Creative Writing 30L

Provincially Authorized
Locally Developed Course

Authorization Expires June 2014

Saskatoon
Public
Schools
Inspiring Learning

Form D-2: Locally Developed Course of Study Approval Form

Central	Saskatoon S.D. #13		Yes X	No
Region	School Division			Division Wide

415302	Aden Bowman		4154402	Bedford Road
School No.	School Name		School No.	School Name

4156902	Centennial		4154902	City Park
School No.	School Name		School No.	School Name

4154602	Evan Hardy		4156102	Marion Graham
School No.	School Name		School No.	School Name

4154704	Mount Royal		4154802	Nutana
School No.	School Name		School No.	School Name

4157002	Tommy Douglas		4194601	✓ Saskatoon Christian School
School No.	School Name		School No.	School Name

4155004	Walter Murray			
School No.	School Name		School No.	School Name

Creative Writing 30L		12	1.0
Course Title		Grade Level	Credit Value

August 25, 2009	June 30, 2014
Original Commencement Date	Expiry Date

Approved: Yes X   No ☐

Conditions of Approval:
Creative Writing 30L is approved for Year One (2009-10). For years 2-5 of the approval cycle, please enter the locally developed course of study on the monitoring form.

Jane Thurgood Sagal _____   _May 4, 2009_ _____

Executive Director   Date

Observations and Suggestions:
Course developers are encouraged to update the course outline as needed. This includes correcting the name of the Ministry and references to Ministry documents (correct titles).

Course developers are also encouraged to update the list of resources to support the proposed course of study.

Distribution:

Executive Director:
- Curriculum and E-Learning
- FEB (French curricula only)

Regional Director of Education

Director of Education

Provincial Examinations, Student and Teacher Services Unit (Registrar's Office)

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Acknowledgments

This submission is made on behalf of the Saskatoon Public Schools. The principal writer, Carol Brown, from Walter Murray Collegiate, has had extensive experience in the teaching of Creative Writing and high school ELA courses. Thanks to Pat Davis and Roberta Campbell-Chudoba of Walter Murray Collegiate Institute, Saskatoon for their input and editorial comments.

Ministry of Education Documents

It is expected that teachers of Creative Writing 30L be familiar with the following documents published by The Ministry of Education:

Actualization of Core Curriculum 1999
Creative Writing 20L—A Curriculum Guide for Secondary Level (1997)
Understanding the Common Essential Learnings (1988)
Instructional Approaches: Framework for Professional Practice (1991)
Student Evaluation: A Teacher Handbook (1991)
Gender Equity: Framework for Planning (1991)
Selecting Fair and Equitable Learning Materials (1991)
The Adaptive Dimension in Core Curriculum (1992)
Indian and Metis Education Policy from Kindergarten to Grade 12 (1995)
Diverse Metis Education (1995)
The Policies and Procedures for Locally Developed and Modified Courses (April 1997)
Blueprints: **http://www.canadacareerweek.com/products/cp_98_e/**

Target Group

Although this course is a logical extension of Creative Writing 20L, the course is open to all students. Those individuals with a penchant for creative writing, and a history or good academic standing in English classes constitute the primary target group. Successful students love to read and write, enjoy 'playing with language', are 'idea people', and have effective organizational and interpersonal skills.

Rationale

A Creative Writing 30L course is required to help meet the needs of those students who want a formal forum. Within such a forum, students can further hone their writing in an intensive, individualized fashion. As with

any process-oriented course, Creative Writing 30L provides students with an opportunity to expand their knowledge base while simultaneously refining their craft in writing. The course provides individual students with the opportunity to become proficient in appreciating and analyzing their writing and that of others; they will also become more proficient in producing, revising and presenting their creative written work to an audience.

Detailed Description of the Course

Aims

This course is designed to help students:
1) Broaden a special interest, aptitude and talent in writing and, in the process, foster a greater appreciation and support of the writing craft.
2) Refine individual skills of pre-writing, drafting, editing, revising and presenting the individual's own work.
3) Review the different literary genre, including those presently evolving within the World Wide Web, and to continue developing their writing in each genre.
4) Experience an intensive, independent writing project in which they have an opportunity to develop a specific interest in either a genre or theme and in doing so, hone their writing style and narrative voice.
5) Develop an extensive writing portfolio in which they experiment with style, genre, theme, point of view, tone, voice, diction and form.
6) Deepen their interest in writing by introducing them to published authors in classroom discussion.
7) Expand their skills in critical and creative thinking through such activities as brainstorming, workshopping, literary study, and response to and analysis of student writing.
8) Continue developing their personal and social skills through group work, co-writing assignments, peer editing, and positive critical commentary.
9) Continue developing their independence as writers/editors by becoming responsible for the production of a school publication in either print or cyber form.
10) Expand their knowledge of computer software, the production processes, format and layout of their work within a public publication.
11) Develop self-discipline necessary to meet editorial deadlines.

