead of tell .	<p>Products and performances generated by student: Students will compose a short story that uses techniques learned throughout the unit to develop a 21st century character.</p> <p>Standards/criteria for judging success: Teacher Rubric</p>
A	Students draft, confer, and revise writing throughout the process.	
T,M,A	Students share their writing with their peers.	
T,A	Students offer and receive respectful writing feedback.	
A	Students demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing.	
T	Students produce a final, polished piece to submit to the school’s literary magazine The Piper, or to any other appropriate publishing outlet.	

		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none">Weekly free-writingBrainstormingFlash draftsConferring with each other and with teacherCollaborative projectsClose reading of various mentor textsSlideshow presentationsParticipation in small-group and whole-group discussionsCompletion of in-class writing assignments and activitiesDaily journaling in writer's notebookParticipation in all aspects of the writing process, with focus on the Writer's workshopProduction of polished writing

Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>	
M	<p>Teacher shows students an evocative image on the smart board. Students attempt to write a ½ page story inspired by the photograph or piece of art. Students can share out their writing (teacher can model writing as well). Finally, introduce essential questions and discuss culminating performance task and learning objectives</p>	
M,A	<p>Summary of Key Learning Events and Instruction</p> <p>Teacher selects a piece of flash fiction and creates an list of all the character traits they notice about one of the characters in the story. Teacher models the observation that characters should be complex (sometimes with competing desires) but their actions should make sense and be in line with the character’s personality traits and desires.</p>	<p>Progress Monitoring</p> <p>Students choose a fictional novel to read independently throughout the unit. Students choose one character in their novel and, as they read, create a list of all the characteristics they notice.</p>
A	<p>Teacher introduces students to the genre of flash fiction or micro fiction; complete stories with developed characters and themes in under 1500 words. Teacher reads a few selections with students from Flash Fiction: 72 Very Short Stories (Hazuka).</p>	<p>Students get into groups and choose three pieces of flash fiction to read from the book. Each group should perform a close read of the stories they chose looking for how the writer created complex characters and developed a theme in such a short space. Groups share their findings via a google slideshow presentation.</p>
A	<p>Teacher selects one story from Flash Fiction to use as a mentor text. Teacher models analysis of character development and the author’s use of dialogue. Dialogue is used by flash fiction writers to efficiently develop character traits, relationships, conflicts and tension.</p>	<p>Students individually choose one story to analyze. Students write an analysis of how the characters of their story were developed and how dialogue is used by the author to reveal character traits and conflict.</p>
T,M	<p>Teacher recognizes that all flash fiction stories have a theme (and mentions examples from various flash fiction mentor texts). Teacher introduces GRASPS (Write a piece of flash fiction that explores a well-developed character’s challenges and/or opportunities unique to growing up in the 21st century) and asks students to choose a few themes they might want to</p>	<p>Students use brainstorming strategies to come up with themes they want to explore and story ideas for their own flash fiction.</p>

<p>A</p> <p>A</p> <p>M,A</p> <p>A</p> <p>M,A</p> <p>T</p>	<p>develop in their own flash fiction.</p> <p>Teacher models three different narrations of the same short anecdote to emphasize that writers use different points of view (first-person, third-person omniscient, etc.) to achieve different ends; choosing a narrator’s point of view has a significant impact on your story.</p> <p>Teacher uses mentor texts to show that authors use different types of characters (dynamic, static, round, flat, etc) to achieve different purposes.</p> <p>Teacher uses a mentor text to demonstrate how flash fiction writers use dialogue to move a story forward, reveal details efficiently, and reveal a speaker’s character directly and indirectly.</p> <p>Teacher models how to punctuate and format dialogue</p> <p>Teacher uses a mentor text to show that character traits are revealed by what is said and what is left unsaid; a character’s thoughts and actions propel the plot and reveal themes</p> <p>Teacher confers with students as they finish their GRASPS.</p>	<p>Students choose a narrator type and write a flash draft of their flash fiction</p> <p>Students consider the types of characters they might need to develop their chosen theme in under 1500 words.</p> <p>Students revise their drafts to incorporate dialogue</p> <p>Students revise their drafts and make sure their formatting and punctuation minimizes confusion for the reader</p> <p>Students revise their drafts to incorporate actions or thoughts to add depth to their characters.</p> <p>Students complete GRASPS.</p>
	<p>Recommended Resources:</p> <p>Texts:</p> <p><i>*On Writing</i>, Stephen King</p> <p><i>*Bird by Bird</i> (introduction), Anne Lamott</p> <p>Excerpts from <i>Creative Writing: a practical guide 3rd edition</i>, Julia Casterton</p> <p>Excerpts from <i>Creative Writing: four genres in brief</i>, David Starkey</p> <p>Excerpts from <i>The Practice of Creative Writing: A guide for students</i>, Heather Sellers</p> <p><i>Flash Fiction: 72 Very Short Stories</i>, Tom Hazuka</p>	

