

Kolbe Academy Home School

GRADE TWELVE ENGLISH: CREATIVE WRITING FROM IMITATION *Sadlier-Oxford Vocabulary Level G*

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COURSE TITLE: English: Creative Writing from Imitation

COURSE TEXTS:

- VOC** Shostak, Jerome. *Vocabulary Workshop, Level G*. New edition. New York: Sadlier-Oxford, 2005.
- Shostak, Jerome. *Vocabulary Workshop, Level G*. Teacher's new edition. New York: Sadlier-Oxford, 2005. (optional)
- SS** *The Art of the Short Story*. Edited by Dana Gioia & R.S. Gwynn. New York: Pearson-Longman, 2006.
- TREASURY** *Treasury of Poems*. Napa, CA: Kolbe Academy Press, 2008.
- POETRY** *Poetry: A Spoken Art, the Kolbe Oral Presentation Series, Vol. IV*. Napa, CA: Kolbe Academy Press, 2008. CD.
- * included with purchase of *Treasury of Poems*.
- SALVUCCI** Salvucci, Claudio R. *The Menagerie of Marsepink*. Bristol PA: Arx Publishing, 2005.
- ROPER** Roper, Gregory L. *The Writer's Workshop*. Wilmington, DE: ISI Books, 2007.
- MLA** Modern Language Association of America. *MLA Handbook Eighth Edition*, 2016.

SUGGESTED MATERIALS:

The Norton Anthology of English Literature. Stephen Greenblatt, general editor ; M.H. Abrams, founding editor emeritus. 9th ed. New York: W.W. Norton & Company, 2012.

The Norton Anthology of American Literature. Nina Baym, general editor; Robert S. Levine, associate general editor. 8th ed. New York: W.W. Norton & Company, 2012.

COURSE DESCRIPTION:

According to the Ignatian Method, Kolbe Academy's Grade 12 English course has been designed to help form the student's abilities to effectively Speak, Write, and Act. The lessons of the three component parts of the course—Vocabulary, Composition, and Oral Presentations—will all contribute to development in these fields. This course is also designed to help stimulate and develop the student's creative imagination through admiration and imitation of great writers and styles.

COURSE OBJECTIVES:

This course teaches skills for:

- ❖ Using words well and continuing to develop vocabulary
- ❖ Developing thoughts and ideas logically so as to become an effective writer and speaker
- ❖ Discovering creative writing as a useful vortex for both expressing and understanding emotions
- ❖ Appreciating Poetry and Fiction, particularly in the Short Story genre
- ❖ Learning the basic elements of stories and poems

WEEKLY COURSE WORK:

1. Daily composition work
2. Daily vocabulary practice and tests
3. Writing creative stories and poems
4. Oral Presentation exercises
5. Four Three-Part Exams

SKILLS TO BE DEVELOPED:

- ❖ Learn the fundamental elements and various styles of stories and poems
- ❖ Learn how to interpret and present poetry through listening
- ❖ Learn how to write well by reading great writers and imitating classic styles

DIPLOMA REQUIREMENTS:

Summa Cum Laude students must complete the entire Kolbe Academy proposed curriculum as written. Summa students must fulfill the requirements for the Kolbe Core (K) or Kolbe Honors (H) course as outlined in this English course plan. In 9th grade, ***Summa*** students must pursue the (H) designation in at least one of the following courses: Theology, Literature, or History. In 10th grade, ***Summa*** students must pursue the (H) designation in at least two of the following courses: Theology, English, Literature, or History. In 11th grade, ***Summa*** students must pursue the (H) designation in at least three of the following courses: Theology, English, Literature, or History. In 12th grade, ***Summa*** students must pursue the (H) designation in all of the following courses: Theology, English, Literature, and History. ***Magna Cum Laude*** and ***Standard*** diploma candidates may choose to pursue the (H) or (K) designation, but are not required to do so. If not pursuing either of those designations the parent has the option of altering the course plan as desired. ***Magna Cum Laude*** students must include a combination of 5 years of English and Literature courses in high school, two of which must be Literature. ***Standard*** diploma students must include a combination of 3 years of English and Literature in high school.

