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Introduction

Creative Writing 30 enables students to develop cross curricular writing in all areas and deepen knowledge and writing skills in areas of interest for lifelong interests. This course assumes the completion of the provincial Creative Writing 20 credit and the skills, understanding and dispositions described therein, but students may be granted the opportunity to enrol directly in Creative Writing 30 at the discretion of the teacher. The teacher may make the decision to enrol a student directly in Creative Writing 30 based on a portfolio of student writing and/or teacher recommendation.

Broad Areas of Learning

This descriptions of the Broad Areas of Learning and Cross Curricular Competencies found in this document are adapted from the descriptions found in the provincial ELA curricula.

Sense of Self, Community, and Place
To become more effective writers, students need to express their identity within the context of their community. Intentional decisions about one’s place can influence writing style, and understandings of form and language. Students use language to define who they are and explore who they might become as writers. Written and spoken language can be used to interact and to respond effectively with others; as well, it can be used to affect change within a community.

Lifelong Learning
Students who are engaged in constructing and applying creative writing skills naturally build a positive disposition toward learning. In Creative Writing 30, students gain the skills, knowledge, and strategies to become more competent and confident language users. Through the study of mentor texts, and the creation of their own compositions, students will become more engaged and involved in learning about becoming better writers.

Engaged Citizens
In Creative Writing 30, students need to be active participants and see how their writing can influence thoughts and actions within a community. This sense of agency and an ability to make a difference in their communities and the world they live in raises their awareness of the role of writers and writing. In addition, students come to view writing as an agentic process and writers as powerful contributors to societal discourse.

Cross Curricular Competencies

Developing Thinking
Learners construct knowledge to make sense of the world around them. They develop understanding by building on what is already known. This key competency concerns the ability to make sense of information, experiences, and ideas through thinking contextually, critically, and creatively. Students will explore their learning through writing, through discussions with their peers and other writers, and through sharing their learning by publishing what they have learned.
Developing Identity and Interdependence:
Students will explore their voice as writers and work together to create a community of writers who share and support one another working towards a goal of effective and influential self-expression.

Developing Literacies
Literacies provide many ways, including the use of various language systems and media, to interpret the world and express understanding of it. Literacies involve the evolution of interrelated skills, strategies, and understandings that facilitate an individual’s ability to participate fully and equitably in a variety of roles and contexts – school, home, and local and global communities. To achieve this competency requires developing skills, strategies, and understandings related to various literacies in order to explore and interpret the world and communicate meaning. Students will interact with the world in real and meaningful ways through the sharing and publishing of their compositions.

Developing Social Responsibility
Social responsibility is how people positively contribute to their physical, social, and cultural environments. It requires the ability to participate with others in accomplishing shared or common goals. This competency is achieved through using moral reasoning processes, engaging in communitarian thinking and dialogue, and taking action to contribute to the learners’ physical, social, and cultural environments. Through the discovery of how writers affect the world around them, students will understand the impact they will have on the world as writers and publishers of their work.

Aims and Goals
Creative Writing 30 offers students the opportunity to extend their competencies in writing, to find their voice as an author, and to explore how writing is an influential art.

Throughout this course, phases of learning will be cyclical and continuous throughout each of the outcomes. Students will reflect on their identity as a writer, including their knowledge and skills, then progress to a stage of exploration of ideas and experience examples, followed by reflection and refining of work. Students are able to further explore their identity as writers through a variety of compositions including diversity in format, voice and message. Local, international, First Nations, Inuit and Metis voices should be included.

The course provides individual students with the opportunity to become proficient in appreciating and analysing their writing and that of others; they will also become more proficient in producing, revising and presenting their creative written work to an authentic audience. Technology and changing modes of writing are essential components of the course for exploration and critical analysis.

During the Creative Writing 30 Course, students may explore these essential questions:
Essential questions support students in engaging in an inquiry disposition. They provide cognitive frames for connecting ideas and the opportunity to think critically and creatively. In Creative Writing, students learn to think like writers and wrestle with the complexity of a writer’s identity. Towards that end, all Creative Writing course should be structured around evocative, thematic questions generated by the teacher and the students.
Possible questions for shaping inquiry are listed below, but teachers and students are encouraged to use their own high-level questions as well.