12) In a reciprocal fashion, broaden communication skills through listening to and discussing the works of others and, writing, presenting and discussing their work to small groups, class as a whole and the school community.

13) Gain self-satisfaction and confidence by moving from private writing to public publication.

14) Expand their knowledge of writing through independent reading, analysis and evaluation of specific literary techniques and products.

15) Expand their public presentation skills by participating in a public 'launch' of the student writing publication wherein students will read their work, respond to questions and briefly talk about the development of their selected piece.

Foundational and Learning Objectives

The foundational and learning objectives of Creative Writing 20L, as stipulated in the Creative Writing 20L curriculum, are enriched and deepened within the Creative Writing 30L. Learning objectives specific to Creative Writing 30L have been highlighted.

Expansion of both foundational and learning objectives occurs in the following ways:

- Develop the behaviours to write creatively and expressively
- Practice the behaviours of committed creative writers
- Develop knowledge of creative writing and appropriate vocabulary for discussing creative writing
- Recognize writing as a constructive, meaningful process
- Recognize reading as a constructive, meaningful process
- Practice the behaviours of effective, critical, strategic readers
- Recognize the contributions of literature to cultures, societies both real and virtual
- Recognize that talk is an important tool for communicating, thinking, and learning
- Practice the behaviours of effective speakers
- Speak fluently and confidently to peers and a public audience
- Practice the behaviours of effective listeners

Learning Objectives

The learning objectives that accompany each foundational objective at the Creative Writing 20L level are re-emphasized and refined at the Creative Writing 30L level. Learning objectives specific to Creative Writing

30L have been highlighted. Related CELS are abbreviated and found at the end of each objective.

Writing

Develop the abilities to write creatively and expressively
- **further** use writing to explore unique personal perspectives(C; C&CT;P&SVS;I)
- **further** use writing to explore ideas in a new way (C; C&CT;P&SVS;I)
- **continue** to manipulate language for poetic and aesthetic purposes(C; C&CT;P&SVS;I)
- **continue** to use language as a vehicle for thought (C; C&CT;I)
- **continue** to write to express understanding(C; C&CT;P&SVS;I)
- **strive** to write with unity (C; C&CT)
- **strive** to write to engage reader interest(C; C&CT)

Practice the behaviours of committed creative writers
- **enhance** the understanding that the process of writing is a process of finding the internal truth of a subject matter, rather than recording external details(C; C&CT;P&SVS;I; T)
- **continue** to keep a journal of ideas, reflections and notes on **writing with a special attention to narrative voice and attention to detail**(C; C&CT;P&SVS;I;T)
- **further** explore personal unique creative processes (C; C&CT; I;T)
- **continue** to apply knowledge of literature and literary traditions to writing (C; C&CT)
- **continue** to engage in a process of creative problem solving (C; C&CT;T)
- **continue** to see the development of a piece of writing as organic and incremental (C; C&CT;T)
- **continue** to write with consideration of a target audience (C)
- **further** understand the importance of revision and understand that revision involves seeing a piece of writing in a new way (C; C&CT)
- **continue** conferring with peers and teachers (C)
- **prepare and submit a detailed portfolio of writing that is unified as a collection either through theme or genre** (C; C&CT; I:P&SVS;T)

Develop knowledge of creative writing and appropriate vocabulary for discussing creative writing

- **continue** to understand and write from various points of view (C; C&CT)
- **further** understand and use literary devices and techniques (C)
- **continue** to understand the unique characteristics of poetry, fiction, plays and creative non-fiction (C; C&CT;N)
- **continue** to learn appropriate conventions that apply to a variety of writing genres **and trends**, including poetry, fiction , plays, nonfiction, **mysteries, thrillers, romance, speculative fiction, fantasy, modernism, realism to mention a few** (N; C; C&CT; I; P&SVS;T)
- **further** experiment with a variety of writing genres including poetry, fiction, plays, nonfiction (C; C&CT; P&SVS; I;T)
- *learn about emerging genre and literary trends of personal interest which may include modernism, magical realism, surrealism, speculative fiction, freelance magazine writing, humour, profiles, travel writing, young adult fiction, memory driven poetry as defined by Billy Collins* (C; C&CT;P&SVS;I;T)

