

LOCALLY DEVELOPED COURSE OUTLINE

Creative Writing and Publishing15-3

Creative Writing and Publishing15-5

Creative Writing and Publishing25-3

Creative Writing and Publishing25-5

Creative Writing and Publishing35-3

Creative Writing and Publishing35-5

Submitted By:

Red Deer Catholic Regional Division No. 39

Submitted On:

Apr. 9, 2015

Course Basic Information

<u>Outline Number</u>	<u>Hours</u>	<u>Start Date</u>	<u>End Date</u>	<u>Development Type</u>	<u>Proposal Type</u>	<u>Grades</u>
15-3	75.00	09/01/2015	08/31/2019	Acquired	Reauthorization	G10 G11 G12
15-5	125.00	09/01/2015	08/31/2019	Acquired	Reauthorization	G10 G11 G12
25-3	75.00	09/01/2015	08/31/2019	Acquired	Reauthorization	G10 G11 G12
25-5	125.00	09/01/2015	08/31/2019	Acquired	Reauthorization	G10 G11 G12
35-3	75.00	09/01/2015	08/31/2019	Acquired	Reauthorization	G11 G12
35-5	125.00	09/01/2015	08/31/2019	Acquired	Reauthorization	G11 G12

Course Description

Students will follow their writing interests and passions, writing in a variety of specific creative writing genres. Students will build and manage their own digital portfolios and participate in an actual publishing process. Because the general outcomes of the course span grades ten through twelve, Creative Writing and Publishing can be offered as a blended course when enrolment is insufficient to offer separate classes at each grade level. In the specific outcomes, there is an increasing sophistication in the understanding of concepts and application of strategies and skills.

In the 3-credit course students will build a digital portfolio to demonstrate growth. In the 5-credit course, students will, in addition, select from the growth portfolio to create a professional portfolio that showcases their best work and assists them in marketing their work.

Course Prerequisites

15: prerequisite | none

25: prerequisite | 15

35: prerequisite | 25

Sequence Introduction (formerly: Philosophy)

In Creative Writing and Publishing students cultivate their creative thinking and communication skills to become engaged thinkers and ethical citizens with an entrepreneurial spirit. In this course, students follow their writing interests and passions. Opportunities to write in a variety of creative writing genres encourage students to experiment with new ideas, concepts and processes in their writing. Students will create and manage their own digital portfolios.

As students explore and learn about various writing markets, they will demonstrate understanding of the requirements that different markets have for submissions, and assess how to effectively submit their writing to specific publications. This course provides additional opportunities for students to develop and refine the learner competencies outlined in the Inspiring Education document.

Student Need (formerly: Rationale)

Students will create original texts and follow editing, publishing and marketing processes using current technologies.

In liaising with professional writing organizations, submitting to established publications and creating their own publication, students comprehend and manage the processes and conventions of publishing and marketing creative writing.

Because the general outcomes of the course span grades ten through twelve, Creative Writing and Publishing can be offered as a blended course when enrolment is insufficient to offer separate classes at each grade level. In the specific outcomes, there is an increasing sophistication in the understanding of concepts and application of strategies and skills.

Scope and Sequence (formerly: Learner Outcomes)

Where the general outcomes span all three course levels: 15-25-35, it indicates an increased sophistication and independence in demonstrating the outcome. Overall, general and specific outcomes can be achieved and assessed concurrently rather than sequentially.

Guiding Questions (formerly: General Outcomes)

- 1 Create original texts**
- 2 Collaborate with peers and community**
- 3 Explore and evaluate creative writing markets and the submission process**
- 4 Manage the publication process**

Learning Outcomes (formerly: Specific Outcomes)

1 Create original texts	15-3	15-5	25-3	25-5	35-3	35-5
1.1 Experiment with and create a variety of genres with a focus on Poetry and Speech Writing (3 credits)	X					
1.2 Assess own creative writing strengths and areas for growth (3 credits)	X		X		X	
1.3 Create a variety of creative writing genres with a focus on Fiction, Script Writing and Non-fiction (3 credits)			X			
1.4 Reflect on and revise personal processes and preferences for creating text (such as time management, writing process and tools, collaborating with others in development) (3 credits)	X		X		X	
1.5 Create non-traditional forms of creative writing (such as postmodern, cross genre, graphic novels) (5 credits)		X		X		X
1.6 Specialize and write for publication in a genre of interest (5 credits)						X

2 Collaborate with peers and community	15-3	15-5	25-3	25-5	35-3	35-5
2.1 Generate and share specific feedback, both positive and suggestions for improvement (3 credits)	X		X		X	
2.2 Invite and apply constructive suggestions for improvement from peers and/or outside editors (3 credits)	X		X		X	
2.3 Adapt constructive suggestions for improvement based on one's own purpose or intent (3 credits)			X		X	
2.4 Evaluate constructive suggestions for improvement considering one's own purpose and explain why given suggestions were utilized or not utilized in the final draft (3 credits)					X	