**Observing and Responding to Other Writers:**

- Who am I as a writer and what do I have to say?
- Why is writing a way of thinking more deeply?
- How is an author’s style recognized and developed?
- How is music created in poetic structures?
- How can I communicate clearly and best express my ideas for an intended audience and purpose?
- What is good writing?
- Do I understand how language works and do I purposefully use “grammatical” conventions for purpose and effect?

**Social Responsibility and Action:**

- How does language influence the way we think, act, and perceive the world?
- How do writers fit into the larger world?
- What is the role of/or purpose of a writer in a society?
- How does writing communicate the human experience?

**Sharing and Publishing**

- How does peer editing help revision?
- How does following the writing process enhance the final product?
- How does successful creative writing combine a writer’s unique style, voice, form, and technique effectively?
- How does a creative writing portfolio demonstrate growth and self-reflection on the writing process?

**Effective Questions for Deeper Understanding**

- cause genuine and relevant inquiry into the key ideas and core content
- provide for thoughtful, lively discussion, sustained inquiry, and new understanding as well as more questions
- require students to consider alternatives, weigh evidence, support their ideas, and justify their answers
- stimulate vital, ongoing rethinking of ideas, assumptions, or prior lessons
- spark meaningful connections with prior learning, personal experiences, and ways of knowing
- naturally recur, creating opportunities for transfer to other situations and subjects

(Adapted from Wiggins & McTighe, 2005, p. 110)
Career Competencies

During Creative Writing 30 students will experience the opportunity to meet and shadow a professional writer and view a professional mentor text. They will have opportunities to showcase and present their original writing to peers and in a public forum. Ongoing writer’s workshops should help students develop an identity as a writer and foster an interest in further careers in writing and communication. A final product of a portfolio should offer evidence of the student’s written skills and style interests. This product can support a student as he/she transitions into post-secondary settings or contexts beyond school, including the use of a professional portfolio or career portfolio.

During the course, an authentic task and real audience is important to the student’s development and identity as a writer. The writing process should prepare our students for the eight key habits of mind attributes they will need for postsecondary and career readiness: curiosity, openness, engagement, creativity, persistence, responsibility, flexibility, and metacognition (Costa, 1991).
## Outcomes and Indicators

### 30.1 Articulate and demonstrate a multifaceted understanding of personal writing craft

- **a)** Recognize elements of writer’s craft in mentor texts and in other’s writing and compare to personal writing style (e.g. pre-author’s note, mimicry of style, formative self-assessment and reflection, etc.)
- **b)** Experiment with a number of different styles explored in mentor texts (e.g. imitation, of style, write new ending, etc.)
- **c)** Analyze effectiveness of stylistic choices of self and others (e.g. peer conferencing, formative self-assessment and reflection, etc.)
- **d)** Collaborate with peers to develop criteria for assessing the expression of ideas (e.g. co-creation of rubric)
- **e)** Articulate with deep understanding strengths and weaknesses in personal writing (e.g. mid-term reflection and final portfolio self-critique)
- **f)** Justify self-assessment with supporting evidence for strengths and weaknesses, and generate alternative stylistic choices (e.g. interview, author’s note, conference, etc.)
- **g)** Transform multiple writing compositions to showcase growth as a writer (e.g. presentation, portfolio, writer’s workshop, writer’s open-mike, etc.)
- **h)** Demonstrate examples within a personal writing portfolio
- **i)** Reflect on personal growth and successes in learning to writing

### 30.2 Identify and utilize the importance of the writing process to improve personal compositions

- **a)** Select and identify specific strategies at each stage in the writing process to improve personal writing compositions (brainstorming, drafting, crafting, revising, proofreading, sharing, and publishing).
- **b)** Foster the ability to recognize quality writing within a variety of modes and media
- **c)** Edit and provide feedback to improve writing compositions of self and others (e.g. peer assessment, writers’ workshop, interviews, critique, etc.)
- **d)** Appraise selections based on publishing ready characteristics (e.g. blog, fanfiction, short story, etc.)
- **e)** Produce final drafts that reflect significant improvements
- **f)** Refine and recognize the purpose and audience for a particular composition (e.g. Send work for publication to an appropriate journal; calls for submissions; writing contests for fiction; school publications; local writing communities)