KOLBE CORE AND HONORS COURSES:

- ❖ **If a student is seeking Kolbe Academy Honors course (H) designation,** he needs to complete all of the readings and assignments listed in this course plan. At the end of each semester, parents should indicate that the student is seeking honors by marking the report card with the (H) designation before the name of the course. Both the completed report card and all of the materials requested of honors students listed in the chart on the next page should be included in the semester report package.
- ❖ **If a student is seeking the Kolbe Core Course (K) designation,** he needs to successfully complete all four exams. In order to properly prepare for the exams, Kolbe Core students should complete all the lessons in the *Writer's Workshop* book and **vocabulary** workbook and do a selection of the oral assignments. Other assignments can be altered while still successfully preparing the student for the exams. At the end of each semester, parents should indicate that the student is seeking the Kolbe Core designation by marking the report card with the (K) designation before the course name. Both the completed report card and all of the materials requested of Kolbe Core students listed in the chart below should be included in the semester report package.

SEMESTER REPORTING REQUIREMENTS:

Designation*		K	H
Course Title	English: Creative Writing	English: Creative Writing	English: Creative Writing
Semester 1	Any 2 graded written work samples from Semester 1.	1. <i>Complete</i> Midterm 1 Exam 2. <i>Complete</i> Semester 1 Exam	1. <i>Complete</i> Midterm 1 Exam 2. <i>Complete</i> Semester 1 Exam 3. 2 Vocabulary Assignments 4. 4 Creative Writing Samples
Semester 2	Any 2 graded written work samples from Semester 2.	1. <i>Complete</i> Midterm 2 Exam 2. <i>Complete</i> Semester 2 Exam	1. <i>Complete</i> Midterm 2 Exam 2. <i>Complete</i> Semester 2 Exam 3. 2 Vocabulary Assignments 4. 4 Creative Writing Samples

*Designation refers to designation type on transcript. K designates a Kolbe Academy Core course. H designates a Kolbe Academy Honors course.

The Kolbe academic advisor will verify that the required work was completed successfully and award the Kolbe Core (K) or Honors (H) designation. The Kolbe academic advisor has the final decision in awarding the designation for the course. **If no designation on the transcript is desired, parents may alter the lesson plan in any way they choose and any written sample work is acceptable to receive credit for the course each semester.** If you have any questions regarding what is required for the (K) or (H) designations or diploma type status, please contact the academic advisory department at 707-255-6499 ext. 5 or by email at advisors@kolbe.org.

SCOPE & SEQUENCE:**1ST SEMESTER****I. Poetry**

One of the keys to success in this course is the Listening Guide, "Poetry: A Spoken Art." Poetry is such an art that its full appreciation requires listening. For poetry recital, students should try to imitate the way the poetry is read on the CD. The readings are not the only interpretations, but they are good ones, and the beginner can learn more by imitating because poetic techniques will be easier to recognize and appreciate. The importance of this feature cannot be stressed enough, and ultimately will greatly enhance your student's ability to read, interpret, appreciate, and recite poetry.

For writing poetry, the key step will be imitation as well. Throughout the first several weeks, where the student is asked to imitate poems, a short imitation will be provided in the "**Teacher's Notes**." This imitation is meant to show the students just how closely they should imitate the great poems. Any apprentice begins learning by imitating their master.

2ND SEMESTER**II. Short Story Writing**

In addition to reading short stories the student must be able to indicate the stories' basic elements, determine various techniques, as well as understand archetypal significance therein. Although general hints will be given weekly as to the main points within stories, the students should independently discern how the author was able to create his desired effect. Understanding the basic ways that authors achieve effects in their readers is imperative for beginning writers. Furthermore, this can only be acquired by reading the short stories and experiencing their effects directly. Reading the various authors' short biographies is highly recommended but not necessary.

The students are asked to read Gregory Roper's book *The Writer's Workshop* and complete the tasks he assigns. Although the course occasionally calls for student interaction, it is not essential for the effectiveness of the exercises. Keep in mind that most of Roper's book is self-explanatory, and he will help guide the students through their imitation of the great writers, from St. Paul to Ernest Hemingway. Roper's book is concerned with writing styles. Therefore, while the student will be using this book to imitate styles, they should use the short stories to glean ideas for plot, character, imagery, etc. The course will end with Roberto Salvucci's "The Menagerie of Marsepink." This deliberate attempt to write in the style and under the tutelage of Nathaniel Hawthorne, demonstrates the success of learning from the masters or "standing on the shoulders of giants."

TIPS FOR GRADING HIGH SCHOOL COMPOSITIONS:

By high school, students should possess a greater capacity for intellectual creativity and independent reasoning. On the one hand this makes grading your student's papers much more interesting and engaging, yet it also demands more of the teacher in the way of evaluation. Due to the fact that most essays in English courses are geared to help the student develop his writing skills, rather than asking him to relay a particular body of information, answer keys for English compositions are not practical. Yet, though the content and style of most English essays will be as varied as the people writing them, the skills to be developed are not. Below are listed some of the major objective goals to strive for, and elements to critique when evaluating high school compositions.

