

LESSON PLAN

Teen Writer: *What If . . . ?*

Guide to using WRITING PROMPTS

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LESSON PLAN:

Teen Writer: What If...? Guide to using WRITING PROMPTS

OVERVIEW & RATIONALE

Creative writers may sometimes feel “stuck” in the writing process, unable to generate story ideas or story elements. This is a phenomenon commonly referred to as “writer’s block.”

This collection of 4 x 60-minute lesson plans provides easy-to-apply strategies to help young writers overcome “writer’s block” by using dynamic and thought-provoking *creative writing prompts*.

Through lectures, discussions, large- and small-group activities, and an assessment, young writers will learn how to implement – and even generate – creative writing prompts to stimulate imagination. Components draw upon people, places, or events that are already familiar to young writers to create a comfort level which promotes greater student engagement.

This collection of lesson plans is designed to be used in tandem with the Luminari video, *Teen Writer! What if...? https://www.luminari.org/teen-writer-online/* copyright 2020 Luminari All Rights Reserved

Content in this collection of lesson plans aligns with the Common Core State Standards Initiative-
<http://www.corestandards.org/ELA-Literacy/SL/9-10/>

GRADE LEVEL OF TARGET GROUP: 9th & 10th graders. ADAPTABLE for rising 8th – 12th graders.

TOTAL TIME: 4 x 60-minute class periods, plus out-of-class assignment/assessment with a suggested turnaround time of 72 hours.

*Full description of Benchmark & Performance Standards at end of this document

TEXT TYPES AND PURPOSES:
<u>CCSS.ELA-LITERACY.W.9-10.3</u> <u>CCSS.ELA-LITERACY.W.9-10.3.A</u> <u>CCSS.ELA-LITERACY.W.9-10.3.B</u> <u>CCSS.ELA-LITERACY.W.9-10.3.C</u> <u>CCSS.ELA-LITERACY.W.9-10.3.D</u>
PRODUCTION AND DISTRIBUTION OF WRITING:
<u>CCSS.ELA-LITERACY.W.9-10.4</u> <u>CCSS.ELA-LITERACY.W.9-10.5</u>
RANGE OF WRITING:
<u>CCSS.ELA-LITERACY.W.9-10.10</u>

GOALS FOR UNDERSTANDING / ESSENTIAL QUESTIONS

- What is *writer's block*?
- What is a *creative writing prompt*; and, how can writing prompts be used effectively to spark creativity?
- What are the components of an effective creative writing prompt?
- How can a writer's *personal experiences* and/or *true events* serve as writing prompts to inspire unique fiction story ideas?
 - What are the benefits and challenges of writing *in the moment*, i.e. As those events are still unfolding, *and* as you are still experiencing them?
 - What are the benefits and challenges of writing *after* those true events have resolved, and you have had time to reflect on what you have seen and/or personally experienced?
 - When using personal experiences or true events as inspiration for creative writing, how can the writer determine:
 - Which real-life elements to preserve and relate exactly as they happened?
 - Which real-life elements to modify with fictional elements?
 - What kind, and how many, completely fictional components to add?
- What is meant by ***conflict and tension*** in a fiction story; and, how can a writer use the writing prompt "*what if...?*" to maximize conflict and tension?

As per National Standards, by the end of these lessons students will be able to:

- Employ a wide range of strategies as they write and use different writing process elements appropriately.
- Apply knowledge of language structure, language conventions (e.g., spelling and punctuation), and genre to create, critique, and discuss print texts.
- Conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
- Participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
- Develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

LESSON I – Introduction and lecture (60 minutes)

Supplies: Internet connection; SmartBoard or ability to project instructor's screen on overhead.

At one time or another, most writers have experienced “writer’s block,” struggling to come up with interesting or inspiring story ideas for creative writing. Overcoming writer’s block depends on the individual, since each writer is different, but oftentimes writers can reduce the impacts of writer’s block by using *creative writing prompts*.