### 30.3 Explore and create original compositions in emerging digital formats

- **a)** Understand when digital writing is used, how people use it, and why it matters
- **b)** Examine numerous technologies for creating and publishing compositions (e.g. website design, audio, voiceover, etc.)
- **c)** Experiment with numerous types of emerging writing styles that utilize technology (e.g. blogs, wikis, podcasts, videos, video conferencing, etc.)
- **d)** Make intentional choices in digital compositions for specific audience and purpose
- **e)** Compose, format, and post a variety of personal compositions made possible through the use of technology (e.g. web design, podcasts, videos, social media, etc.)
| 30.4 Share and present personal compositions orally | a) Share and discuss an interview with local writers to understand writing process and career opportunities (e.g. Write Out Loud presentations, podcasts of author interviews, Skype interviews, etc.)  
b) Explore oral storytelling through cross-cultural perspectives including First Nations, Inuit and Metis  
c) Collaborate on own and other’s work as a part of a writing collective or group  
d) Discuss the impact of writing forms and styles on theme, audience, and purpose  
e) Use tone, pace, pause and inflection to create dynamic oral reading  
f) Create and present personal oral compositions for a specific audience and purpose (e.g. Poetry Slam, rant, excerpt of personal writing, etc.)  
g) Use storytelling to explore the narrative form. |
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| 30.5 Investigate and identify how writers challenge and influence culture and identity | a) Describe how environmental, historical, political and social factors influence writers and their work  
b) Investigate how new technology has changed writing and writing careers  
c) Explore and investigate various compositions and the changes they influenced in culture and society (including local, international, First Nations, Inuit and Metis writers)  
d) Create compositions designed to initiate or support social change  
e) Remix compositions of others to create new ideas |
| 30.6 Recognize the characteristics of and demonstrate the ability to use traditional texts for self-expression like poetry, essay, short story, one act play, novel, etc. | a) Explain the purpose of stylistic choices made within traditional texts (e.g. poetic devices, voice, word choice, etc.)  
b) Examine author’s stylistic choices for effectiveness  
c) Construct a traditional text using deliberate stylistic choices for purpose and effect  
d) Critique personal compositions for impact of stylistic choices  
e) Produce a personal traditional composition which incorporates purposeful techniques to further the message  
f) Recognize the contributions of diverse cultural voices particularly in FNIM oral traditions and storytelling |
| 30.7 Recognize and experiment with non-traditional texts like found poetry, posters, creative non-fiction, graphic novels, social media, etc. | a) Interpret the effect of purposeful stylistic choices in non-traditional compositions  
b) Simulate a composition with consideration to author’s message, audience and intent  
c) Deconstruct a traditional text and present it in a non-traditional manner  
d) Critique the mode and media of non-traditional text  
e) Produce a non-traditional text which considers mode, media, and audience for impact  
f) Share a variety of forms of storytelling |
Assessment

Assessment and evaluation require planning and implementation to support student learning and growth. All assessment and evaluation of student achievement should be based on the outcomes outlined in this course. Assessment and evaluation is continuous and purposeful, and formative and summative.

Assessment for learning involves the use of information about student progress to support and improve student learning, inform instructional practices, and:

- is teacher-driven for student, teacher, and parent use
- occurs throughout the teaching and learning process, using a variety of tools
- engages teachers in providing differentiated instruction, feedback to students to enhance their learning, and information to parents in support of learning

Assessment as learning actively involves student reflection on learning and monitoring her/his own progress and:

- supports the student in critically analyzing learning related to curricular outcomes
- is student-driven with teacher guidance
- occurs throughout the learning process

Assessment of learning involves teachers’ use of evidence of student learning to make judgments about student achievement and:

- provides an opportunity to report evidence of achievement related to curricular outcomes
- occurs at the end of a learning cycle using a variety of tools
- provides the foundation for discussions on placement or promotion