2.5 Research regional professional writing organizations and publications (such as The Writer's Guild of Alberta, The Calgary Association of Romance Writers of America, Alberta Playwrights' Network, Freedom to Read, Single Onion, Freefall Magazine, Filling Station Magazine, YouThink) to explore writing opportunities, networking and writing careers (5 credits)	X	X
2.6 Assess which regional professional organizations provide services which will best support one's own writing in given genres (5 credits)		X X
2.7 Liaise with regional professional writing organizations to enhance understanding of writing opportunities, networking and writing careers (5 credits)		X X

3 Explore and evaluate creative writing markets and the submission process	15-3	15-5	25-3	25-5	35-3	35-5
3.1 Research potential publishers, markets and submission requirements for given genres (3 credits)	X		X		X	
3.2 Create and send query submission letters or emails to prospective publications (3 credits)			X		X	
3.3 Compare and contrast professional markets that showcase a writer's work with markets whose primary purpose is to sell something to new writers (3 credits)	X		X			
3.4 Present edited work orally to an audience (3 credits)	X		X		X	
3.5 Evaluate various publications for a specific piece of writing (5 credits)				X		X
3.6 Organize and submit writing following the format required by a specific publisher (5 credits)				X		X
3.7 Differentiate between first publication rights and copyright (5 credits)				X		X
3.8 Research and present the rejections of work of well-known and published authors (5 credits)	X					
3.9 Assess the context of rejections of currently well-known authors (5 credits)				X		
3.10 Apply knowledge of rejections to revise and/or submit own work (5 credits)						X

3.11 Create a writing resume with an up-to-date list of publications (5 credits)		X		X
3.12 Analyze readings and performances by published authors (5 credits)	X		X	X
3.13 Apply techniques used by published authors to a reading of one's own work (5 credits)		X		X
3.14 Assess and explain the effectiveness of techniques used in readings and or performances in their own work or the work of others (5 credits)				X

4 Manage the publication process	15-3	15-5	25-3	25-5	35-3	35-5
4.1 Collaborate with peers to review and edit one's own writing (3 credits)	X		X		X	
4.2 Research current editorial processes (5 credits)		X		X		X
4.3 Design and implement an editorial board to create an original publication (5 credits)			X		X	
4.4 Take a leadership role on an editorial board for an original publication (5 credits)						X
4.5 Develop recommendations for writers to enhance final manuscripts (5 credits)						X
4.6 Collaborate over time with other authors, artists, and/or graphic designers for an original publication (5 credits)	X		X		X	
4.7 Demonstrate understanding of how to apply for and acquire an ISBN number for the National Library of Canada and the Canadian Cataloguing and Publication Data (5 credits)			X		X	

Facilities or Equipment

Facility

Regular classroom

Facilities:

Equipment

No special equipment required

Learning and Teaching Resources

Print Resources

Abercrombie, Barbara. *Kicking in the wall: a year of writing exercises, prompts, and help you break through your blocks and reach your writing goals* [electronic resource]. Novato, California : New World Library.

Behn, Robin and Chase Twichell, eds. (1992). *The Practice of Poetry: Writing exerc poets who teach*. New York: Harper Perennial.

Bernard, Andre. (1990). *Rotten Rejections: A literary companion*. Wainscott, NY: Pu Press.

Cameron, Julia. (1992). *The Artist's Way*. New York: Tarcher/Putnam.

Ephron, G.H. (2005). *Writing and Selling Your Mystery Novel: How to knock 'em de style*. Cincinnati: Writer's Digest Books.

Friedman, Bonnie. (1993). *Writing Past Dark: Envy, fear, distraction, and other dilen the writer's life*. New York: Harper Collins.

Garland, Sherry. (2001). *Writing for Young Adults: Writing and selling non-fiction for young adult readers*. Cincinnati: Writer's Digest Books.

Gutkind, Lee.. *You Can't Make This Stuff Up: The Complete Guide to Writing Creati Non-fiction—From Memoir to Literary Journalism*. [e-book]. (2012). Boston, Mass.: C Press.

Harper, Sue and Patrica Westerhof. (2003). *Writer's Craft*. Toronto: Harcourt Canad

Hodgins, Jack. *A Passion for Narrative: A Guide to Writing Fiction – Revised Editior*. Toronto: McClland & Stewart Ltd.

King, Stephen. (2000). *On Writing: A memoir of craft*. New York: Scribner.

Salas, Laura Purdie. *Picture Yourself Writing Poetry: Using Photos to Inspire Writing*. Mankato, Minn.: Capstone Press.

Seeger, Linda. *Making a Good Script Great: A Guide for Writing and Rewriting by H Script Consultant*. 3rd Edition. (2010). Los Angeles: Silman-James Press.

Shafer, Gregory. (2002). "Tell Me a Story," *English Journal*. Urbana, IL: National Co Teachers of English. November: 102-106.

Trottier, David. *The Screenwriter's Bible: A Complete Guide to Writing, Formatting, Selling your Script*. (2010). Los Angeles : Silman-James Press.