Books students can choose from for independent reading:

East of Eden

Gulliver's Travels

Love in the Time of Cholera

Points of View- Short Stories

Pride & Prejudice

Road, The

Snows of Kilimanjaro

Sophie's World

Wuthering Heights

All the Pretty Horses

Cold Mountain

Slaughterhouse Five

Snow Falling on Cedars

Spoon River Anthology

Streetcar Named Desire

Sun Also Rise, The

Tempest, The

Their Eyes Were Watching God

Things They Carried, The

Time and Again

Travels with Charlie

Zeitoun, Edger Evers

Color of Water

Death of a Salesman

Fences

Ethan Frome

Grapes of Wrath

How the Garcia Girls Lost Their Accent

Illustrated Man, The

Leaves of Grass

Lesson Before Dying

UNIT III: Organization and Elaboration

Stage 1 Desired Results

<p>ESTABLISHED GOALS CCSS.ELA-LITERACY.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>CCSS.ELA-LITERACY.W.11-12.2.A Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>CCSS.ELA-LITERACY.W.11-12.2.B Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the</p>	Transfer	
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> ● develop well-rounded, well-researched, balanced accounts of a topic or event through creative writing and digital storytelling ● use sensory language, imagery, and description to depict vividly rendered nonfiction ● use language to convey details observed in their own lives ● broaden their understanding of the goals of nonfiction writing ● identify personal biases present in nonfiction texts 	
	Meaning	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● writers use detail and description to create images and meaning in a reader's mind ● creative nonfiction employs narrative elements such as imagery and exposition to convey information and describe true events ● creative nonfiction can take many forms, including blogs, memoirs, personal essays, profiles, and travel writing ● reality is influenced by perspective ● people rely on a variety of resources to obtain information ● writers of creative nonfiction incorporate research ● research can take many forms 	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> ● how do writers create images and meaning in a reader's mind? ● what is "creative nonfiction"? ● what is "truth"? What is a "fact"? ● how do personal experiences influence our understanding of topics, events or people? ● how do you write other people's stories? Who "owns" the story? ● how do writers incorporate research in creative nonfiction? ● how does writing for digital media (podcasts, shows, videos, etc) differ from more traditional (pen and paper) writing?

<p>topic.</p> <p>CCSS.ELA-LITERACY.W.11-12.2.C</p> <p>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p>	<p>including observation, interviews, and reading</p> <ul style="list-style-type: none"> ● the truest stories convey multiple perspectives ● writing creative nonfiction is a way to better understand the world and who we are in the world ● a writer’s voice is inextricably tied to his/her identity 	
Acquisition		
<p>CCSS.ELA-LITERACY.W.11-12.2.D</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>CCSS.ELA-LITERACY.W.11-12.2.F</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>CCSS.ELA-LITERACY.W.11-12.6</p> <p>Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new</p>	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> ● specific individuals, ideas, and events develop, interact, and build on one another in creative nonfiction ● texts sometimes leave matters uncertain ● writing is a process involving planning, revising, editing, rewriting, or trying a new approach ● research is used to answer a question (including a self-generated question) or solve a problem ● research requires narrowing or broadening the inquiry when appropriate and synthesizing multiple sources on the subject. 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> ● determining one or more central ideas in nonfiction texts ● analyzing rhetoric <i>used by creative writers</i> ● citing textual evidence to support conclusions drawn ● explaining how specific individuals, ideas and events interact and develop ● synthesizing multiple perspectives on a given topic, idea or event ● producing clear and coherent writing appropriate to task, purpose, and audience ● participating effectively in a range of collaborative discussions with diverse partners ● building on others' ideas and expressing their own clearly and persuasively ● using technology, including the Internet, to produce, publish, and update individual or shared writing products in response to