Recognize writing as a constructive, meaningful process

- **further** recognize the value of the writing process(C; C&CT;P&SVS;I;T)
- **continue** to use the writing process to organize thoughts and explore ideas through writing(C; C&CT;P&SVS;I;T)
- **continue** to use appropriate pre-writing strategies (C; C&CT; I)
- **continue** to develop ideas into draft form (C; C&CT; I;T)
- **continue** to revise by adding, deleting, rearranging, or expressing the idea in a different way (C; C&CT; P&SVS; I;T)
- **continue** to edit, proofread and present writing (C; C&CT; I;T)
- **as a part of an editorial board of a student publication, apply the appropriate elements of the writing process (e.g. selection , editorial comment), copy editing, galley editing)**(C; C&CT; I; P&SVS; N;T)

Reading

Recognize reading as an active, constructive process

- **continue** to read for pleasure (C;C&CT;I;T)
- **continue** to read critically (C; C&CT; I; T)
- **continue** to read to find meaning and interpret (C;C&CT; I; P&SVS)

- **read to better understand the link between good reading and good writing** (C; C&CT;I)
- **read to better understand writing trends** (C; C&CT;T;I;P&SVS)
- **read to better understand conventions of interest genre(s)** (C; C&CT;I;P&SVS;T)
- **continue to read to broaden exposure to effective writing** models (C; C&CT; I; T;P&SVS)

Practice the behaviours of effective, strategic readers
- **continue** attempting to understand an author's purpose and intentions and the relationship between author's message and reader's interpretation (C; C&CT; P&SVS; T; I)
- **further** recognize patterns of organization and structures (N; C; C&CT;I)
- **further** recognize various literary uses of language (C; C&CT)
- **continue** to withhold judgment of literary works until adequate information is obtained to arrive at an informed personal interpretation (C;C&CT; P&SVS; I)
- **continue** to demonstrate an open-minded attitude toward new and unfamiliar work (C; C&CT; P&SVS; T; I)
- **identify authors' use of memory and experience to create** fiction (C; C&CT; P&SVS; I)
- **when selecting pieces for inclusion within a student publication, read with a critical eye to meeting collaboratively developed editorial board criteria (e.g. selecting pieces that will appeal to target audience; creating a 'balanced' collection)** (C; C&CT; N; P&SVS)
- **share reactions to what they have read** (C; C&CT; P&SVS;I)

Recognize the contributions of literature to cultures and societies
- **continue** to read works from a variety of cultures and time periods both historically and contemporary **with an emphasis on both contemporary writers within interest genre(s) and Canadian writers** (C; C&CT; I; T; P&SVS)
- **further** interpret meanings within appropriate context(C; C&CT; I; P&SVS)
- **continue** to relate understanding of literary works to life experiences and personal writing (C; C&CT; I; T; P&SVS)
- **read 'advanced works' within several genres in order to gain a greater appreciation of literature** (C; C&CT; I; T; P&SVS)
- **when selecting pieces for inclusion within a student publication, read with consideration to the target audience** (C; C&CT; P&SVS)

Speaking

Recognize that talk is an important tool for communicating, thinking, and learning
- **continue** to speak to clarify and extend thinking(C; C&CT; P&SVS)
- **continue** to speak to express understanding (C; C&CT; P&SVS)
- **continue** to speak to share thoughts, opinions and feelings (C; C&CT;P&SVS)
- **continue** to speak to build relationships and a sense of community **both within the school, the community and in some cases the virtual community** (C; C&CT; T; P&SVS)
- **in preparing for the presentation his/her work to a public audience, plan strategies to encourage clear communication, thought and learning** (C; C&CT; I; T)

Practice the behaviours of effective speakers
- **continue** to recognize and adjust verbal and non verbal elements in keeping with purpose, audience needs, and individual cultural and linguistic background(C; C&CT; T; P&SVS)
- **share critical responses to their readings and viewings**(C; C&CT; I; P&SVS)

Speak fluently and confidently in a variety of situations for a variety of purposes and audiences.
- **practise the roles of a peer edit group member and an editorial board including: chairing, participating, editing, selecting, moderating, reporting and communicating decisions**(C; C&CT; I; T; P&SVS)
- prepare **public readings** of personal compositions(C; C&CT; I; T)

Listening

Recognize listening as an active, constructive process
- **recognize the benefit in receiving critiques of their work**(C; C&CT; T; P&SVS)
- **continue** to recognize listening as an active process which requires listeners to:
    - o anticipate a message and set a purpose
    - o attend

- o seek and check understanding by making connections and by making and confirming predictions and inferences
- o interpret and summarize
- o evaluate and analyze(C; C&CT; P&SVS)

Practise the behaviours of effective listeners
- **continue** to recognize factors that interfere with effective listening, including personal bias(C; C&CT; T; P&SVS)
- **continue** to be sensitive to ideas and purpose when listening(C; C&CT; T; P&SVS)
- **continue** to provide appropriate feedback(C; C&CT; P&SVS)
- **continue** to respond personally, critically, creatively, and empathetically (C; C&CT; P&SVS)

