

<p>standards 1-3 up to and including grades 11-12 here.)</p> <p><u>CCSS.ELA-LITERACY.W.11-12.6</u></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><u>CCSS.ELA-LITERACY.W.11-12.7</u></p> <p>Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p>		
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Code	Evaluative Criteria	Assessment Evidence
M, A, T	Further information: Students will choose a theme that resonates with students of NMHS.	PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i> Goal/challenge- Students will write and produce a podcast about life in New Milford to share with the school.
M	Students will plan what kind of stories might speak to the theme.	Role for student- You are the member of a production team which creates the podcast: This New Milford Life, a show which explores a given theme through varied personal interest stories in each episode (much like This American Life).
M, A, T	Students will create, define, and assign roles to each member of the class in order to work collaboratively to create a unified product.	Audience for student work- the people in your school and broader community.
M, A	Students will consider which people they need to interview in order to tell their stories.	Situation- You and the rest of your colleagues in the class are tasked with writing and producing one episode of This New Milford Life. You will work together to choose a theme, and craft three-four separate true stories that explore this theme. You will need to plan the stories, conduct research and interviews, use what you learn to craft creative nonfiction narratives, and decide how to weave all three stories together. You will need to incorporate music, sound clips, and different methods of storytelling.
M, A	Students will conduct and record interviews and gather information for their stories.	Products and performances generated by student- A complete podcast with at least three stories which all explore the same theme in different ways that is published on the school website.
M, A	Students will work together to decide how to organize and present the stories that emerge from their research.	Standards/criteria for judging success- Teacher rubric
M, A	Students will determine what information is still needed to move forward and create clearer stories.	
M, A, T	Students will decide which audio clips to use in the final podcast.	
M, A, T	Students will compose or find music to play during transitions between stories or to punctuate defining moments within the stories.	
M, T	Students will include competing viewpoints in their stories in order to get closest to a fair and	

M, A, T	<p>balanced “truth”.</p> <p>Students will use narrative techniques in the telling of their stories.</p>	
		<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 Collaborative projects Close-reading of 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 “Board meetings” Role-playing Political and historical document research

<p>Code</p> <p>M</p>	<p style="text-align: center;"><i>Pre-Assessment</i></p> <p>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.</p>

	<p>Summary of Key Learning Events and Instruction</p> <p><i>Student success at transfer meaning and acquisition depends on...</i></p>	Progress Monitoring
M	Teacher activates prior knowledge from the first unit by asking students to recall the story they wrote for their personal narrative and asking students to consider all of the other people involved in their narrative.	Students list all people involved in their personal narrative and consider which details would change if the story was written by those other characters instead.
M	Teacher models writing a flash draft of the same story the teacher modelled in the last unit from someone else's perspective. Teacher models methods of considering other viewpoints of the same situation.	Students list ways the teacher's model story changed.
M	Students choose one character in their personal narrative and write a flash draft of the same story from the new perspective.	Flash draft and written reflection about how a new truth can be derived by a different person experiencing the same event.
M, A	Teacher provides a number of introductions or forwards to different nonfiction books which explore the process each writer used to identify, understand, and communicate the "truth" their book seeks to explore (suggestions in Recommended Resources). Teacher uses one text to model how to read for, author's purpose, types of evidence used/mentioned, author's passion, and the structure used to organize information.	Students annotate and collect notes on shared model text
A	Teacher puts students into groups and provides different introductions to each group of students.	
A	Students work in groups to explore strategies different nonfiction author's use in collecting and disseminating information. They will read for author's purpose, types of evidence used/mentioned, author's passion, and the structure used to organize information.	Students present findings in a Google slideshow and teach their text to the rest of the class.
M, A, T	After hearing all of the information in the presentations, and	Students work together to create an anchor chart