Creative writing prompts pose brief questions or scenarios that could stimulate a writer’s imagination. In this lesson, we will focus on creative prompts which pose a question or scenario drawing upon people, places, or events that are already familiar to you.

Throughout this lesson, you will use prompts that are provided for you *and* you will even generate your own creative writing prompts!

We will begin by screening a 6-minute video designed especially for young writers. It is called *Teen Writer! The Most Powerful Writing Prompt: What if...?*

- The instructor will play the LUMINARI VIDEO *Teen Writer! The Most Powerful Writing Prompt: What if...?* available at the following link:
<https://www.luminari.org/teen-writer-online/>

LARGE GROUP DISCUSSION - After screening the Luminari video

“Writer’s block” means a writer feels “stuck” in the writing process, unable to generate story ideas and/or story elements. **Creative writing prompts** are one method for “jump-starting” the creative process.

And, as we saw in the **Luminari video**, *Teen Writer! What if. . . ?*, unique story ideas can be generated just by observing everyday people and interactions around us and asking the question, “*What if. . . ?*” as a creative prompt.

QUESTION: How can true events and/or personal experiences in your life inspire plausible story ideas by asking, “*What if...?*”

QUESTION: When creating a fictional story based on true events and/or personal experiences:

- What, if any, are the benefits and challenges of writing *in the moment*, i.e. As those events are still unfolding, *and* as you are still experiencing them?
- What, if any, are the benefits and challenges of writing *after* those true events have resolved, and you have had time to reflect on what you have seen and/or personally experienced?

QUESTION: When using personal experiences or true events as inspiration for creative writing, how can the writer determine:

- Which real-life elements to preserve and relate exactly as they happened?
- Which real-life elements to modify with fictional elements?
- What kind, and how many, completely fictional components to add?

Tip: For the next discussion question, the instructor may choose to ask students to name a fiction book to discuss or the instructor may choose to use as an example a fiction story that was assigned as part of the class's study of English literature, to ensure the plotline is familiar to *all* of the students.

The Luminari video we watched posed a creative writing prompt inspired by a commonplace real-life scenario: Checking a book out at a library.

But simply by applying a little imagination and asking, “*What if...?*” that everyday event was transformed into the prompt: *What if... a librarian had the power to transport people into the books they checked out?*

QUESTION: What is a recent fiction book you read?

- WHAT IF *someone you know* could be transported into that story? *WHO* would it be?
- HOW would that person react to being a character in this story's plot; *and*, how would that person's actions *change* the way the story's plot unfolds?
- HOW would the *fictional characters* react to this new “character” who is suddenly part of the plot; *and*, how would those reactions *change* the way the story's plot unfolds?

Do you see how exploring that one simple writing prompt fueled lots of creative ideas! **Now you try it!**

LESSON I - ACTIVITY – Part I

Supplies: Writing pads *or* computers with word processing program (e.g. Microsoft Word, Apple Pages, Google Docs, etc.).

Instructions:

- The instructor will ask students to consider a true event happening in their life right now.
- Students will have 15 minutes to think creatively and come up with a “what if...” scenario that could serve as a creative writing prompt for a fiction story.

1. Briefly describe the true event happening in your life right now.

2. Ask WHAT IF... and transform that true event into a possible fictional story idea.

LESSON I - ACTIVITY – Part II

- The instructor will ask students to voluntarily share their “*WHAT IF...?*” creative writing prompts.
- The instructor will lead the class in a REFLECTION DISCUSSION about today’s lesson.

REFLECTION QUESTION: What element of coming up with a writing prompt based on a true event did you feel was *easier* than you expected?

REFLECTION QUESTION: What element of coming up with a writing prompt based on a true event did you find to be more difficult than you expected?

REFLECTION QUESTION: How can we think creatively about true events in order to use them as inspiration to come up with writing prompts?