Listen effectively in a variety of situations for a variety of purposes
- **continue** to listen for personal pleasure and aesthetic satisfaction (C; P&SVS)
- **continue** to listen to understand and learn, analyze and evaluate, empathize and make connections with others(C; C&CT; P&SVS)
- **continue** to assess the overall effectiveness of group discussions, readings, editorial meetings, and interview (C; C&CT;I; P&SVS)

Besides the aforementioned specific learning objective differences between Creative Writing 20L and Creative Writing 30L, the following differences exist between the two courses:

- **as a process-oriented course, Creative Writing 30L further deepens student understandings and skills in creative writing**(C; C&CT; I; T; P&SVS)
- **in Creative Writing 30L, students are expected to submit a more comprehensive writing portfolio than at the Creative Writing 20L level. Said portfolio should be unified as a collection through either the use of an overlying theme and/or exploration of a genre. (See Appendix B for sample student web plan for a portfolio.) A comprehensive portfolio does not necessarily imply a greater quantity of writing than may be found in the project work in Creative Writing 20L; it does however imply greater quality of work in terms of depth and exploration of ideas, experimentation, growth, refinement of the quality of the writing specifically with respect to voice, style, and use of language.** (C; C&CT; I; T; P&SVS)

- in Creative Writing 30L, there is a greater expectation that students are self-motivated and more adept at writing on their own. As the student's skills develop within the course, students should be encouraged to rely less on peer and teacher editing and rely more on self-editing. (I)
- in Creative Writing 30L, students are expected to publish their work outside the school community. (I)
- as members of an editorial board of a literary magazine (real or virtual), Creative Writing 30L students will learn and develop necessary skills directly relating to this role. (C; C&CT; I; T; P&SVS)
- as writers submitting works to a 'simulated editorial board of a real or virtual literary magazine', Creative Writing 30L students will experience the processes involved to have a work published by an 'external publication'. (C; C&CT; I; T; P&SVS)
- as the publishers of a real or virtual literary magazine, Creative Writing 30L students will learn the skills relating to selection, layout, copy editing, marketing and publication. (C; C&CT; I; T)

Common Essential Learnings

Communication

Students will:
- Use appropriate vocabulary when discussing writing
- Use language as a tool for learning, thought and communication
- Listen, speak, read, write, view and represent with competence and increased confidence
- Express ideas in a variety of ways, styles, genres, voices and forms
- Explore the many ways to organize ideas and seek answers to the questions
- Develop the ability to clarify their thinking and communicate with others orally, and through creative fiction and creative non-fiction
- Use personal response as a means for expression
- Present writing to a specific audience
- Present writing in a way that it is in keeping with editorial policies of a publication

Critical and Creative Thinking:

Students will:
- Use language as an instrument of exploration and thought
- Think reflectively, critically and creatively
- Analyze the writing of peer and published writers in order to deepen their understanding of writing concepts
- Generate and evaluate ideas, processes, and products
- Create products on the basis of research
- Develop independent editing skills
- Develop editorial skills in response to the reactions of others
- Evaluate the merits of target literary genre and approaches
- Compare the merits of various forms
- Develop their skills in literary expression
- Through the collaborative development of a student publication, explore alternatives and make and justify decisions
- Experience and appreciate the complexity of creative thinking and planning
- Approach the writing of others thoughtfully, withholding judgment until they have enough information to respond in an informed manner

Numeracy

Students will:
- Develop publication timelines
- Understand that divergent thinking often precedes convergent thinking and the discovery of solutions to problems

Technological Literacy

Students will:
- Use and therein develop an appreciation for the technological systems used in the development of a print literary product and/or a virtual publication
- Use technology as a tool to facilitate their writing and communication
- Explore how various forms of electronic media affect the impact of the message
- Explore the changes in creative writing due to technological developments and changes in society's values, norms and definition of audience

Personal and Social Values and Skills

Students will:
- Read, review and evaluate a wide range of literary products for the purpose of personal reaction, analysis and judgment
- Produce a variety of writings representative of personal beliefs and value systems
- Increase self awareness through reflection on their own writing
- While participating in the peer editing and production of a student publication, understand the importance of strong interpersonal skills and personal integrity in the use of language
- Build on the ideas of others through the editorial board process in the production of a student publication
- Explore themes, characters, and conflicts through writing
- Offer and accept constructive criticism
- Empathize with others
- Respect cultural and experiential differences among peers and writing target audiences
- Respect the opinions and ideas of others

Independent Learning:

Students will:
- Set personal timelines, priorities and goals
- Plan, monitor and evaluate their own learning
- Discuss literature and writing encountered outside of class in order to discover relationships between it and in-class learning experiences
- Conduct research associated with the production of their writing
- Through contact with published writers and publishers, gain an appreciation of those who produce literary works

Course Organization:

The Creative Writing 30L course is based on the foundational and specific learning objectives outlined earlier. In order that these objectives be met, the course must focus on the language processes of writing, reading, speaking, listening, representing and viewing in that order.