	analyzing these creative nonfiction mentor texts, students work as a class to create a working definition of Creative Nonfiction.	with their definition to post in the classroom.
M, T	Teacher introduces the podcast <i>This American Life</i> to the class and outlines the goals and methods of the show.	
M, A	Students listen to a few selected clips of the show chosen by the teacher and respond to the prompt: What kinds of writing are involved in producing a show like this?	Written response
M, A, T	Each student independently listens to an entire episode of <i>This American Life</i> (each student should listen to a different episode) and each creates a slideshow which identifies the theme of their episode, summarizes each story (or "act") in the episode, discusses how the theme ties each story together, and explains the narration type of each story.	Presentation
M	Students work together to brainstorm "theme" ideas for their original episode of <i>This American Life</i> .	Teacher decides which theme will be used moving forward.
M	Students list story ideas for the selected theme.	Students choose three stories to tell in their episode
M, A, T	Students create a list of duties required to complete the project and break these duties into roles. Students work to create a job description for each role. Students may use the staff list for <i>This American Life</i> as a jumping off point.	Various role descriptions. Sample roles may include: <ul style="list-style-type: none"> - Director - Narrator - Interviewer - Editor - Musical director - Storywriter
A, T	Students create an application for each role.	Students use the applications to apply for the role of their choice in the production of their podcast.

M, A	Teacher assigns roles for each student and puts students in groups by designated role.	
M, A, T	Teacher reveals the end-date for the project. Students create a plan for executing the project complete with a timeline and due dates. Each class will involve a "board meeting" where students will report their progress for each role.	Plan with timeline
M, A, T	<p>Teacher uses clips from <i>This American Life</i> and other recommended resources to teach mini lessons along the way as students make progress toward their final product. Teacher may want to focus on</p> <ul style="list-style-type: none"> - how to conduct an interview - how to create an appropriate tone for your purpose - different approaches to narration styles - honoring competing viewpoints and identifying biases - Applying narrative technique to nonfiction writing - incorporating figurative language into your storytelling - Using dialogue to move the story forward - Using suspense - Building toward a conclusion 	Students work toward completing GRASPS
<p>Recommended Resources: Texts:</p> <p><i>On Writing</i>, Stephen King <i>Bird by Bird</i>, Anne Lamott * Reality is Not What it Seems, "Introduction: Walking Along the Shore", Carlo Rovelli <i>The Age of Entanglement</i>, "A Note to the Reader", Louisa Gilder <i>Truth</i>, "Preface" Hector Macdonald Allegory of the Cave, Plato <i>Into the Wild</i>, Jon Krakauer <i>The Best American Essays</i>, James McBride <i>The Color of Water</i>, A.J. Jacobs, <i>What it Feels Like To</i> (selected essays) "Shooting an Elephant", George Orwell "37 Who Saw Murder Didn't Call Police", Martin Gansberg</p>		

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

Online Resources:

[This American Life](#)

[Ted Radio Hour](#)

[Serial](#)

[Creativenonfiction.org](#)

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

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

*indicates core text

ESTABLISHED GOALS		
<p>Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate culturally diverse texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).</p> <p><u>CCSS.ELA-LITERACY.RI.11-12.1</u></p> <p>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><u>CCSS.ELA-LITERACY.RI.11-12.2</u></p> <p>Determine two or more central ideas of a text and analyze their development over the course of</p>	Transfer	
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> - recognize interconnectedness of narratives they encounter in all forms of media - notice how writers of fiction weave together different plotlines - write complex storylines connected by theme - edit and revise their work to clarify their intended meaning - produce written work ready for publication 	
	Meaning	
<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> - writers use various character types and different storylines within the same piece to develop one central idea - writers use a variety of methods to structure parallel narratives - writers use shifts in time and place to weave intricate stories - a writer uses the elements of fiction (e.g., setting, characterization, plot, tension, dialogue, structure) to write engaging narratives - “Showing” and not “telling” is a fundamental principle of creative writing - reading and analyzing published work improves a writer’s own craft - research is important, and often 	<p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering:</i></p> <ul style="list-style-type: none"> - How do writers use multiple storylines and characters to explore one theme or big idea? - What is a “braided narrative?” or “Parallel narrative?” - How do writers structure multiple complex stories in order to develop a message or theme? - How do writers use pacing and time shifts to develop complex stories? - How do writers use the elements of fiction to create engaging narratives? - How do writers “show” vs. “tell”? - How does reading and analyzing published work improve a writer’s craft? 	

