

Making Room for Creativity

Your **voice** Here

Is There Room for Creative Writing in the Standards?

Although it is reasonable to assume with Ohio's Learning Standard's emphasis on Argument Writing and Textual Citation that creative writing has been displaced. However, taking just a quick look at some of the standards allows one to see that creativity has its place. The standards call for a range of tasks, purposes, and audiences, thus making a clear spot for creative writing.

W.6-12.3 Write narratives to develop real or *imagined experiences* or events using effective technique, relevant descriptive details, and well-structured event sequences.

-Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. (6)

-Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. (7 & 8)

-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. (9-10)

-Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. (11-12)

-Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. (9-12)

-Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. (6-8)

-Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. (6 & 7)

-Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events. (8)

-Use a variety of techniques to sequence events so that they build on one another to create a coherent whole. (9-10)

-Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). (11-12)

-Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events. (6-8)

-Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. (9-12)

-Provide a conclusion that follows from the narrated experiences or events. (6)

-Provide a conclusion that follows from and reflects on the narrated experiences or events. (7 & 8)

-Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. (9-12)

W.6-8.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.9-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W. 6-8.10 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.

W. 9-12.10 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.

The reading and language standards also call for a students to understand, analyze, and use text structures, point of view, style, characterization, figurative language, plot, theme, dramatic and story elements, tone, aesthetics, satire, irony, mystery, surprise, tension, comedy, tragedy, time manipulation, etc. All of these items can be taught through creative writing.

Many AIR questions ask students to determine how or why an author does something. When students become authors of creative works, they make the same decisions. By engaging in creative writing, students become more adept at recognizing and understanding the "hows" and "whys" that are asked of them on standardized tests.

Two Ideas for Connecting Creative Writing to The Standards

1. Using Student-Generated Topic Lists and Writing Sprints for starting Argument, Informative/Explanatory, and Narrative Writing

Adapted from Nancy Atwell's work on *Writing Territories and Lessons that Change Writers*, Richard Louth's essays on Writing Marathons, the National Writing Project, and the Ohio Writing Project (Rose Lounsbury & Beth Rimer), this process helps students create a list of writing topics, find writing types in that list, and jump-start writings from the topics on the list.

2. Novel/Short Story Projects

Adapted from the National Novel Writing Month Young Authors Project, Victoria Hanley's book *Seize the Story: A Handbook for Teens Who Like to Write*, the *Go Teen Writers* blog, and Jen Baker, a G&T teacher from Worthington, this project allows students to learn how writers think while creating an extended piece of writing.

Using Student-Generated Topic Lists and Writing Sprints for starting Argument, Informative/Explanatory, and Narrative Writing

MATERIALS. Student and Teacher Writing Notebooks (can be electronic);
Technology Tool for Projection of Teacher Writing Notebook

STEP ONE. In a shared writing experience, teacher and students create a list of possible writing topics:

- Teacher titles a page in the writing notebook "Stuff I Can Talk About"
- Teacher begins thinking about the kinds of *people*, *places*, and *things* she/he always talks about. She/he will model writing down the list and chat about the items/topics she/he is listing that always come up when she/he talks.
- Teacher will pause and allow students to begin their lists of *people*, *places*, and *things*.
- Students and Teacher will share a few topics on their lists of *people*, *places*, and *things* with entire group. Teacher and students use the discussion to add more items or details to items already listed.
- Teacher adds a few more ideas based on other topics: *hobbies*, *moments in time*, *fears*, *passions* . . .
- Teacher continues this process of modeling the adding of topics, writing lists, and chatting until each student has built up a multiple-layered list.
- After creating this long list and talking about the topics, the teacher crosses out the word "Talk" and writes "Write," so that the list is now "Stuff I Can Write About."

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STEP TWO. In a shared writing experience, teacher and students add topics to their “Stuff I Can Write About” lists, then add an “A,” “I,” or “N” to each topic to show how it lends itself to Argument, Informative/Explanatory, or Narrative writing.

- Teacher returns to the list and adds a layer of topics that bend word argument, maybe calling them *items she/he would fight for* or *issues I care about*. For example, the teacher may put write down “iPhones” because she/he has the opinion that they should be used by students in the classroom.

- Teacher looks over her/his list and models noticing that there are already argument topics on the list. For example, the teacher may have “teaching” under her/his *things* list. She/he has very strong opinions about the current role of politics in the teaching profession, so this topic can be made into an argument.