The course comprises 100 hours.

It is recommended that the Creative Writing 30L course be structured in the following manner:

1. Continuous writing
   - Students will demonstrate a willingness and commitment to write every day.
   - Students should not consider writing as an assignment with due dates

   Rationale: Most professional writers use structured daily writing routines.

   Methodology: A suggested pattern of three writing/revision days, one workshopping and/or teaching day, and one editorial board day should be maintained within the classroom.

2. Workshopping
   - Students will exhibit a willingness to share their writing with others.
   - Students will exhibit a willingness to consider and critique others' work.

   Rationale: Writing is a process. The process is broadened when shared with others also involved in the process.

   Methodology: reading aloud; explaining background; approach and features; asking and answering questions; listening carefully and critically; submission and response from an 'outside' editorial board.

3. Proofreading, Revising, Rewriting and Reworking
   - Students will exhibit a desire to improve their writing.
   - Students will become stronger self-editors.

   Rationale: Few writers write publishable first copy. Professional writers must become strong self-editors if work is to be considered by publishers.

   Methodology: editing may be initiated by the student, teacher, editorial board and peer suggestions.

4. Major Portfolio
- Students will complete an in-depth writing portfolio by semester's end. The portfolio is unified as a collection either by theme or genre.

Rationale: Students must demonstrate evidence of significant work with the writing process. Submissions to publishers usually consist of 10-15 pages of work reflective of the genre, theme and voice of the writer; thus a portfolio that is unified by theme or genre is a closer model to would be expected in the work world.

5. Overview Publication Process:
- Students will participate on an editorial board and within the production of a literary magazine (either 'real' or virtual).

Rationale: Students, through hands on participation on an editorial board, will learn about the publication process through the acquisition of skills relating to content, layout, and copyediting; they will experience first hand the publication process. They will also glean a better understanding of how to target their writing for a desired audience.

Methodology:
Editorial groups may be organized in two ways. In the first case, a class magazine with the same mission statement and target audience may publish two to four issues throughout the semester. Each editorial board would be responsible for the publication of one issue. A second organizational pattern would involve a number of editorial boards with different target audiences and vision statements, publishing once during the semester.

Variation on the following steps will occur based on the organizational pattern of the editorial boards. An example of one such sequence might be:

- An overview of the processes and steps involved within the publication of a literary magazine (virtual or real).
- Identify editorial boards within the class; the class should be divided into a manageable number of editorial boards (e.g. For a class with 25 students, either 3-5 editorial boards with 5-8 board members for each magazine).
- Each editorial board will then identify a target audience for their literary magazine.

- Each editorial board will create a vision statement for their magazine.
- Each editorial board will create a submissions advertisement/marketing package for their magazine.
- A publication timeline will be set by each editorial board
- Information about the literary magazine will be shared with classmates.
- Classmates will be required to submit 1-3 pieces to the editorial board of each magazine.
- Editorial boards will consider each submission and on those they wish to consider for publication, they will provide written editorial comment and return them to the writer. A primary editor will be identified for each submission considered for publication. The primary editor's role is to serve as a liaison between the writer and the editorial board as a whole.
- The writer, having received specific editorial comments from the editorial board, will rework the piece and submit it for publication.
- Layout will be completed by the members of the editorial board.
- Copy editing will be completed by a board member.
- The galleys will be returned to the writer for 'signing off'. Attention to the aesthetics of the work's presentation should be also considered.
- Production of the literary magazine will occur.
- A launch of the literary magazine and writer's readings will be planned by the editorial board and executed.

6. Reading and Viewing
   - Students will exhibit an eagerness to read a plethora of writers who have succeeded in being published.
   - Students will read and view intensively in the areas relating to their collection (either genre, style or theme based).

Rationale: Most professional writers are voracious readers. Reading reveals stylistic writing approaches Reading expands vocabulary and stimulates ideas. Reading and viewing within a genre or theme of interest will expose students to conventions and trends within the genre.

7. Teacher Directed Genre Study
   - Students will learn about the conventions through the study of significant or award winning works within selected genre. The

> selection of the genre will be negotiated between teacher and students.
> - Students will study works, which represent important trends in creative writing.