CLOSING REMARKS:

As we’ve seen today, **creative writing prompts** can energize writers and spark imagination.

Continue to observe the everyday people and events around you and consider “what if...? scenarios that could turn those ordinary things into extraordinary story ideas!

Also note that you have a required reading assignment to complete before our next class period.

In our next class, we will generate writing prompts **and** write short fiction inspired by them, with a focus on using **creative prompts** to **heighten conflict and tension** in our fiction.

LESSON I - HOMEWORK

Students will complete the assigned reading and be prepared to discuss it in the next class period:

- **REVIEW** the LUMINARI VIDEO – *Speak & Tell! Focus Your Message for Effective Public Speaking*, available at the following link:

<https://www.luminari.org/speak-tell-online/>

Note: Scroll down to locate and play this video.

“How to Build Tension to Heighten the Stakes” - Writer’s Digest¹

<https://www.writersdigest.com/beat-writers-block/how-to-build-tension-to-heighten-the-stakes>

¹ Morrell, Jessica Page. “How to Build Tension to Heighten the Stakes.” *Writer’s Digest*. 17 November 2010.

Retrieved from URL <https://www.writersdigest.com/beat-writers-block/how-to-build-tension-to-heighten-the-stakes>

LESSON II - (60 minutes total)

Supplies: Internet connection; SmartBoard or ability to project instructor's screen on overhead.

We are going to begin today's lesson with a discussion based on the assigned homework reading: **"How to Build Tension to Heighten the Stakes."**

REVIEW QUESTION: What do the terms "conflict" and "tension" mean in relation to creating plotlines for stories?

A.) A compelling **fiction story** is about a character trying to achieve something they want and/or need. **Conflict** emerges when an obstacle stands in the way of that character getting what they want. **Tension** is created by the gravity of the consequences if that character fails to get what they want or need.

REVIEW QUESTION: What is meant by "high stakes" in relation to creating plotlines for stories?

A.) The word "stake" – as in *what's at stake* – refers to the incentives, risks, and rewards that could be gained or lost in a competition or struggle. When we create a story's plotline, we are crafting a *sequence of events*, i.e. A series of "twists and turns" that serves as obstacles keeping the **protagonist** (the main character) from achieving their goal.

- The protagonist's goal must be momentous.
- The obstacles standing between the character and their goal must be seemingly impossible to overcome.
- The **stakes**, i.e., the *consequences*, of *not* achieving that goal must be significant.

The *higher the stakes* are for that character, the greater the tension is in your plot, and, as a result, the more exciting and suspenseful the story will be for the reader.

We learned that asking "what if...?" is a good prompt to help writers come up with story ideas. BUT... note that writers also can use the "what if...?" prompt *during* the writing process in order to maximize conflict and heighten tension in the plot.

The sequence of "twists and turns" in a plot is called the **rising action**. At every point in the story's **rising action**, the writer must ask themselves: *What's at stake. . . what's at risk . . . what does the character stand to lose . . . how devastated will the character be if they do not get what they want?*

These are all questions to help the writer gauge how high the stakes are for the protagonist . . . and if the stakes don't seem very high, it may be time to review the **rising action** in your story, ask, "What if...?" and then do some rewriting!

When crafted properly, plots with high conflict and tension will keep readers on the edge of their seats, eager to find out if and how the protagonist overcomes the odds to reach a seemingly impossible goal!

(The instructor will show these examples on an overhead projector/SmartBoard OR print & distribute attachment)

Consider these examples of “raising the stakes:

Example 1: A teen girl must fight an evil wizard to gain control of a fantasy kingdom, but if she loses she will be banished forever. Well, that’s a pretty big conflict: She has to battle an evil wizard. **BUT what if something happens** to make that battle even tougher?!