<p>arguments or information.</p> <p><u>CCSS.ELA-LITERACY.W.11-12.8</u> Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p> <p><u>CCSS.ELA-LITERACY.RI.11-12.6</u> 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.</p> <p><u>CCSS.ELA-LITERACY.RL.11-12.6</u> Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p>		<p>ongoing feedback, including new arguments or information.</p>
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[CCSS.ELA-LITERACY.RI.11-12.](#)

[7](#)

Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

[CCSS.ELA-LITERACY.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.

[CCSS.ELA-LITERACY.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.

Stage 2 – Evidence

Code	Evaluative Criteria	Assessment Evidence
		<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p>
T,M,A	Students plan the blog posts in advance, choosing an intentional organizational method	Goal/challenge- Students will create a customized blogging website about a topic of their choice and populate it with content
M,A	Students conduct research and interviews to include multiple, varied perspectives	Role for student- You are an expert in your field and a blog writer
T	Students use description and detail to craft creative nonfiction writing	Audience for student work- the people in your school and broader community.
A	Students use an appropriate tone in their blogs	Situation- You have been given the platform to speak your mind on a topic about which you are very passionate. You are also looking for ways to network with others who care about your topic so you can learn more about it and maybe take some kind of action.
A	Students embed digital media and hyperlinks in their blog posts	You will create a customized website about your topic. Then, you will write and publish five blog posts about different aspects of that topic. You will need to:
A	Students draft, confer, and revise writing throughout the process.	<ul style="list-style-type: none"> - plan the blog posts - conduct research and interviews - use what you learn to craft creative nonfiction narratives - and decide how to create all three blogs without overlap on your site - incorporate digital media including music, sound clips, videos, pictures, graphs, etc.
T,M,A	Students share their writing with their peers.	
T,A	Students offer and receive respectful writing feedback.	
A	Students demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing.	Products and performances generated by student- A creative and professional looking website with at least three blog posts which all explore the same topic from different perspectives that is published on the school website.
T	Students produce a final, polished piece ready for publication to the internet	Standards/criteria for judging success- Teacher rubric

		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <p>Weekly Free-writing Brainstorming Flash drafts Conferring with each other and with teacher Collaborative projects Close reading of various mentor texts Slideshow presentations Participation in small-group and whole-group discussions Completion of in-class writing assignments and activities Daily journaling in writer's notebook Participation in all aspects of the writing process, with focus on the writer's workshop Production of polished writing</p>
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Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>	
M	Students will respond in their notebooks, and in a class discussion, to the essential question: “How do you define ‘truth’”? Encourage students to share their ideas out and to provide concrete examples which support their thinking. Finally, introduce essential questions and discuss culminating performance task and learning objectives.	
	Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i>	Progress Monitoring
M	Teacher introduces the genre of creative nonfiction and begins to list types of nonfiction; teacher asks students to help make the list. List may include: blogs, memoirs, personal essays, profiles, podcasts, vlogs, news stories, infographics, travel writing, etc.	Students write the list in their notebooks and add to it as necessary.
M	Teacher defines creative nonfiction as creative attempts to describe things accurately . Teacher unpacks the language of this definition to emphasize the tricky nature of capturing truth (attempts sometimes fail, accurate according to whom? etc.)	Students choose a piece of nonfiction to analyze. How does the writer attempt to describe accurately? Do they succeed? How? How could they have done a better job?
A	Teacher uses a well-written model text (or piece of multimedia) to show students that writers of creative nonfiction employ narrative elements such as setting, imagery, details and description to convey information and describe true events, people, or ideas.	Students break into groups and analyze creative nonfiction selections for narrative techniques
A	Teacher models using detail and description to create images and meaning in a reader’s mind.	Students select an image on their phone (or use an image selected by the teacher) and practice using words to convey the picture to a reader.
M,A	Teacher presents one evocative image to the class and asks students to describe the image as accurately as possible in	Students share out their descriptions and note the differences in details included/excluded.