Clarity – Does the essay make sense to the reader? Has he included sufficient information for the reader to understand his basic points, even if the reader is not familiar with the subject matter? Though the reader may not be able to grasp every concept and connection, a good essay should at the very least make sense. Always encourage your student to give enough surrounding information that his point can be understood by any educated reader. A professor used to say, “Write as though you are explaining your point to an educated person, but one that has never read this book, or is unfamiliar with your subject matter. You must give them just enough background that they will be able to understand your work.” For example, if I begin an essay answering the question, “How does one saddle a horse?”:

First, clean and groom the horse thoroughly. Check the horse’s feet for stones, and remove any that are present. Curry and groom horse carefully. Before placing the saddle on the horse, make sure that your tack is in good condition and that the tree and girth are sound. By following these simple steps one will prevent injuries to the horse and rider and be sure to have a more pleasant riding experience.

For any reader unfamiliar with horseback riding, this paragraph may seem somewhat unintelligible. The author assumes that the reader knows the language of horsemanship, and fails to put forward any guiding principles for understanding the significance of each step. In order to achieve greater clarity, the writer might begin the essay as follows:

In order to avoid accident or injury to horse and rider, it is important to prepare the horse and equipment properly. To begin, groom the horse carefully, paying special attention to areas that could be irritated during riding. Check the inside of the horse’s hooves, clean out any rocks or clumps of mud that may be stuck inside. Next, thoroughly clean and groom the horse’s coat, especially those areas that will be under the saddle and girth strap that holds the saddle on. Any burr or dirt in these areas could cause the horse serious discomfort and irritation. After carefully grooming the horse, check the condition of your equipment, also known as tack. Make sure the saddle pad or blanket is sturdy and breathable so that it will protect the horse from the saddle and vice versa. Look over the saddle. The interior wooden structure called the tree should be sound; if it is not, do not use it. Likewise, all the straps, stirrups and fittings should be in good condition; weak or broken equipment could result in serious accident and injury to the rider and the horse. By following these simple steps horse and rider are sure to enjoy a more safe and comfortable ride.

The first paragraph answers the question, but the second paragraph gives the reasoning behind the steps, allowing even a reader who has never ridden a horse to understand the process. This is what is meant by clarity in writing. A good high school essay should bring light to the subject at hand, even if the subject is otherwise unknown to the reader. A good rule of thumb in evaluating an essay for clarity is to ask, “Does it make sense?” and, “Did I learn something from it?”

Style & Grammar – In high school, special care should be invested in helping your student develop a logical, clean, intelligent, and unique writing voice. Begin by evaluating the soundness of logic in the written work.

Then evaluate the simplicity of style. It is important that the student include all the relevant information and any information that **directly** assists the reader in understanding the essay. However, he should not aim to say every possible thing on the subject. Be concise, both in information included and in the choice of wording.

Next help your student to develop an engaging style. Encourage your student to vary word order, sentence length and vocabulary. Let the student use his own creativity; do give suggestions, however, on possible changes that can strengthen the essay. (i.e. *Is there a more precise word he could have used here? Could it read more smoothly if he changed the word order slightly, or left out this phrase or that?*)

Write suggestions on your student's papers and let him utilize them in the steps of proofreading and revising. Read the paper aloud with the student; this is a quick and easy way to catch most errors and identify weakness of grammar and style. Utilizing these simple practices will help your student develop his writing.

Correctness & Depth - Often parents feel least able to grade essays in regard to the correctness of content. For some essays the content *is* the most essential element. For many high school essays, however, an essay is created an exercise in reasoning. Many of the essays the student is assigned do not have a particular right or wrong answer, but test the student's ability to reason through the problem and logically demonstrate his own reasoning on the subject. When an essay is seeking particular facts from the student, points that ought to be in the essay are included in the answer keys and notes. For other essays where an answer key is not appropriate, evaluate the essay on the depth of reasoning demonstrated and on the other criteria discussed above.

RECOMMENDED GRADING GUIDE FOR ENGLISH 12:

Poetry and short stories written by the student are to be graded as follows:

- ❖ 25%: Clarity of writing
- ❖ 25%: Grammar
- ❖ 25%: Ability to imitate readings
- ❖ 25%: Extent to which the story has a logical sequence of ideas, plot, development of character, and a good ending.