Example 2: A teen girl must fight an evil wizard to gain control of a fantasy kingdom or be banished – but moments before the big showdown, she realizes she’s lost the magic wand that gives her special powers. Now the obstacles between her and her goal are more significant... and think about what’s at stake if she loses: She’ll be banished forever. **BUT what if something even worse** happens if she loses the fight?!

Example 3: What if the teen girl’s *best friends* will be banished from the wizard kingdom, instead of the teen girl, if she loses her fight with the evil wizard? Would the teen girl feel more pressure to fight harder because the outcome of the battle affects her *friends* instead of herself? Being banished is pretty bad . . . **BUT what if we raise the stakes** and make the threat even worse?!

Example 4: What if the evil wizard held the teen girl’s best friends *captive* and threatened to *cast a terrible spell on them* if the teen girl loses the fight? Isn’t there even *greater pressure* on the teen girl to fight this battle – and doesn’t that make it even more disastrous that she’s lost her magic wand and special powers?!

Now you try it! RAISE THE STAKES to make this battle even more challenging for the teen girl to win and to make the consequences even worse if she loses.

Example 5: _____

Can you raise the stakes *even higher*?! Give it a try!

Example 6: _____

Because you’ve *raised the stakes* and there’s a lot at risk for the character, the plot is a “page-turner.” Readers can’t bear to tear themselves away from the story until they see how the main character gets out of this **seemingly impossible predicament.**

LESSON II - ACTIVITY - Part I

Supplies: Writing pads *or* computers with word processing program (e.g. Microsoft Word, Apple Pages, Google Docs, etc.).

In the Luminari video *Teen Writer! What if. . . ?*, <https://www.luminari.org/teen-writer-online/> the following **creative writing prompt** was suggested: *WHAT IF . . . someone you never expected to see again* showed up at your door?

We are going to use that prompt as the basis for our next activity.

- **The instructor will divide the class into Small Peer Teams of 3 – 4 students each (depending on class size).**
 - Each group will have **30 minutes to work together** to come up with one fictional story scenario based on the following writing prompt: *WHAT IF . . . SOMEONE YOU NEVER EXPECTED TO SEE AGAIN SHOWED UP AT YOUR DOOR?*
- **Step 1:** Each group will work together to refine their story idea by answering the following questions **from the printable attachment**:
 1. **WHO** is the **protagonist** in this scenario, i.e. the main character?
 2. **WHO** is the person who shows up at the door, i.e. the person the protagonist never expected to see again?
 3. **WHY** did that person reappear in the protagonist's life again?
 4. **WHERE** have they been?
 5. **WHAT** do they want from the main character?
 6. **HOW** does the main character respond to that request?
 7. **WHAT IS AT STAKE** if the main character **does do** what the person wants them to do? (Remember to *maximize* the conflict and tension!)
 8. **WHAT IS AT STAKE** if the main character **does not do** what the person wants them to do? (Remember to *maximize* the conflict and tension!)
- **Step 3:**
 - The class will reconvene.
 - Each Small Peer Team will make a brief presentation of their story scenario, justifying how elements in answers #7 and #8 maximize conflict and tension.
 - The instructor will challenge students to *raise the stakes* even higher on the scenarios presented by each group.

LESSON II - ACTIVITY – Part II

The instructor will lead the class in a **REFLECTION DISCUSSION**.

REFLECTION QUESTION: When “raising the stakes,” how important is it, if at all, that the “twists and turns” feel logical and motivated by what has happened previously in the story? In other words, is it okay to insert random or surprise elements into a story solely for the purpose of creating more challenging obstacles for the protagonist to overcome? *Why or why not?*

REFLECTION QUESTION: If you feel it *is* necessary to create logical and motivated “twists and turns” in the story, how can you, as the writer, determine which elements truly are logical and motivated?

REFLECTION QUESTION: If you feel it *is* okay to insert random or surprise elements into a story solely for the purpose of creating more challenging obstacles, *just how far can you push those boundaries* before your story strains credibility?