	writing in order to demonstrate that reality is influenced by perspective (and so is nonfiction writing).	
M,A	Teacher uses a blog mentor text to show that writers of creative nonfiction rely on a variety of resources to obtain information; the best writers of nonfiction incorporate a wealth of research to broaden the amount of perspectives represented in their writing. The truest stories convey multiple perspectives.	Students choose a topic for their GRASPS (nonfiction blogs) and make a list of different perspectives on their topic. Students make a list of potential resources for research.
M,A	Teacher asks students to share out their lists of potential resources for research. Teacher emphasizes that research takes many forms including observation, conducting interviews, reading/watching other primary and secondary sources on the topic.	Students conduct research and take notes in order to plan and draft their blog posts.
A	Teacher uses a model blog site (like medium.com) to show students what exemplar blogs look like.	Students get into groups and explore a blog site chosen by the teacher. Students take notes on the different moves used by the writers of these blogs including: embedded digital media (including music, sound clips, videos, pictures, graphs), organizational methods like using headings or different fonts, informal tone, humor, infographics, etc.
M	Teacher models how to use detail and description to add accuracy and interest to a nonfiction piece.	Students draft three blog posts making sure to incorporate details and description.
T,M,A	Teacher uses mentor blogger to show students that bloggers use their own voice when attempting to describe things accurately. Tone is rarely academic, but is more aimed at engaging and entertaining the reader.	Students revise their drafts to include a more casual tone and their own distinctive voice.
T	Teacher confers with students as they finish their GRASPS.	Students confer with their peers as they work toward finishing their GRASPS.

Recommended Resources:

Texts:

**On Writing*, Stephen King

**Bird by Bird* (introduction), Anne Lamott

Excerpts from *Creative Writing: a practical guide 3rd edition*, Julia Casterton

Excerpts from *Creative Writing: four genres in brief*, David Starkey

Excerpts from *The Practice of Creative Writing: A guide for students*, Heather Sellers

Truth, Hector Macdonald

[*Allegory of the Cave*](#), Plato

Into the Wild, Jon Krakauer

The Best American Essays, James McBride

The Color of Water, A.J. Jacobs,

What it Feels Like To (selected essays)

“Shooting an Elephant”, George Orwell

[“37 Who Saw Murder Didn’t Call Police”](#), Martin Gansberg

This I Believe I and II

Online Resources:

Blog sites like

-Medium.com

-weebly.com

-wordpress.com

-blogster.com

[Creativenonfiction.org](#)

[A Sample Scenario](#): A technique for teaching creative nonfiction

[Brevity](#) (online journal that publishes short creative nonfiction pieces)

Podcasts from NPR.org (national public radio) or APM.org (american public media) like [Ted Radio Hour](#)

This I Believe (website)

[“Beware Online Filter Bubbles”](#), Eli Pariser (ted talk)

UNIT IV Craft and Style

Stage 1 Desired Results

[CCSS.ELA-LITERACY.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.

[CCSS.ELA-LITERACY.L.11-12.5](#)

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

[CCSS.ELA-LITERACY.L.11-12.5](#)

.A

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

[CCSS.ELA-LITERACY.L.11-12.5](#)

.B

Analyze nuances in the meaning of words with similar denotations.

[CCSS.ELA-LITERACY.L.11-12.6](#)

Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at

Transfer

Students will be able to independently use their learning to...