- Teacher models putting an “A” beside all of the topics on her/his list that could be made into an argument writing.

- Students add the layer of words that bend toward argument to their list and also add an “A” beside all of the topics on list that can be made into argument writings.

- Teacher and students return to their lists and put an “I” beside all of the topics on which an informational/explanatory or research paper can be written.

- Teachers and students return to their lists and put an “N” beside all of the topics on which a narrative can be written.

- Listed items may have more than one letter (A, I, or N) beside them.

STEP THREE. Students will engage in **Writing Sprints** to develop stamina as they find a topic that can be used to write about for longer periods of time. This strategy allows students to write fast in a non-threatening way.

- Teacher asks writers to star two or three topics from their “Things I Can Write About” list on which they could write more. (Teacher can decide if they want students to use mixed writing type (A, I, or N) topics or all of the same type.)

- Teacher has students write for one minute using one of their starred topics. At the end of the minute, teacher tells to the students to stop and leave space if they have more to write on the topic later.

- Teacher has students write for one minute using a different starred topic. At the end of the minute, teacher tells to the students to stop and leave space if they have more to write on the topic later.

- Teacher has students write for one minute using a third starred topic. At the end of the minute, teacher tells to the students to stop and leave space if they have more to write on the topic later.

- Teachers and students discuss the process. They talk about the topics that didn’t stand up to the minute test and others that have real potential to be developed. Maybe they find that a topic labeled with an “A” is really an “I.”

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FOLLOW-UP. Using the **Writing Sprints**, students write longer pieces around the topic selected, allowing time for research (if necessary), reflection, and revision.

- Students choose one of the three topics from the one-minute writing sprints and stretch it in a 5-10 minute timed-writing.

- Students engage in writing marathons on the topic. (See *A Guide for Writing Marathon Leaders* by Richard Louth for marathon protocols.)

- Students write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence; write informative/ explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content; and/or write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Novel/Short Story Project

MATERIALS. Low Tech-Composition Notebooks or Medium Tech-Computers with Word Processing and USB Drives or High Tech-Computers with Google Drive/Shared Drive; Novel Project Overview Sheet, Prepared Mini-Lessons for each standard requirement being assessed, Mentor Texts for showing examples in Mini-Lessons and serving as examples, Character Planning Sheet, Novel Planning Sheet, Seven Basic Plots Document, Summary Document, Go Teen Writers blog (“Develop Story Idea into List of Key Scenes”), Varied Graphic Organizers, Twitter/email addresses for several YA authors, and Novel/Short Story Rubric

PROJECT PARAMETERS.

- Students write a 3,000 word (lower or higher personal goal) novel/short story

- It must be an original story (but fan fiction is okay)

TIME FRAME.

- One week for introducing and starting the project

- One day per week for a set time (quarter or semester) after the first week

PREPARATION. Before beginning project, the teacher must decide the different standard requirements that will be assessed in the novel/short story project (irony, flashback, indirect characterization, tension, transformation of material from another text, figurative language/specific figures or speech, specific dramatic or story-telling elements, etc.). This decision will form the basis for the Summary Document, the Mini-Lessons, and the Novel/Short Story Rubric.

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WEEK ONE-INTRODUCTION OF PROJECT.

- Teacher can begin with a discussion of favorite protagonists, antagonists, stories and why they are favorites.
- Using Section One of the Character Planning Sheet, students will create a character.
- Using the Novel Planning Sheet, students will make some decisions about their novel.
- Using Sections Two-Four of the Character Planning Sheet, students will create protagonists and conflicts for their novel.
- Teachers may use the following or any other graphic organizers, strategies, or books necessary to help students flesh out the ideas for their novel. The NANOWRIMO site is extremely helpful, especially the workbooks which are linked under Writing Resources on the ELA 6-12 page. Teacher and students may continue to use these resources throughout the project, not just in the introductory week.
 - National Novel Writing Month Young Author's Project (<http://ywp.nanowrimo.org/>)
 - National Novel Writing Month Young Author's Project Workbooks (<http://ywp.nanowrimo.org/workbooks>)
 - Go Teen Writers Blog (<http://goteenwriters.blogspot.com/>)
 - “How to Develop Your Story Idea Into a List of Key Scenes by Stephanie Morrill <http://goteenwriters.blogspot.fr/2014/07/how-to-develop-your-story-idea-into.html>
- Booker's Seven Basic Plots handout
 - The Seven Basic Plots* by Christopher Booker
 - Seize the Story: A Handbook for Teens Who Like to Write* by Victoria Hanley

WEEKLY WRITING DAYS WITH MINI-LESSONS.