Rationale: Writers read and are well aware of the major works within both their genre and the writing market. Students benefit from exposure to work outside of their interest areas. Reading within areas of interest provides students with successful models of genre conventions; it also serves as a stimulus for the 'piggy-backing' of ideas.

Methodology:
The teacher would first review genre discussed within Creative Writing 20L (e.g. poetry, short prose, script writing, major prose, creative non fiction). Having surveyed the interest areas of the students within the class, and negotiated this area of the curriculum, the teacher will discuss the conventions, approaches and trends within five to eight target genre (e.g. speculative fiction, memory-based poetry, romance, mystery, modernism, magical realism, youth fiction, travel). In selecting the genre for intensive study, the teacher will balance student interest with the need to expose students to unfamiliar genre and new trends in writing.

Teachers may request that students write a number of 'demand' pieces designed to ensure the scope of the writing process and genre conventions have been experienced and that specific 'skills' taught within the genre study have been learned and demonstrated.

Resources for this section of the course require that both the teacher and students be active readers. Teachers should establish a critical reading list that serves as a model for 'good' reading, but also as an accessible and acceptable model for student comparison and imitation.

Instructional Approaches

Creative Writing 30L is a resource-based curriculum, which encourages teachers to expose students to a wide array of teaching strategies to best meet the abilities, needs and interests of individuals. Teachers should refer

to *Instructional Approaches: Framework for Professional Practice (1991)* and teaching strategies found at **http://olc.spsd.sk.ca/DE/PD/instr/index.html** when determining appropriate teaching methodologies for the course.

In addition to the strategies described in to *Instructional Approaches: Framework for Professional Practice (1991)*, it is recommended that the following approaches be considered when instructing Creative Writing 30L:

1. Activities should foster a habitual writing routine for students.
2. Activities should foster and model patterns that encourage voracious reading of literature and creative non-fiction.
3. Opportunity for students to share and constructively critique each other's work should be stressed.
4. Opportunity for students to negotiate curriculum content with respect to genre should be provided.
5. Activities should foster the development of positive, dynamic and productive interpersonal and group skills.
6. Ideally, class size should be limited to accommodate more individual and interactive instruction and feedback on the writing process.
7. An example of an instructional strategy regarding the editorial board is provided within the Course Organization of this document.

Assessment and Evaluation:

- Students will be evaluated in a manner consistent with course objectives and instruction.
- Assessment and evaluation is continuous and purposeful.
- Evaluation will allow teachers to meet the individual needs of the writer.
- Evaluation in creative writing will allow teachers to measure both the writer's skills but also the writer's abilities and document the writer's progress.
- Evaluation must provide positive feedback that supports the student's desire to write.
- Evaluation is both formative and summative.
- Their mark will be based on content, process and product.
- Consideration will be given to teacher, peer and self-evaluation.
- Evaluation tools may include:
  - checklists
  - anecdotal notes
  - portfolio

- o self assessment
- o peer assessment
- o interviews
- o conferences
- o response journals
- o reading logs
- o writing journals or notebooks
- o group assessment.

Teachers are encouraged to become familiar with *Student Evaluation: A Teacher Handbook (1991)* and evaluation strategies as found at **http://olc.spsd.sk.ca/DE/PD/instr/index.html** when planning for assessment and evaluation.

A grade of 50% will be considered a pass mark.

Teachers will individually determine the breakdown of what percentage they will assign to each of a variety of activities in order to arrive at an end evaluation. Examples of evaluation breakdown might include:

Portfolio: 40%
Reading Log: 20%
Teacher/Peer Conferencing and Workshopping: 20%
Editorial Board Work: 20%

Appendix A provides an example of a student handout explaining how creative writing content may be evaluated.

Teachers are also encouraged to review the assessment tools included within the Creative Writing 20L curriculum.

Recommended Instructional Resources

Models of Virtual Student Literary Magazines

http://www.wow-schools.net/
(Entry page to site)

http://wow-schools.net/octanepress/
(Poetry, Fiction and Book Reviews)

http://wow-schools.net/Split_Shot/
(Prose, Poetry and Art)
http://wow-schools.net/Mercersburg/wi03/
(Fiction and Poetry)

http://www.wow-school.net/225pm/lhs/hs2003.html
(Prose and Poetry)

http://www.wow-schools.net/reader/
(Creative Non Fiction)

http://www.wow-school.net/sketchbook/
(Prose, Poetry and Art)

http://www.wow-school.net/zyzzyva/
(Prose, Poetry and Art)

http://www.wow-school.net/Beechnut/
(Prose, Poetry)

http://wow-schools.net/TirNaNog/
(Poetry, Prose)

http://wow-schools.net/Madison_Quarterly/
(Photography and Poetry)

http://wow-schools.net/Split_Shot/
(Poetry, Prose, Non Fiction)