1st Semester: Poetry

- ❖ 25%: Poetry recital and memorization (designated as Oral)
- ❖ 25%: Written poems and assignments (designated as Comp)
- ❖ 25% Weekly reading and vocabulary workshop assignments
- ❖ 25%: Midterm and Semester Exams (poetry recital for Oral component)

2nd Semester: The Short Story

- ❖ 25%: Weekly Roper assignments
- ❖ 25%: Weekly writing assignments (designated as Comp)
- ❖ 25%: Weekly reading assignments from *The Art of the Short Story*, *The Menagerie of Marsepink*, and the vocabulary workshop assignments
- ❖ 25%: Midterm and Semester Exams (poetry recital for Oral component)

◆◆◆ HOW TO READ AND APPRECIATE A SHORT STORY ◆◆◆

1. Every person, place, and event is there for a purpose and is chosen specifically by the author to add to the story.
2. There is a certain order in the story. *The action moves from a problem to a solution.*
3. There is a traditional order of the short story: The characters are introduced first, followed by the problem.
4. Next a complication is introduced, which takes the story to a climax, forcing a solution.
5. In the untraditional short story some of these elements may be missing, for example, no solution may be offered, but it is left to the reader. Also the plot may be unimportant.

Now let us look at these five elements individually:

Characters – Most stories introduce these first and the reader becomes acquainted with them.

Problem – This is the conflict or source of tension in the story. It may be between

- Hero (protagonist) and another character (antagonist). Each wants something only one can have, or wants to win superiority over the other, or one threatens the life of the other.
- Hero and society – the hero has different ideas than society, society opposes changes, or new ideas.
- Hero and nature
- Hero and fate
- Hero (man) and himself/ his personality. He may be struggling with himself over some issue, committing a crime, taking a certain step, or experiencing fear of something.
- If there is no conflict there will be tension of some kind. Tension is created by the possibility of failure, defeat. Our interest is aroused. We want to read on and find out the solution.

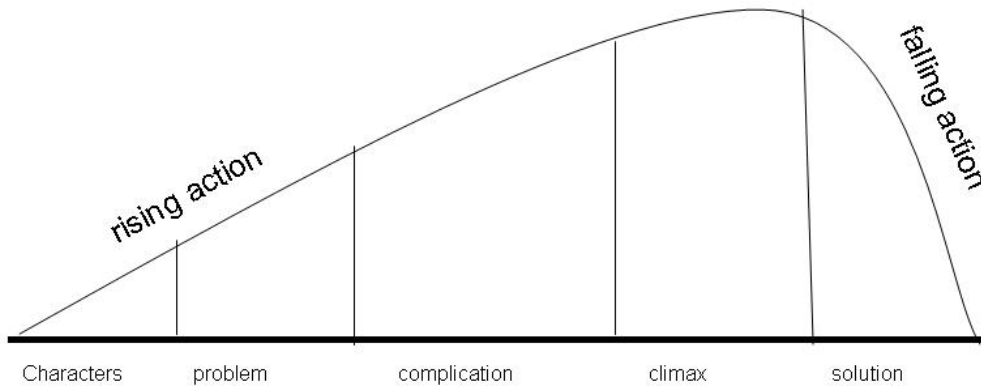
Complications – complications are introduced to maintain our interest.

- They increase the tension, our curiosity. This is sometimes called *suspense*.
- **Foreshadowing** is when the author makes hints or suggestions about the future events or actions in the story. Foreshadowing contributes to the credibility of the story.

Climax – the point of highest tension in the story. This is where questions have to be answered, where the hero and the antagonist come face to face with each other and one has to win, where an idea, once fought against, has to be accepted.

Solution – After the climax, the solution is reached quickly and the story ends, with the author tying up all the loose ends.

The part of the story before the climax is called the **rising action** and is much longer than the **falling action**, which comes after the climax and tends to be very short. All these elements of the short story can be shown diagrammatically:



Setting This is where the story takes place: it is the time, in which the story is set, the season, the place, the people. In a short story there is no room for detailed descriptions, so details are given here and there. The author tries to suggest the setting, leaving much to your imagination, so you can build the whole picture for yourself.

Point of View The author can tell the story from different points of view.

- The main character – First person
- A minor character - First person
- An observer/narrator, who doesn't appear in the story. He may describe events, but not what the characters are thinking. He may tell the story as if he knows exactly what each character is thinking. – Third person
- *Stream-of consciousness* – this is a special way of telling a story, which takes place in the mind of a character, enabling the author to give deeper insights into the character. This type of story will have little action, but rather describe the effect of action on the central character.

The author chooses from which point of view to write depending on what he wants to achieve in the story.