- Teachers will spend first 10-15 minutes on the mini-lesson:
 - Students read mentor text (can be done as homework the night before if it is longer).
 - Teacher explores the concept (standard requirement) of the mini-lesson, using the mentor text as an example.
 - Students who understand it get right to work writing. (They may work on adding the requirement from today's mini lesson or any others to their novel.)
 - Students who are pretty sure they understand it can confer with a student who does understand or go with the group of students who do not understand it.
 - Students who do not understand it group up with the teacher for further instruction. Once a student understands it, they begin writing. They do not have to wait for the teacher to finish the re-teach.
- Once all students are writing, the teacher conferences with students on word count and Summary Document items. Teacher uses protocol of two questions: Something student is struggling with and Something going well of which they are proud. Teacher checks Summary Document and offers feedback. Students are offered graphic organizers and resources in any areas needed.

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WEEKLY GRADING.

- Each week students will have a word quota (e.g. 250 words per week). They receive a grade out of 5 based on whether or not they meet that quota each week. Teachers may keep a posted chart in the room to record student progress.
- Students receive 5 points for attending each conference: one for each mini-lesson.

OVERALL GRADING.

- Grade is based on word count and Summary Document! Spelling, grammar, quality/completeness of the novel is not assessed.

ATTACHED DOCUMENTS FOR NOVEL/SHORT STORY PROJECT.

To give you some help implementing this project into your classroom, there are several items attached. These are also available in the O Drive "Curriculum" Folder. Click on the "English 6-12" Folder, then the "Teacher Resources for ELA Grades 6-12" Folder. The name of the folder with the novel project resources is "Creating Student Novelists."

- Sample Novel/Short Story Project Page
- Character Planning Sheet
- Novel Planning Sheet
- Seven Basic Plots Document
- Sample Mini-Lesson on Expanded Moment for Creating Tension
- Expanded Moment Mentor Text
- Sample Summary Document
- Sample Novel Rubric (7th Grade)

SOME ONLINE RESOURCES FOR NOVEL/SHORT STORY PROJECT.

- National Novel Writing Month Young Author's Project
(<http://ywp.nanowrimo.org/>)
- National Novel Writing Month Young Author's Project Workbooks
(<http://ywp.nanowrimo.org/workbooks>)
- Go Teen Writers Blog (<http://goteenwriters.blogspot.com/>)
- "How to Develop Your Story Idea Into a List of Key Scenes" by Stephanie Morrill
(<http://goteenwriters.blogspot.fr/2014/07/how-to-develop-your-story-idea-into.html>)
- The Seven Basic Plots Blog
(<http://sevenplots.blogspot.com>)

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ATTACHEMENTS

-Sample Novel/Short Story Project Overview Page

Novel/Short Story Project

Reading and writing go hand-in-hand. This project makes you better able to understand why authors make the choices they do, understand figurative language when you see it, pick up on subtleties like subtext and indirect characterization in the novels that you read, and see writing as an art form.

REQUIREMENTS:

Your novel should be at least 3,000 words. It can be longer if necessary to fully develop your story.

¥ Roughly 250 words a week in order to meet the requirement. You will have one day per week to write in class.

¥ If you do not keep up in class, you may have to complete your writing at home.

You will be required to turn in a Summary Document in addition to your novel. This Summary Document will ask you to identify the various aspects of the novel that are being graded.

You have three options for writing the novel:

¥ Use one of the school computers to type your document. If you start typing on the school computer, you are guaranteed that computer for the entire unit. (Please double-space and use size 12 Times New Roman or Ariel font.)

¥ Use your wireless device to type your document. (Please double-space and use size 12 Times New Roman or Ariel font.)

¥ Use a spiral or composition notebook to handwrite your document. (Please skip lines!)

You may have to do some reading outside of class. These readings will prepare you for class discussions. In order to make sure that we can complete the mini-lesson in 10 minutes or less, it is important that you complete the readings.

GRADES:

Each week we will have a weekly writing quota. You will receive a grade out of 5 based on whether or not you meet that quota each week. You will also receive points (5) for attending conferences with me to check in with each of your required elements.

THE NOVEL AND THE SUMMARY DOCUMENT ARE DUE MAY ____.
No novels will be graded without Summary Documents.