<p>the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p>	<p>necessary, for fiction writing.</p>	
<p><u>CCSS.ELA-LITERACY.RI.11-12.3</u></p> <p>Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p> <p><u>CCSS.ELA-LITERACY.W.11-12.4</u></p> <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><u>CCSS.ELA-LITERACY.W.11-12.5</u></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</p>	<p>Acquisition</p>	
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> - strategies for “showing” the reader rather than simply “telling” in fiction writing - the various elements of fiction (e.g., exposition, characterization, plot, tension, pacing, dialogue, and theme) - how to create believable characters and use tension and conflict to create an engaging plot - more sophisticated literary elements, including symbolism, foreshadowing, flashbacks, and irony - 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 - strategies for conducting appropriate research to inform writing - the purpose and guidelines of the writer’s workshop - the conventions of standard English grammar, usage, capitalization, punctuation, and spelling. 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> - employing various strategies to “show” rather than “tell” in fiction writing - using the basic elements of fiction (e.g., exposition, characterization, plot, tension, pacing, dialogue) to craft two engaging narratives that explore the same theme - creating believable characters and use tension to create an exciting plot - using more sophisticated literary elements (e.g., symbolism, foreshadowing, flashbacks, and irony) to compose a story with depth - identifying how authors braid multiple plotlines to develop a theme in a published work - analyzing how writers develop themes over the course of the text - citing strong and thorough textual evidence to support analysis - conducting research for specific writing tasks - participating in the writer’s workshop and provide feedback to peers - demonstrating command of the conventions of standard English

<p>standards 1-3 up to and including grades 11-12 here.)</p> <p><u>CCSS.ELA-LITERACY.W.11-12.6</u></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><u>CCSS.ELA-LITERACY.W.11-12.7</u></p> <p>Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p>		<p>grammar, usage, capitalization, punctuation, and spelling when writing.</p>
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Code	Evaluative Criteria	Assessment Evidence
A	Employs various strategies to “show” rather than “tell” in fiction writing	PERFORMANCE TASK(S): GRASPS Goal/challenge: Write a braided narrative that weaves together two plotlines to deliver one theme of your choice
M, A, T	Uses the basic elements of fiction (e.g., exposition, characterization, plot, tension, pacing, dialogue) to craft two engaging narratives that explore the same theme	Role for student: Contestant in an online writing contest Audience for student work: Literary Agent and panelist of judges
A	Creates believable characters	Situation: You are entering a writing contest online through Writer’s Digest. The contest is searching for a short story that weaves together two different narratives to deliver the same theme.
A	Uses tension to create an exciting plot	Submissions must be original and previously unpublished. Contestants can win up to \$2500.
A, T	Uses more sophisticated literary elements (e.g., symbolism, foreshadowing, flashbacks, and irony) to compose a story with depth	Products and performances generated by student: Students will compose a short story that uses techniques learned throughout the unit to weave together plotlines that develop the same theme.
M, A	Includes necessary research	Standards/criteria for judging success: Teacher Rubric
A, T	Evidence of participation in writer’s workshop	
M, A, T	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing	