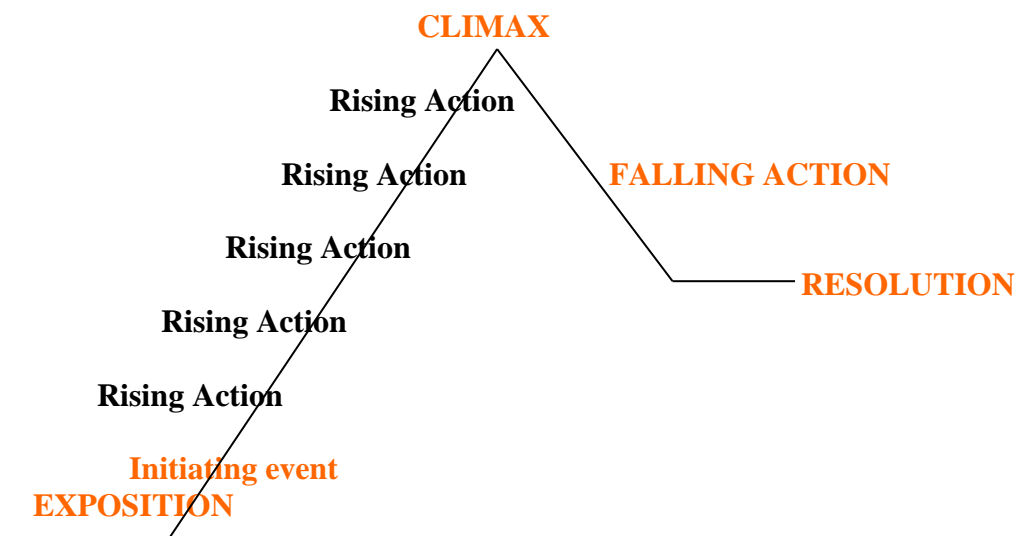
CLOSING REMARKS: As we’ve seen today, the question “*what if...?*” can be applied to the **plot** of a story in order to maximize conflict and heighten tension during its **rising action**.

HOMEWORK (See printable attachments)

Students will complete the assigned reading and be prepared to discuss and apply its concepts in the next class period:

PLOT DIAGRAM – Freytag’s Pyramid²

Use a **PLOT DIAGRAM** to flesh out the twists and turns of your story,
and organize the *logical sequence of events*.



² Bunting, Joe. “Freytag’s Pyramid: Definition, Examples, and How to Use this Dramatic Structure in Your Writing.” *The Write Practice*. N.p., n.d. Web. <https://thewritepractice.com/freytags-pyramid/>

EXPOSITION Introduce your main character, the setting, and background information the reader needs to know in order to understand the conflict once it is set in motion.

- **INITIATING EVENT** An idea or an action early in the story that sets the conflict in motion. Be clear on what the main character's goal is *and* be clear on what obstacle he has to overcome to achieve that goal.

RIISING ACTION Things get complicated! Rising action refers to the series of “twists and turns” that develop the conflict, and build interest and suspense. Rising action can include *peaks and valleys*, for instance, the character attempts to achieve a goal or confronts the obstacle, fails, and considers giving up. Or, something happens that makes the goal look even more impossible to attain. Or, something happens that inspires the character to try even harder to fight for his goal, no matter how bleak things look.

CLIMAX This is the turning point in the story, when the character comes face to face with the conflict. It is the “big moment” towards which everything in the plot has been building.

FALLING ACTION – All the loose ends are tied up. The character has to come away changed in some way, for instance, he may have changed the course of his life, or he gained a new perspective on what's really important in life.

RESOLUTION—The story comes to a reasonable and satisfying conclusion.

LESSON III – (60 minutes total)

We've learned how to use the “*what if...?*” prompt to generate story ideas **and** to help heighten tension during the story's **rising action**.

Our final lesson will **apply those concepts** as you come up with an original story idea and complete a STORY MAP and PLOT DIAGRAM for it.