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ATTACHEMENTS

-Character Planning Sheet

From the NaNoWriMo High School Workbook: Character Planning

In your notebook or electronically (personal device, flash drive with school computer, Google Docs), fill out these questionnaires about your characters. There are four different sets of them.

Section One: Your Protagonist

Complete Section One for your protagonist.

Section Two: Questions for Your Supporting Characters

Complete Section Two just for your supporting characters.

Section Three: Questions for a Physical Antagonist

Complete Section Three if you have a physical antagonist.

OR

Section Four: Questions for an Abstract Antagonist

Complete Section Four if you have an abstract antagonist.

Section One: Complete this section for your protagonist!

Fill out at least 20 of the questions... the more you answer, the more developed your character will be!

1. Name:
2. Age:
3. Height:
4. Eye color:
5. Physical appearance:
6. Strange or unique physical attributes:
7. Favorite clothing style/outfit:
8. Where does he or she live? What is it like there?
9. Defining gestures/movements (i.e., curling his or her lip when he or she speaks, always keeping his or her eyes on the ground, etc.):

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ATTACHEMENTS

-Character Planning Sheet Continued

10. Things about his or her appearance he or she would most like to change:

11. Speaking style (fast, talkative, monotone, etc.):

12. Pet peeves:

13. Fondest memory:

14. Hobbies/interests:

15. Special skills/abilities:

16. Insecurities:

17. Quirks/eccentricities:

18. Temperament (easygoing, easily angered, etc.):

19. Negative traits:

20. Things that upset him or her:

21. Things that embarrass him or her:

22. This character is highly opinionated about:

23. Any phobias?

24. Things that make him or her happy:

25. Family (describe):

26. Deepest, darkest secret:

27. Reason he or she kept this secret for so long:

28. Other people's opinions of this character (What do people like about this character? What do they dislike about this character?):

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ATTACHEMENTS

-Character Planning Sheet Continued

29. Favorite bands/songs/type of music:
30. Favorite movies:
31. Favorite TV shows:
32. Favorite books:
33. Favorite foods:
34. Favorite sports/sports teams:
35. Political views:
36. Religion/philosophy of life:
37. Physical health:
38. Dream vacation:
39. Description of his or her house:
40. Description of his or her bedroom:
41. Any pets?
42. Best thing that has ever happened to this character:
43. Worst thing that has ever happened to this character:
44. Superstitions:
45. Three words to describe this character:
46. If a song played every time this character walked into the room, what song would it be?

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ATTACHEMENTS

-Character Planning Sheet Continued

Section Two: Supporting Character Questions

1. Relationship to the protagonist:
2. Favorite thing about the protagonist:
3. Similarities to protagonist:
4. Differences from protagonist:

Section Three: Antagonist Questions

1. Why is he or she facing off against the protagonist?
2. Any likeable traits?
3. Weaknesses:

Section Four: Abstract Antagonist

1. What is your abstract antagonist? Is it a disease like cancer, a social ill like poverty, or something larger than life, like grief?
2. How is this antagonist affecting the protagonist?
3. Do other characters notice? How does this antagonist affect the other people in your novel?

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ATTACHEMENTS

-Novel Planning Sheet

Title of your novel:

Genre:

Three stories that inspire your novel:

Name your protagonist:

Describe your protagonist:

Name your antagonist:

Describe your antagonist:

Settings (not just place and time but specifics for scenes: a coffee shop, a mall, a theme park, a kitchen):

What does your protagonist want?

What stands in his or her way?

Other details:

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ATTACHEMENTS

-Seven Basic Plots Document

The following pages detail the seven basic plots that are listed below. They come from Christopher Booker's *The Seven Basic Plots*.

<http://www.thomasenglishgalley.net/second-semester/renaissance-rebirth/seven-basic-plots-outline.pdf>

AND/OR

<http://www.myteacherpages.com/webpages/Skearney/files/The%20Seven%20Basic%20Plots.pdf>

- 1. Overcoming the Monster**
- 2. Rags to Riches**
- 3. The Quest**
- 4. Voyage and Return**
- 5. Comedy**
- 6. Tragedy**
- 7. Rebirth**

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ATTACHEMENTS

-Sample Mini-Lesson on Expanded Moment for Creating Tension



Expanded Moment: When the author slows the action down to bring out tiny details

Why?: To Create Tension

1. Read excerpt from *If I Stay** by Gayle Forman.
2. Underline what actually happens in this scene.
3. Use Highlighters to code the different senses.
4. Fill in Graphic Organizer.
5. Answer these Questions:
 - A. Why does Forman do this?
 - B. What effect does it create?