Formative assessment is recommended and may include:

- daily writing with continuous, frequent feedback that is non-graded
- workshop opportunities will provide reflection and conferencing feedback, this process should enhance growth in writing
- phases of proofreading, revising, rewriting, and reworking is on-going with both peers and the teacher, this process will ensure assessment of and for learning

Summative Evaluation artifacts may include:

- checklists
- anecdotal notes
- self-assessment
- self-reflection
- peer assessment
- interviews
- conferences
- response journals
• reading logs
• writing journals
• major portfolio (an in-depth writing portfolio developed over the course of the term, this may include a digital component)

**Reporting student progress:**

Teacher Resources


Links

Writing Skills

- Basic language Literacy Online Opportunities for Young writers [http://www.noodletools.com/debbie/literacies/basic/yngwrite.html](http://www.noodletools.com/debbie/literacies/basic/yngwrite.html)

Online Magazine and Newspapers:

- [Maclean's](http://www.macleans.ca)
- [Globe and Mail](http://www.globeandmail.com)
- [Canadian Geographic](http://www.cangeo.ca)
- [National Geographic](http://www.nationalgeographic.com)
- [Discover Magazine](http://www.discover.com)
- [Time Magazine](http://www.time.com/time/)
- [Awareness Magazine](http://www.awarenessmag.com)
- [Saskatoon Star Phoenix](http://www.canada.com/saskatoon/starphoenix/)

Plagiarism and Citation resources

- Citation Machine - [http://citationmachine.net/index2.php](http://citationmachine.net/index2.php)
- PaperRater - A tool to check on if writing has been plagiarized. [http://paperrater.com/](http://paperrater.com/)

**Writing Links**

- [http://edunorth.wordpress.com/writing-contests](http://edunorth.wordpress.com/writing-contests)
- [www.books4kids.ca](http://www.books4kids.ca)
- [www.theelfandtadstool.ca](http://www.theelfandtadstool.ca)
- [www.hagiospress.com](http://www.hagiospress.com)
- [http://www.track0.com/ogwc/archives/cat_contests.html](http://www.track0.com/ogwc/archives/cat_contests.html)
- [www.bcwriters.com](http://www.bcwriters.com)
- [www.bookbrier.ca](http://www.bookbrier.ca)
- [www.sagehillwriting.ca](http://www.sagehillwriting.ca)
- [www.writerscoop.org](http://www.writerscoop.org)
- [www.grainmagazine.ca](http://www.grainmagazine.ca)
- [www.cahootsmagazine.com](http://www.cahootsmagazine.com)
- [http://writelink.co.uk/](http://writelink.co.uk/)
- [www.worldwidefreelance.com](http://www.worldwidefreelance.com)
- [www.fwointl.com](http://www.fwointl.com)
- [www.writergazette.com](http://www.writergazette.com)
- [www.coteaubooks.com](http://www.coteaubooks.com)
- [www.mcnallyrobinson.com](http://www.mcnallyrobinson.com)
- [www.thistledownpress.com](http://www.thistledownpress.com)
- [www.mbwriter.mb.ca](http://www.mbwriter.mb.ca)
- [www.accesscopyright.ca](http://www.accesscopyright.ca)
- [www.writers.ns.ca](http://www.writers.ns.ca)
- [www.canadacouncil.ca](http://www.canadacouncil.ca)
- [www.placesforwriters.com](http://www.placesforwriters.com)
- [www.bookpublishers.mb.ca](http://www.bookpublishers.mb.ca)
- [www.youngpoets.ca/markets](http://www.youngpoets.ca/markets)
- [www.cep.m.edia.ca/freelance/index.php?option=com_content&task=blogsection&id=16&Itemid=113/](http://www.cep.m.edia.ca/freelance/index.php?option=com_content&task=blogsection&id=16&Itemid=113/)
- [www.writerfind.com](http://www.writerfind.com)
- [www.saskculture.sk.ca](http://www.saskculture.sk.ca)
- [www.artsboard.sk.ca](http://www.artsboard.sk.ca)
- [www.winningwriters.com](http://www.winningwriters.com)