http://wow-schools.net/Mercersburg/
(New Fiction and Poetry)

http://wow-schools.net/frodosnotebook/

(Literary Works World Wide)

http://webdelSol.Com/
(Contemporary literature in electronic media)

http://www.parl.gc.ca/Information/about/people/poet/index-e.htm
(Canada's Poet Laurent Home Page and link to poem of the day page)

http://www.writersblock.ca/
(Website journal dedicated to promoting writing in Canada)

http://www.onlinepoetryclassroom.org/what/booth.cfm?prmPageID=51
(Audio clips of Writers Reading Their Work)
http://www.parl.gc.ca/Information/about/people/poet/index-e.htm
(Canada's Poet Laurent Home Page and link to poem of the day page)

http://www.writersblock.ca/
(Website journal dedicated to promoting writing in Canada)

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(Audio clips of Writers Reading Their Work)

http://www.lessontutor.com/ci5.html
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http://www.poems.com/
(New poem everyday with interviews with the authors)

http://www.webcom.com/wordings/artofwrite/poetrylinks.html
(Webzine for writers about writers)

http://www.sff.net/people/alicia/10prob.htm
(Top ten plot problems)

http://www.specficworld.com/
(Speculative Fiction website which provides book summaries of newly published works)

http://www.library.utoronto.ca/canpoetry/
(Canadian poetry website)

http://teenwriting.about.com/library/weekly/aaNonFica.htm
(Tips for writing Creative Non Fiction)

http://www.storyispromise.com/smallslc.htm
(Website discusses great opening to novels)

http://www.mysterynet.com/movies/top50/
(Lists the top 50 mystery movies)

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http://www.pfdstudio.com/cwrl.html#childwrit
(Lists resources for the writing of children's books)

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APPENDIX A

Student Handout Explaining

Evaluation of Content within a Creative Writing Piece

When looking at the content within a creative writing piece four areas are evaluated:

Purpose

Audience

Focus

Form

You can remember these elements with the acronym PAFF.

Audience

The audience is to whom you are writing. Although there is a very important place for private writing, the writing you complete for this course will be considered public and should follow the "$.79" principle. This principle is based on the fact that the average writer receives only $.79 per copy in revenue from their published works. Thus the seller of ten copies of a novel versus the seller of a million copies of a novel experiences much less financial success. The principle clearly suggests that effective writers try to appeal to the broadest audience possible. To engage your audience you want them not only to purchase your work; you also want them to react, think and interactively respond to what you have written. Ideally you want them to come away 'changed' in their thinking, emotional state or understanding of people and the human condition by having read what you have written.

The target audience determines the language and form a writer uses. For example, the writer of a children's book targeting early readers would use a different tone, mood, characterization, theme, focus than would a piece targeting an adult audience. When working towards the collection for your portfolio, you must address how each piece meets the needs of the target audience while still relating to the genre or theme of your collection.

When writing you need not expect that every reader has shared the specific events you are describing. For example, it would be ridiculous to assume that every reader of a story about mountain climbing has actually climbed a mountain. However, there needs to be a shared experience described within every piece. This shared experience might be at an

emotional level. In the mountain climbing scenario, we have all had the shared emotional experience of setting a goal and having to overcome predicted and unpredicted obstacles to meet that goal. We also have shared the experiences of fear, physical fatigue, and a sense of a difficult job having been completed.

Despite the distractions and desires of the world around us, good writers capture our attention and persuade us, tempt us or seduce us to read on. They may accomplish this through a multitude of ways including: careful choice of words and images, mystery, tension, charm, comfort, humor, and exploration of the exotic.

In evaluating this aspect of your writing, I will consider the following questions; you should be able to defend your choices based on these considerations.

- Who is the target audience?
- How well have you engaged this audience?
- How universally applicable what you have written is?
- What is the purpose of your piece?
- Have you matched language to the age, intellectual and emotional maturity of the target audience?
- Have you matched content or theme to the age, intellectual and emotional maturity of the target audience?
- Are your ideas sophisticated enough for the target audience?
- How overworked is the idea?
- How overworked or common is your stylistic approach or presentation of the idea?
- Is the pace appropriate for the target audience?
- Have you generated interest for your target audience through your choice of imagery, style, voice, language, characterization, plot, theme and setting?
- How does this piece contribute to the exploration of the genre or theme within your collection?

Purpose

Purpose addresses why you are writing. Although it is closely related to theme or the focus of the piece, purpose goes beyond ideas and into the desired outcome of your writing in terms of the reader's reaction. Are you writing to: inform the reader? Explore philosophical beliefs? Describe the quirks of human beings? Allow us to escape our day-to-day lives? Shed light on a common experience? Entertain? Define or question our values

or beliefs? Initiate change? Make us re-examine our actions or words? Reflect upon, express or share human emotions?