*Keep the mentor text (*If I Stay*). It will be used again in other mini lessons.

Graphic Organizer

| | |
|---------------------------|----------------------------|
| What the character sees: | What the character smells: |
| What the character hears: | What the character tastes: |
| What the character feels: | What the character thinks: |

adapted from lessons by Jen Baker (Worthington City Schools)

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ATTACHEMENTS

-Sample Mini-Lesson on Expanded Moment for Creating Tension Continued



Expanded Moment: When the author slows the action down to bring out tiny details

Why?: To Create Tension

Sample Student Writing. The text in red shows the changes a former student made by adding an extended moment to her novel.

I'm running. **Running so hard, and so fast, my lungs burn. My legs feel like jelly now, and I'm sweating in the cold, harsh wind. My bag is bouncing on my back. I have my written note saying why I'm doing this. Why I'm killing myself like this. How everyone killed me. Slowly,** I go into a gas station. **The lights are flickering and the inside of the gas station is grungy.** Inside the bathroom, I lean on the sink. Looking into the mirror, I watch my reflection as I cry. **It's not a pretty sight. My black hair is messy and tangled from running in the wind. My pale face is tear streaked, and my nose and ears are red from running out in the cold so long. My mouth is open gasping for air between sobs, and I'm still breathing hard from running so hard and for so long.** I pull out my blades from my bag and hold them in the palm of my hand. Then, I take out my sticky note, and put it on the bathroom mirror.

I look down at the blades in my hand. Sobbing, I take one in my right hand, and put the rest down in the sink. **My hands are shaking, and my eyes hurt and sting from crying so much.** Rolling up my sleeves, I hold my left arm out over the sink. **Slowly, so I can feel the burn of the blade against my skin,** I drag the blade across my wrist. **Across my veins that are pressing up against my skin. Repeatedly, until they go up to where my arm bends. Slowly and forcefully, pushing down hard on the blade.** There's so much blood. **It's trickling, and pouring out of my arm.** I've cut through lots of veins at this point.

In the dim light of the grungy bathroom, I watch all of the sticky, thick, blood run down my arm, **dripping into the sink.** The blood is a beautiful crimson color.

Of course, it's definitely all over now. Now is when the dizziness sets in. In all of what, five minutes? Yeah sounds about right. Five minutes and my life is ending. I never realized how much I've accomplished. I miss Oliver so much now. **This is the most alone I've ever felt. I'm still sobbing, gasping for air, hyperventilating.**

I'm too dizzy to stand now. I fall on the floor and curl up into a ball. **Black spots dot my vision. The blood's already soaked through my tan coat, and my light blue skinny jeans are covered in it. I'm tired, cold, and scared.** But I chose this and I'm glad I did. No one would care. Except Oliver. Bless that kid. But otherwise, I'm just another suicide. Just another sad soul.

adapted from lessons by Jen Baker (Worthington City Schools)

Information and Resources

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ATTACHEMENTS

-Expanded Moment Mentor Text

You wouldn't expect the radio to work afterward. But it does.

The car is eviscerated. The impact of a four-ton pickup truck going sixty miles an hour plowing straight into the passenger side had the force of an atom bomb. It tore off the doors, sent the front-side passenger seat through the driver's side window. It flipped the chassis, bouncing it across the road and ripped the engine apart as if it were no stronger than a spiderweb. It tossed wheels and hubcaps deep into the forest. It ignited bits of the gas tank, so that now tiny flames lap at the wet road.

And there was so much noise. A symphony of grinding, a chorus of popping, an aria of exploding, and finally, the sad clapping of hard metal cutting into soft trees. Then it went quiet, except for this: Beethoven's Cello Sonata no. 3, still playing. The car radio somehow still is attached to a battery and so Beethoven is broadcasting into the once-again tranquil February morning.

At first I figure everything is fine. For one, I can still hear the Beethoven. Then there's the fact that I am standing here in a ditch on the side of the road. When I look down, the jean skirt, cardigan sweater, and the black boots I put on this morning all look the same as they did when we left the house.

I climb up the embankment to get a better look at the car. It isn't even a car anymore. It's a metal skeleton, without seats, without passengers. Which means the rest of my family must have been thrown from the car like me. I brush off my hands onto my skirt and walk into the road to find them.