- interpret multiple levels of a word’s meaning
- develop their own personal voice and writing style
- write poetry and vignettes that reveal their personal attitudes
- write for authentic purposes
- make intentional writing decisions to create a desired impact
- market themselves as writers

Meaning

UNDERSTANDINGS

Students will understand that...

- style and craft are words used to describe the deliberate choices made by an author in the composition of a written piece
- voice contains a writer’s personality and character; it makes a piece of writing unique
- writers use narrative techniques and style to create various tones
- writers chose words purposefully based on both the denotation and connotation of the words
- writers use varied sentence structures, types and lengths
- appealing to the imagination, figurative language provides new ways of looking at our world
- as human beings, we are image-driven

ESSENTIAL QUESTIONS

Students will keep considering...

- what is writing craft?
- what contributes to a writer’s voice?
- how do authors create tones?
- how do writers embed multiple layers of meaning into the words they choose?
- how do writers choose words and sentence structures (syntax)?
- what is figurative language? How does it differ from other types of language?
- how can figurative language help a writer to increase the impact of their writing?
- how can we determine the most appropriate and effective figurative devices to include in our writing?
- how do comparisons (metaphor, symbolism, simile, analogy, etc.) strengthen and add layers of meaning to our writing?

<p>the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p> <p>CCSS.ELA-LITERACY.W.11-12.4</p>	<p>thinkers and learners</p> <ul style="list-style-type: none"> when using figurative language, a writer or speaker uses comparative images to increase the effect, interest, and clarity of communication reading and analyzing published work improves a writer's own craft. 	<ul style="list-style-type: none"> how can we use the editing process to overcome clichéd or hackneyed expressions? how does reading and analyzing published work improve a writer's craft?
Acquisition		
<p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p>CCSS.ELA-LITERACY.W.11-12.5</p> <p>Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)</p> <p>CCSS.ELA-LITERACY.W.11-12.6</p> <p>Use technology, including the Internet, to produce, publish, and update individual or shared</p>	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> key terms: tone, diction, denotation, connotation, nuance, craft and style types of figurative language word relationships nuances in word meanings figures of speech (e.g., hyperbole, paradox) writing is a process involving planning, revising, editing, rewriting, or trying a new approach 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> applying knowledge of language to understand how language functions in different contexts making effective choices for meaning or style analyzing nuances in the meaning of words with similar denotations. producing clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience developing 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 determining the meaning of words and phrases as they are used in the text, including figurative and connotative meanings analyzing the impact of specific word choices on meaning and tone, including words with multiple meanings or language

writing products in response to ongoing feedback, including new arguments or information.

[CCSS.ELA-LITERACY.RL.11-1](#)

[2.4](#)

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

[CCSS.ELA-LITERACY.W.11-12.](#)

[9](#)

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

[CCSS.ELA-LITERACY.RL.11-12](#)

[.7](#)

Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

(Include at least one play by Shakespeare and one play by an American dramatist.)

[CCSS.ELA-LITERACY.W.11-12.](#)

that is particularly fresh, engaging, or beautiful.

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.

CCSS.ELA-LITERACY.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.

Stage 2 – Evidence

Code	Evaluative Criteria	Assessment Evidence
		PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i>
T	Students produce at least 10 poems and vignettes	G: Students will create a chapbook of poetry and vignettes to distribute to poets, writers and publishers at the New York City Poetry Festival .
M, A	Students use deliberate word choice, syntax and style to compose poems and vignettes	R: You are attending the New York City Poetry Festival, where over 14,000 literary minds come together to celebrate poetry and the craft of writing
M	Student's work shows evidence of student's understanding of nuances in word meaning	A: Poets, publishers, literary agents and the attendees of the festival
M,A	Students use figurative language effectively	S: You will be attending a prestigious poetry festival in New York City. Here, you will have access to over 14,000 participants and you want them to see your work! This is your chance to distribute your writing and publicize yourself as a writer. Create a chapbook of at least 10 poems and vignettes to distribute at the festival which show excellent use of craft and style.
A	Students draft, confer, and revise writing throughout the process.	P: A chapbook of at least 10 poems and vignettes
M,A	Students share their writing with their peers.	S: Teacher rubric
T,A	Students offer and receive respectful writing feedback.	
A	Students demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing.	
T	Students produce a final, polished piece ready for distribution to professional writers.	