Regardless of your purpose you should strive to move to the top of the reader reaction pyramid shown below. When evaluating your writing I will consider whether or not your purpose is evident and where you have placed the reader on the reader reaction pyramid.

Reader Reaction Pyramid
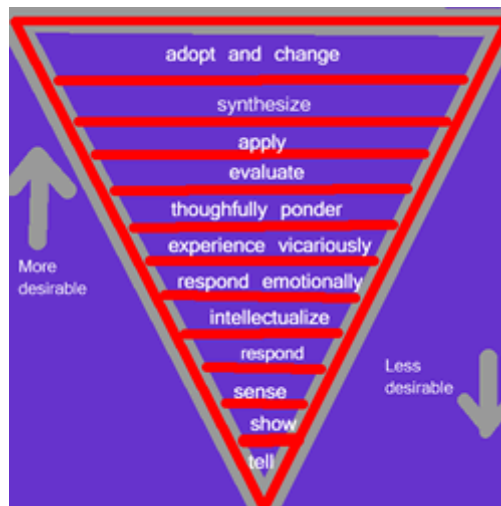
"Fiction writing is very seldom a matter of saying things; it is a matter of showing things."

-Flannery O'Connor

Focus

Focus is the point or epicenter of a piece. Writing is often based on the creation of scenes and or images. However, a series of images, a series of actions or main events or a series of scenes does not create a strong creative writing piece unless the reader is led to the point where he or she can:

- find out something new about him/herself;
- learn something about people in general;
- look at a well known experience in a new way;
- confirm his/her own beliefs;
- question beliefs, values, attitudes, experiences.

Meandering or "the verbal wind gust dance" is irritating for the reader. Such writing makes the writer seem self absorbed and oblivious to his/her audience. Quite frankly, a piece that lacks focus is often quite mundane to read. A piece lacking focus often includes:

- the use of clichés, the trite, the trivialized;
- too broad a topic;
- too narrow a topic;
- nothing new on a well known topic;
- an unclear topic (your focus should not be a mystery to you or the reader);
- the 'so what' topic;
- the 'its been said and said and said before' topic.

Focus is another key area I will be evaluating within your works.

Form

The form is the structure, genre, the style, point of view, organization and voice of a piece. It must not only fit the audience, focus and purpose but must also enhance these elements. Form must contribute to the idea. When you think about form you must consider:

- backstory;
- character--his/her prime motivating factor, goal and pivotal event leading up to his/her goal or desire;
- the sequence of your images;
- the sequence of your scenes;
- the choice of symbols, metaphors and images used;
- the visual organization or layout of your piece (especially true of poetry and experimental literature);
- the punctuation of your piece (again especially true of poetry and experimental literature);
- the choice of language;
- the pace of the piece;
- the emphasis, intensity of the piece;
- the style of the piece;
- You may also wish to consider the best way of structuring a selection. For example, ask yourself:
- is it better as a poem? short story? surrealistic piece?...?
- is it better from the third person omniscient point of view? or in first person?

- would a circular plot structure work best?
- which scene should come first?
- has the reader been dropped into the middle of the action or meda res?
- how much backstory does the reader really need to know at this point in the scene?
- does an internal monologue make the key character seem too self absorbed and too self centered?
- which symbols or images most powerfully and freshly represent the idea?
- how can I increase the pace by changing the sentence structure or phrasing within this scene?
- how might foreshadowing lend credibility to the acts of the protagonist?
- how can I include the necessary backstory in a manner that is neither obvious or slowing of the pace?

Lastly, when considering form also apply the $20.00 book principle. It you were paying $20.00 for a book, you would want to spend $6.61 for a great beginning; $4.39 for the middle; and $9.00 for a powerful ending. (Okay, so I made the numbers up but you get the idea!)

Appendix B

Sample Thematic and Genre
Student Webs:
Initial Plans for Portfolio

A Year In The Life
Of A Teen
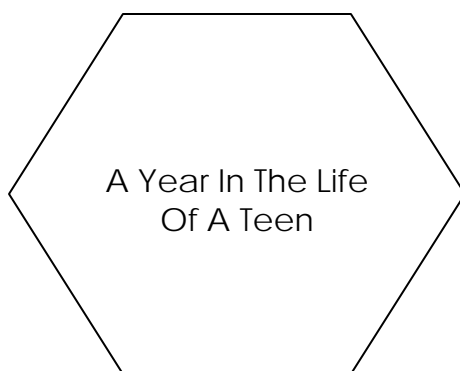
Speculative Fiction:
Theme Exploration