LESSON III - ASSESSMENT/ASSIGNMENT – Part I (See printable attachment)

Supplies: Writing pads *or* computers with word processing program (e.g. Microsoft Word, Apple Pages, Google Docs, etc.).

A **Story Map** is a way to organize the main components of your story. It identifies the basic plot, characters, setting, conflict, and resolution; and its main purpose is to provide writers with a focus and framework for the beginning, middle, and end of the story.

Once the **Story Map** is completed, you will move on to the **Plot Diagram**, which is a more detailed way to map out events and details in the story. (*The Plot Diagram is based on Freytag's Pyramid, which was part of the assigned homework reading.* <https://thewritepractice.com/freytags-pyramid/>)

You will spend in-class time today working on an ORIGINAL CREATIVE WRITING PROMPT & STORY MAP **AND** A PLOT DIAGRAM.

NOTE:

- You **ARE NOT** writing a full story.
- You **ARE** **outlining the plot** using a plot diagram (based on the assigned homework reading).
- Your story idea can be in the fictional genre of your choice (e.g. action, sci-fantasy, romance, etc.)
- You will **complete** the assignment before our next class period.
- In the next class period, you will review plot diagrams and discuss ways to *heighten tension* in your story, based on peer team feedback.
- You will revise your Plot Diagram based on that feedback and **submit the final version to be graded.**

The goal is to think creatively *and* critically as you complete a plot diagram for a story that *you* would be excited to write *and* that readers would be excited to read!

REVIEW attached worksheets AND THEN students spend remaining class period working independently on them:

- STORY IDEA BASED ON AN ORIGINAL WRITING PROMPT
- PLOT DIAGRAM

HOMEWORK

Students will complete the worksheets ORIGINAL WRITING PROMPT & STORY MAP and PLOT DIAGRAM for the next class period.

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LESSON III- ASSESSMENT/ASSIGNMENT–Part II (60 minutes total)

Supplies: Writing pads *or* computers with word processing program (e.g. Microsoft Word, Apple Pages, Google Docs, etc.).

In today's class, students will work in **Small Peer Teams** to share and provide feedback on the **Plot Diagrams** you completed as homework.

Step 1: The instructor will divide the class into Small Peer Teams of 2 - 3 students each (depending on class size).

Step 2:

Members of the **Teams** will take turns presenting their **Plot Diagrams**. Peer Team members will discuss and provide feedback on the **RISING ACTION** sequences, with a particular focus on **raising the stakes** and **heightening the tension**.

HOMEWORK

Students will revise and submit the final versions of their plot diagrams for a grade.

Recommended turnaround time for this assignment is 72 hours.

ORIGINAL WRITING PROMPT & STORY MAP

(See printable attachments)

STEP 1: Come up with a CREATIVE WRITING PROMPT by observing a true event or personal experience AND THEN transform it into an interesting fictional story idea by asking a “*What if...*” question.

True event or personal experience: _____

“What if...” scenario: WHAT IF _____

STEP 2: Expand your story idea, imagining details for the 4 elements of fiction:

►Character ►Setting ►Conflict ►Resolution

CHARACTERS

Protagonist: _____

Antagonist: _____

SETTING WHERE THIS STORY TAKES PLACE

Location (e.g. High school in an urban setting in New York City): _____

Time period when this story takes place (e.g. present day; 1850; 100 years in the future, etc.)

CONFLICT (Something the main character wants but has to overcome obstacles to get.):

RESOLUTION (The ending, i.e. how the main character overcomes the obstacles to get what he/she wants):

PLOT DIAGRAM

Now that you have a general story idea, think more specifically about how that story unfolds, from beginning to end.

You **ARE NOT** writing a full fiction story. You are only **OUTLINING** its major plot points.

USE THE “RISING ACTION” LINES TO RAISE THE STAKES AND MAXIMIZE CONFLICT AND TENSION.