		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none">daily free-writing activitiesdebatesseminarsrole-playingartistic performanceliterature circlespresentationsphoto essayscritical analysisargument essaysdramatic readingparticipating in appropriate eventspolitical and historical document research
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Code		<i>Pre-Assessment</i>
M	<p>Students will work in pairs to list every element of fiction they can think of. This will activate prior knowledge and also give the teacher an idea of what elements students seem to understand and which they failed to remember.</p> <p>Finally, introduce essential questions and discuss culminating performance task and learning objectives. Remind students that they have now worked together on a huge project in the last unit. Encourage them to use this new comraderie to drive productive writing workshops in this unit.</p>	
M, A, T	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <p>Teacher will remind students that the same narrative techniques students learned about through writing nonfiction can be used when writing fiction as well.</p>	Progress Monitoring
M	<p>Teacher will review elements of fiction including:</p> <ul style="list-style-type: none"> - Character - Point of View - Setting - Conflict - Tension - Theme 	Students make an anchor chart for the class listing and defining each element of fiction reviewed.
M, A	<p>The teacher will assign a text to the class to use as a mentor. The text should weave together multiple narratives. (see suggested resources). Teacher will model close-reading and annotating to demonstrate how the author develops the main ideas and themes throughout the course of the text.</p>	Student notes/marked-up texts
M, T	<p>Students will chose a text to read on their own and will identify the theme of the text and how the author used elements of fiction to develop the theme. They will share their findings in a presentation with the class.</p>	, written critical analysis, google slideshow presentation

M, A, T	After viewing the presentations, students will create a list of techniques writers use to develop themes. This list may resemble the anchor charts students made at the beginning of the unit.	New Anchor chart
M	Teacher will show Andrew Stanton Ted Talk “The Clues to A Great Story” and ask students what the most important element of a story is according to Andrew Stanton (he emphasizes a theme about which you know and are passionate).	Class discussion/notes
M, A	The teacher will emphasize that the themes authors develop are deeply personal. It is clear through all of the mentor texts that the writers exude passion about their themes.	Students will revisit their chosen text and search for lines written that reveal a particular passion of the writer’s for the theme explored in the text.
M, A, T	Students will identify a theme that is very important to them that they feel passionately about, to develop in their next writing project.	Written choice of theme and explanation for why that theme is important to them.
A	Teacher will ask students to identify their favorite characters throughout the media they have consumed and identify what makes those characters so memorable.	Students will work in pairs to develop lists of great character characteristics
A	Teacher chooses a theme that is personal to them and models a flash draft focusing on creating a realistic, flawed, but likable character who could develop that theme.	Students write one flash draft that aims to develop a realistic, flawed but likable character who might be able to deliver their chosen theme.
A	Teacher provides a boring piece of prose (teacher found, or teacher-made) that describes action. Teacher asks students what would make the piece better?	Class discussion.
A	Teacher models how to transform writing by showing action vs. telling the action.	Students create a second flash draft where they drop a new character in the middle of a scene of action and show what happens instead of telling what happens.

M, A, T	If students have trouble showing vs. telling, teacher can refer students back to literature that models this skill and can also confer directly with students about their flash drafts.	Writing conferences
A	Teacher introduces formulas for creating tension within fiction (i.e., desire + stakes + danger/obstacles = tension). Teacher models creating tension in a new flash draft.	Students write one more flash draft where they attempt to create tension for their developed character that might develop their chosen theme.
A, T	Teacher reminds students that their goal for this unit is to create a piece of fiction that weaves together two different narratives to deliver one theme. Teacher returns to mentor text and asks students how the writer was able to do that.	Teacher models thinking out loud and close reading for strategies the writer used. Students take notes and contribute to the discussion
M, A	Teacher asks students to return to the text they read this unit-how did the writer weave together more than one story to develop the theme?	Students can list strategies they find on a shared google doc. This doc will then have a variety of strategies all of the students noticed. Teacher can add their observations as well.
M, A, T	The new list of strategies might include: <ul style="list-style-type: none"> - alternating narrators/points of view - alternating different physical settings - Using shifts in time - Revealing details slowly through multiple perspectives 	
T	Students choose one strategy to study and then try.	Students can use the writing they did in their flash drafts to begin weaving together two narratives into one piece of fiction which develops their chosen theme
M, A, T	Students begin working toward their GRASP and participate in writing workshops with the teacher and their peers.	