Online Resources

Alberta Writer's Guild. <http://www.writersguild.ab.ca> -

Alberta Playwrights' Network. <http://albertaplaywrights.com>

Become a slam poet in five Steps. TEDEd Lessons Worth Sharing. (animated video
<http://ed.ted.com/lessons/become-a-slam-poet-in-five-steps-gayle-danley#watch>

Blitzprint. <http://blitzprint.com/>

Can You Hear Me Now, Alberta's Provincial School Poetry Slam.
<http://canyouhearmenowychs.com/>

League of Canadian Poets. <http://www.poets.ca> -

Power Poetry: If you don't learn to write your own life story, someone else will.

<http://www.powerpoetry.org/>

Script Writing. www.scriptbuddy.com

Video Poetry on Internet Archive <http://www.archive.org>

Young Alberta Writer's Groups. <http://youngalbertawriters.com/writing-groups/>

WORDfest <http://wordfest.com/events>

Young Alberta Writer's Groups. <http://youngalbertawriters.com/writing-groups/>

Sensitive or Controversial Content

Sensitive or controversial issues that may arise from course content will be dealt with in accordance with the Controversial Issues section of the Guide to Education and RDCRS #39 Administrative Procedures.

Issue Management Strategy

Health and Safety

No safety issues identified

Risk Management Strategy

Statement of Overlap with Existing Programs

This course is a reauthorization and previously has been found by Alberta Education not to have any significant overlap with existing provincially developed courses.

Student Assessment

Assessment practices for this course should invite student participation in articulating learning targets and setting criteria for success, in providing evidence of understanding and in developing appropriate grading practices. Assessment and grading practices should also reflect the context of particular student, school and classroom learning needs.

Teachers will set specific criteria and grading practices, with students, as they assess student learning based on the learning outcomes from the course. These criteria form the basis for assessing, grading and reporting student progress. Communicating student progress is an ongoing conversation between the teacher, the student and the parent, throughout the course, with the goal of improving student learning.

The validity of assessment will be enhanced if evidence of student achievement, related to the general and specific outcomes, is gathered over time, and through communication with students as they build understanding, revise misunderstandings and refine approaches to learning. Careful observation of students as they engage in learning tasks and critical examination of the work they produce allows teachers to build out a multi-dimensional picture of student learning.

Valid grading reflects a student's achievement towards the learning outcomes. The reporting of behavior, effort, attendance, neatness, group contribution, initiative etc. is reported separately (Webber, Aitken, Lupart, & Scott, 2009, Guskey, 2006, Reeves, 2004).

To be credible and defensible, assessment information that is used in grading a body of evidence, samples student performance, and is related to specified outcomes, based on professional judgment rather than being based on a calculated mean (average).

Assessment and grading practices should take into consideration the helical nature of

learning - the recursive and increasingly complex skills and knowledge required of students as they demonstrate what they know and can do in relation to each of the specific and general outcomes. As the complexity of learning outcomes increases within each level of the course evidence of a more comprehensive understanding is required.

Where a specific learner outcome spans all levels students are expected to show an increasing level of sophistication and refinement of skills in demonstrating the outcome. Overall, general and specific outcomes can be achieved and assessed concurrently rather than sequentially.

Teachers should adhere to the following assessment standards when determining appropriate assessment and grading practices for this Locally Developed Course.

Assessment practices should reflect the following principles:

- Assessment of student performance is explicitly tied to the learning outcomes of the course
- Students are involved in understanding and articulating learning targets and criteria of success
- Students have opportunities to receive feedback in non-graded and formative learning activities and assignments before submitting assignments or engaging in activities for summative evaluation
- Assessments are purposefully designed in ways that motivate and challenge students,

and are respectful of student diversity

- Students are provided choice in how they demonstrate learning
- Assessment data is gathered from a broad range of assessment activities and includes information from student work products and performances, from teacher observations of student learning processes, and from student reflections/student-provided evidence of success
- Assigned grades emphasize the most recent and most consistent evidence of student learning
- Assessment of Citizenship, Personal Development and Character is considered within all learning programs as included within the Calgary Board of Education Board of Trustees' Governance Policies.

References

Guskey, T. R. (May, 2006). Making high school grades meaningful. Phi Delta Kappa International,

87(9), pp. 670-675. Retrieved from <http://www.jstor.org/stable/20442125>

Reeves, D.B. (Dec 2004). The case against zeros. Phi Delta Kappan 86 (4). Retrieved from

<http://schools.esu13.org/bannercounty/Documents/caseagainstzero.pdf>

Webber, C.F., Aitken, N. Lupart, J. & Scott, S. (2009). The Alberta student assessment study final report. Edmonton, Canada:

Course Approval Implementation and Evaluation

This course will be monitored and evaluated by:

The respective Administration of the school, the teacher of the course and the Associate Superintendent of Inclusive Learning.

The course will be regularly monitored and evaluated to determine alignment with the course, intended outcomes, learning needs and student success.