EXPOSITION

INITIATING EVENT:

RIISING ACTION 1:

NOW... RAISE THE STAKES!

RIISING ACTION 2:

RIISING ACTION 3:

RIISING ACTION 4:

CLIMAX:

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

FALLING ACTION:

[illegible]

RESOLUTION:

[illegible]

RUBRIC – STORY MAP & PLOT DIAGRAM

Category	Points Possible	Points Earned
ORIGINAL CREATIVE WRITING PROMPT - Creatively applied the “What if...?” writing prompt to a well-defined true event/personal experience.	10	
STORY MAP BASED ON ORIGINAL PROMPT – Protagonist and antagonist were clearly defined; the setting was clearly established; the conflict the characters faced was logical and motivated; the resolution was clear and logical.	10	
PLOT DIAGRAM – ORGANIZATION & MECHANICS – The Plot Diagram is well- organized and fully completed. The document contains no errors in spelling, grammar, usage, or punctuation.	15	
PLOT DIAGRAM – EXPOSITION & INITIATING EVENT – The document has appropriate Exposition to set up the story; and a clear and compelling Initiating Event.	10	
PLOT DIAGRAM – CLIMAX, FALLING ACTION, RESOLUTION – The Climax felt like a logical culmination of Rising Action. Falling Action and Resolution were easy to understand and believable. There were no loose ends.	10	

PLOT DIAGRAM – RISING ACTION – The Conflict is clearly explained and the “twists and turns” of the Rising Action creatively heighten the story’s tension.	30	
OVERALL CREATIVE IMPRESSION – The Original Prompt, Story Map, and Plot Diagram used imaginative details that <i>still</i> held together in a logical and motivated way, reflecting both creative <i>and</i> critical thinking.	15	
Comments		TOTAL POINTS EARNED

For further study:

Instructors may choose to expand this lesson and require students to write a complete short story based on the plot diagram they created.

The provided link includes a grading rubric for a complete short story.

<http://hgms.psd202.org/documents/lthomas/1506604611.pdf>

Instructors also may choose to use this lesson in tandem with other *free* Lesson Plans in the Luminari *Teen Writer!* video series, available at:

<https://www.luminari.org/teen-writer-online/>

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SEE SEPARATE ATTACHMENTS for printables for:

- pp 8 – 12
- pp 14 – 19

REFERENCES*

Bunting, Joe. “Freytag’s Pyramid: Definition, Examples, and How to Use this Dramatic Structure in Your Writing.” *The Write Practice*. N.p., n.d. Web.

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Morrell, Jessica Page. “How to Build Tension to Heighten the Stakes.” *Writer’s Digest*. 17 November 2010. Retrieved from URL <https://www.writersdigest.com/beat-writers-block/how-to-build-tension-to-heighten-the-stakes>

**This list does not imply a promotion of the sites nor their sponsors; nor has any entity paid for or requested inclusion in this resource. Instructors are encouraged to review and vet the materials as per their individual school policies before inclusion in this curriculum.*

BENCHMARKS AND PERFORMANCE STANDARDS

Common Core State Standards Initiative-

<http://www.corestandards.org/ELA-Literacy/SL/9-10/>

TEXT TYPES AND PURPOSES:

CCSS.ELA-LITERACY.W.9-10.3

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CCSS.ELA-LITERACY.W.9-10.3.A

Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

CCSS.ELA-LITERACY.W.9-10.3.B

Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

CCSS.ELA-LITERACY.W.9-10.3.C

Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

CCSS.ELA-LITERACY.W.9-10.3.D

Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

CCSS.ELA-LITERACY.W.9-10.3.E

Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

PRODUCTION AND DISTRIBUTION OF WRITING

CCSS.ELA-LITERACY.W.9-10.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.W.9-10.5

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.

RANGE OF WRITING

CCSS.ELA-LITERACY.W.9-10.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.