Recommended Resources:

Texts:

**Bird by Bird*, Anne Lamott

**On Becoming a Novelist*, John Gardner

Previous editions of *The Piper Literary Magazine*

Editions of *The Sun Magazine*

Editions of *Tin House Literary Magazine*

Editions of *The Yale Literary Magazine*

The Infinite Future, Tim Warkus

Sourdough, Robin Sloan

**Extremely Loud and Incredibly Close*, Jonathan Safran Foer

Let the Great World Spin, Colum McCann

Kafka on the Shore, Haruki Murakami

Hard-Boiled Wonderland and the End of the World, Haruki Murakami

“Cathedral”, Raymond Carver

“The Pie”, Gary Soto

“Cotton Pickers”, Maya Angelou

“Hills Like White Elephants”, Ernest Hemingway

“The Maypole of Merrymount”, Nathaniel Hawthorne

“Silverwater”, Amy Bloom

“Bernice Bobs Her Hair”, F. Scott Fitzgerald

“The Dummy”, Susan Sontag

“The Hammer Man”, Toni Cade Bambara

“Man from the South” Roald Dahl

“Once Upon a Time”, Nadine Gordimer

Film:

Extremely Loud and Incredibly Close (2011)

A Dog’s Purpose (2017)

Episodes of television where two or more plotlines are woven together to deliver a common theme

Online Resources:

[“The Clues to A Great Story” Andrew Stanton](#)

[“Braiding Your Writing”, Waverly Fitzgerald](#)

[“The Hybrid Narrative”, Thomas Larson](#)

[“Writing Resources” Rebecca Skloot](#)

	<u>"Living Time, Writing Time: Braiding Two Time Strands", Jessica Levine</u>
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<p>ESTABLISHED GOALS Include any national/state/or school goals (Power standards).</p> <p>Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate culturally diverse texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).</p> <p><u>CCSS.ELA-LITERACY.RI.11-12.1</u></p> <p>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p>	Transfer	
	<i>Students will be able to independently use their learning to...</i>	
	<ul style="list-style-type: none"> - market themselves as writers - publish their writing in the real world - write for authentic purposes 	
	Meaning	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <ul style="list-style-type: none"> - writers write to reach other people - writer’s words can transcend time and space and impact others in unpredictable ways - writers reflect and impact their cultures - writers use agents and publishers to disseminate their ideas and to make a living - writers write queries that market themselves and their skills - all writers are also copyeditors - writing opportunities are found in nearly all public and private sector jobs - the 21st century has seen a proliferation of content and someone has to keep creating that content - writers produce content for books, magazines, newspapers, television, movies, blogs, and all internet sites. 	<p>ESSENTIAL QUESTIONS <i>Students will keep considering:</i></p> <ul style="list-style-type: none"> - Why do writers write? - How do writers share their writing? - How do writers find agents or publishers? - What careers are there for writers in our society? - What kind of writer am I? - What skills do I need to be ready for publication? - How can I market myself as a writer?

<p><u>CCSS.ELA-LITERACY.RI.11-12.2</u></p> <p>Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p>		
Acquisition		
<p><u>CCSS.ELA-LITERACY.RI.11-12.3</u></p> <p>Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p> <p><u>CCSS.ELA-LITERACY.W.11-12.4</u></p> <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><i>Students will know...</i></p> <ul style="list-style-type: none"> - different literary genres and defining characteristics of each genre - how to write a query letter - copy editing guidelines - publishing “Style” requirements - clear and coherent writing requires that the development, organization, and style are appropriate to task, purpose, and audience - planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience, is how to strengthen writing - the internet is a powerful tool for aspiring writers. 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> - producing clear and coherent writing - writing query letters to agents and publishers - developing and strengthening writing as needed - copy editing writing of others - using technology, including the Internet, to produce, publish, and update individual or shared writing products - finding literary agents and publishers in their chosen fields of writing.

CCSS.ELA-LITERACY.W.11-12.

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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](#).)

CCSS.ELA-LITERACY.W.11-12.

6

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.

CCSS.ELA-LITERACY.W.11-12.