		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <p>Weekly Free-writing Brainstorming Flash drafts Conferring with each other and with teacher Collaborative projects Close reading of various mentor texts Slideshow presentations Participation in small-group and whole-group discussions Completion of in-class writing assignments and activities Daily journaling in writer's notebook Participation in all aspects of the writing process, with focus on the writer's workshop Production of polished writing</p>
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Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>	
M	Teacher asks students to define “style”. Teacher defines writer’s style or craft as deliberate choices made by the author in the composition of a written piece. Finally, introduce essential questions and discuss culminating performance task and learning objectives.	
	Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i>	Progress Monitoring
M	Teacher introduces GRASPS to the students, and tells them that throughout the unit they will be doing writing activities that will all go into their chapbooks.	Students brainstorm some topics and feelings they want to explore in their chapbooks. Students think about their own style. What kind of writer are you?
A	Teacher demonstrates differences in style by reading two different pieces about the same topic with students.	Students get into pairs and are assigned a topic. Students compose a poem about that topic and then analyze the difference in their own styles.
M	Teacher defines “tone” as the way an author attempts to make the reader feel. Teacher uses mentor text to show how word choice impacts the tone of a piece. (Ex: Poe uses dark words to create a spooky or suspenseful tone)	Students choose two different tones to create in two different poems. Students focus on choosing and using words that will deliver the desired tones.
M,A	Teacher demonstrates difference between connotation and denotation	Students choose one word with two very different connotations and denotations and write two different poems; one poem is inspired by the denotation of the word, and the other poem is inspired by the connotation of the word.
T,M	Teacher uses a mentor vignette to show writers what vignettes are and to demonstrate that writers use varied sentence structures, types and lengths to engage readers	Students work on writing a vignette for their chapbook that uses varied sentence types and lengths.
A	Teacher models or uses a mentor text to demonstrate that writers use figurative language and comparisons to appeal to	Students compose an extended metaphor poem, or a poem which uses multiple metaphors to convey

<p>T,M,A</p> <p>T</p>	<p>the imagination and provide new ways of looking at our world.</p> <p>Teacher explains that as human beings, we are image-driven thinkers and learners.</p> <p>Teacher confers with students as they work toward completing their GRASPS.</p>	<p>an emotion.</p> <p>Students write a poem or vignette attempting to convey with words an image of their choice.</p> <p>Students confer with each other and teacher as they work toward completing GRASPS.</p>
<p>Recommended Resources:</p> <p>Texts:</p> <p><i>*On Writing</i>, Stephen King</p> <p><i>*Bird by Bird</i> (introduction), Anne Lamott</p> <p>Excerpts from <i>Creative Writing: a practical guide 3rd edition</i>, Julia Casterton</p> <p>Excerpts from <i>Creative Writing: four genres in brief</i>, David Starkey</p> <p>Excerpts from <i>The Practice of Creative Writing: A guide for students</i>, Heather Sellers</p> <p><i>Poetry: An Introduction (Sixth Edition)</i>, Michael Meyer</p> <p><i>Poetry 180</i>, Billy Collins</p> <p><i>CATS</i>, by E.S. Elliot</p> <p><i>Spoon River Anthology</i> Robinson</p> <p><i>I am the Darker Brother Poetry Anthology</i> Adoff, Arnold ed</p> <p><i>Native American Songs and Poems</i>, Ed. Brian Swann</p> <p><i>War is Kind and other poems</i>, Stephen Crane</p> <p><i>Fortune's Bones</i>, Marilyn Nelson</p> <p><i>Songs of Innocence and Songs of Experience</i>, William Blake</p> <p><i>Robert Frost's Poetry</i>, Robert Frost</p> <p>Online Resources:</p> <p>Poets.org</p> <p>Poetryfoundation.org</p> <p>Power Poetry</p>		