I see Dad first. Even from several feet away, I can make out the protrusion of the pipe in his jacket pocket. "Dad," I call, but as I walk toward him, the pavement grows slick and there are gray chunks of what look like cauliflower. I know what I'm seeing right away but it somehow does not immediately connect back to my father. What springs into my mind are those news reports about tornadoes or fires, how they'll ravage one house by leave the one next door intact. Pieces of my father's brain are on the asphalt. But his pipe is in his left breast pocket.

I find Mom next. There's almost no blood on her, but her lips are already blue and the whites of her eyes are completely red, like a ghoul from a low-budget monster movie. She seems totally unreal. And it is the sight of her looking like some preposterous zombie that sends a humming of panic ricocheting through me.

I need to find Teddy! Where is he? I spin around, suddenly frantic, like the time I lost him for ten minutes at the grocery store. I'd been convinced he'd been kidnapped. Of course, it had turned out that he'd wandered over to inspect the candy aisle. When I found him, I hadn't been sure whether to hug him or yell at him.

I run back toward the ditch where I came from and I see a hand sticking out. "Teddy! I'm right here!" I call. "Reach up. I'll pull you out." But when I get closer, I see the metal glint of a sliver bracelet with tiny cello and guitar charms. Adam gave it to me for my seventeenth birthday. It's *my* bracelet. I was wearing it this morning. I look down at my wrist. I'm *still* wearing it now.

I edge closer and now I know that it's not Teddy lying there. It's me.

Excerpt from: Forman, Gayle. *If I Stay*. New York: Dutton Books, 2009. pp. 13-15. Print.



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ATTACHEMENTS
-Sample Summary Document

Name: _____ Date: _____ Period: _____

SAMPLE SUMMARY DOCUMENT

| Criteria | Example from Your Novel (Remember to include page number) | Explanation of Why it is a Good Example (Be sure to reference your notes in you answer) |
|-----------------------------------|--|--|
| Alliteration | | |
| Allusion (Biblical or Historical) | | |
| Ambiguity | | |
| Anadiplosis | | |
| Aposiopesis | | |
| Apostrophe | | |
| Chiasmus (or Anisopetabole) | | |
| Dialogue | | |
| Diction | | |
| Direct Characterization | | |
| Dramatic Irony | | |
| Expanded Moment | | |
| Euphemism | | |
| Hyperbole | | |
| Imagery | | |
| Indirect Characterization | | |
| Juxtaposition | | |
| Litotes | | |
| Metaphor | | |
| Metonymy | | |
| Paradox | | |
| Parallelism | | |
| Personification | | |
| Rhetorical Fragment | | |
| Simile | | |
| Situational Irony | | |
| Symbolism | | |
| Synecdoche | | |
| Synesthesia | | |
| Theme | | |
| Tone | | |
| Verisimilitude | | |
| Zeugma | | |



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ATTACHEMENTS

-Sample Novel Rubric (7th Grade)

Novel Rubric

- ____/ 10 Novel meets word requirement (marked clearly on the first page of the novel).
- ____/ 5 Student has attached the summary document and examples are flagged in the novel itself using sticky notes for Mrs. Baker's easy reference.
- ____/ 10 Student uses direct and indirect characterization effectively.
- ____/ 10 Student uses dialogue effectively to show character's personalities and replace narration. The student's dialogue also shows evidence of subtext, and tags and brackets are used effectively.
- ____/ 10 Student uses repetition and parallelism effectively to provide cadence and voice to the novel.
- ____/ 15 Student uses strong verbs, nouns, and adjectives effectively to create powerful images in the reader's mind.
- ____/ 20 Student uses figurative language effectively to bring the writing to life and create strong voice. This includes onomatopoeia, metaphor, simile, hyperbole, alliteration, and assonance.
- ____/ 5 Student uses at least one expanded moment in the novel to bring something ordinary to the forefront.
- ____/ 5 Student uses at least one form of irony in their novel to create depth to characters and situations. The type of irony (dramatic, situational, or verbal) is correctly identified on the summary document.
- ____/ 5 Student uses foreshadowing effectively at least once in the novel to create tension for the reader.
- ____/ 5 Student uses synaesthesia effectively at least once to provide depth to sensory descriptions.
- ____/ 10 Student uses synecdoche and metonymy effectively to add voice to the novel.
- ____/ 10 Novel has a cover that is symbolic and fits the mood/tone of the novel.
- ____/120 **TOTAL**

adapted from lessons by Jen Baker (Worthington City Schools)