7

Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating

understanding of the subject under investigation.		
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Code	Evaluative Criteria	Assessment Evidence
	Further information:	PERFORMANCE TASK(S):
A	Student chose a genre to study and wrote an original piece in that genre	G: Students will create a publishable piece of writing and submit it for publication to the NMHS Piper Literary Magazine (and/or another literary magazine)
A, M	Original writing demonstrates understanding of the chosen genre and incorporates use of narrative techniques.	R: You are a writer aiming to get published in your school's award-winning literary magazine.
A	Writing is clear and coherent	A: New Milford community
A	Writing was developed and strengthened as needed through writing workshops	S: You are ready to become a published writer! Your school publishes a literary magazine every year featuring the best writing in the school. Every year, this magazine is scored by the National Council of Teachers of English. You want to be published in this magazine, thereby securing your first byline before you graduate from high school.
A, M, T	Student used technology, including the Internet, to produce, publish, and update the writing product	
T	Piece was submitted to the Piper adviser with a well-written query letter	P: One piece of poetry, fiction, creative nonfiction, or drama that is ready for publication and a query letter

		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <p>Brainstorming Flash drafts 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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Code		
	<i>Pre-Assessment</i>	
M	<p>Ask students to brainstorm a list of careers which involve writing. Compile that list in a google doc that is shared with the entire class. This will be added to throughout the unit.</p> <p>Introduce the essential questions of the unit, and share with students the product goal.</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 brings up list of writing careers students populated and makes sure the following are on the list- Writers of:</p> <ul style="list-style-type: none"> - Fiction - Poetry - Nonfiction - Drama - Film 	<p>Students can dive into each of these and list subgenres</p>
M	<p>Teacher discusses that for centuries, most storytelling was oral. A small percentage of our stories were written down. Since the explosion of the internet though, writers have a whole new market for their stories. Teacher asks students what kinds of writing they find on the internet.</p>	<p>Students add their new ideas to the original doc from the pre-assessment</p>
M	<p>Teacher reminds students that the whole internet is full of content that was produced mainly in the last few decades.</p>	
M, A, T	<p>Teacher introduces students to resources like Writer’s Market and shows them how to use it.</p>	<p>Students search through the book and find three literary agents and three publishers who are a right fit for their writing style.</p>
M, A, T	<p>Teacher asks students to find at least five websites that publish writing online and pay the writers.</p>	<p>Students explore the websites they find and create a slideshow which outlines each website’s</p>

M, A	Teacher introduces students to writing “query” letters. Teacher shows various query exemplars and models writing a query for her own piece of writing.	submission guidelines Students write a query for one of the pieces they have written in this class and may send it to the publishers and agents they found in Writer’s Market
M, A, T	Teacher emphasizes that not all writing is online. Teacher distributes various literary magazines and asks students to identify the types of writing they find in the magazines.	Students create a comprehensive list of writing genres found in literary magazines.
M, A, T	Students choose one of these genres to learn more about and to try to create for submission to the Piper.	Genre choice and explanation/rationale
M, A	Students chose three pieces of their chosen genre from the literary magazines in class. (for example, if a student chose “poetry”, she would choose three poems published in one of the class magazines).	Students perform a close-read of the chosen pieces and writes a description of their genre based on what they noticed in these pieces
T	Student composes a piece of their chosen genre.	Student goes through the writing process and engages in writing conferences with teacher and peers
M, A	Teacher defines “copyediting”, introduces “style” requirements for different publications, and reviews strategies for editing copy.	Students practice copy-editing with a few old editions of The Piper.
M, A, T	Students copy edit their own original piece and compose a new query letter to submit their piece for publication to the Piper (GRASP).	completed original piece and query letter both submitted to the Piper advisor.

Recommended Resources:

Texts:

Writer's Market 2018 or newer (should be updated every few years)

**Bird by Bird*, Anne Lamott

**On Becoming a Novelist*, John Gardner

Previous editions of *The Piper Literary Magazine*

Editions of *The Sun Magazine*

Editions of *Tin House Literary Magazine*

Editions of *The Yale Literary Magazine*

Online Resources

Writersmarket.com