Tone, Mood, Atmosphere – these make up the emotional quality of a story.

Tone is the author's attitude to characters, events, which may be serious, humorous etc.

Mood is the attitude of characters to what is happening i.e. sadness, fear, joy.

Atmosphere is the general emotional effect of a story – depressing, bewildering, uplifting.

Symbolism (symbolic = standing for) The author may use symbolism to convey a deeper meaning.

Ask yourself, "Does the story have a deeper meaning?"

NOTES TO THE TEACHER:

- This course is designed to be challenging, but the rewards are well worth the effort.
- Everyone is capable of writing a story or poem, as story-telling is something deeply rooted in all human beings.

COURSE PLAN METHODOLOGY:

- For the first semester it is imperative that the student read and listen to the poems three times each day. This will make memorizing and reciting easier and better. As the course plans repeatedly note, the student should strive more for imitation than complete originality in writing poems. Also, please note that poetry must be recited from memory in the oral portion of all four exams for this course.
- For the second semester, the students can pick how to divide the week up between the vocabulary, Roper exercises, S-S reading, and practice writing. However, each short story should be read in one sitting. Edgar Allan Poe stresses this point, observing that the unique effect of short stories is dependent on the unity, or “totality,” of time.

◆◆◆ FIRST SEMESTER ◆◆◆

WEEK 1		
VOCABULARY	VOC pp 7-21	Read pages 7-11. Unit 1: All Sections except Writing: Words in Action
READ / LISTEN	TREASURY/POETRY	Edgar Allan Poe: "The Raven" & "The Philosophy of Composition"; Listen several times to "The Raven Aloud"
ORAL	After listening several times to "The Raven Aloud" memorize and recite "The Raven" to your family/friends.	
COMPOSITION	(1) Write an outline of "The Philosophy of Composition." What in particular does Poe say regarding transcendentalism? (2) Write a Poem anyway you like. Keep this poem and reread it at the end of the 1 st semester.	
➔ Key Points Why learn how to write and recite poetry? <ol style="list-style-type: none">1. Poetry expresses powerful ideas symbolized by indelible images in beautifully woven words.2. Poetry helps us to communicate and understand our emotions. To be human is to be emotional. While it is important to rely on our intellects when making decisions, emotions are not to be suppressed but cherished as a means to will the good, in a way that the intellect cannot. For example, our emotions can help us experience the plight of others, thus encouraging us to act charitably.3. Poetry helps us use techniques to affect the emotions of others. Meter and rhyme convey meaning and can affect the listener's mood.4. Poetry recital helps mastery of language by paying attention to sound and rhythm. Edgar Allan Poe thoroughly describes how he wrote "The Raven." His method is anything but haphazard. He uses logic and reason to guide his choice of words, characters, rhythm and meter.		
<div>Notes</div>		

WEEK 2		
VOCABULARY	VOC pp. 22-29	Unit 2: Definitions, Choosing the Right Word, Synonyms, Antonyms Action
READ / LISTEN	TREASURY / POETRY	John Milton: "When I Consider How My Light is Spent" Shakespeare: "Shall I Compare thee to a Summer's Day" & "Not Marble nor the Gilded Monuments" John Donne: "Death Be Not Proud, though some have called thee"
ORAL	Memorize and recite your favorite poem from Week 2	
COMPOSITION	Write a Sonnet in imitation of any one of these sonnets. Pay attention to the rhyme scheme and the meter, and the various techniques. Strive more for close imitation, rather than complete originality. (See Imitation below)	
<p>➔ Key Points</p> <p><i>The Sonnet</i></p> <ul style="list-style-type: none">▪ The sonnet originated in Italy and is derived from an Italian word that meant "small song."▪ Petrarch was one of the first great experimenters with sonnets and made a style that became very popular. Eventually, the Sonnets became used by English writers, for various purposes (romantic, religious, meditative). Perhaps the best known English sonnet writer is William Shakespeare, who wrote, besides his 37 plays, 157 known sonnets.▪ The meter is generally iambic pentameter, which means that there are ten syllables that alternate from non-stressed to stressed. The rhyme scheme is a-b-a-b, c-d-c-d, e-f-e-f, g-g. <p>Imitation: "Shall I call thee to an autumn sky?/ Thou art more golden than fiery leaves:/ September sighs forebode that Winter's nigh/ and hearty harvest fields are too soon sheaved/...</p>		
<div>Notes</div>		

WEEK 3		
VOCABULARY	VOC pp. 29-31	Unit 2: Definitions, Choosing the Right Word, Synonyms, Antonyms Action
READ / LISTEN	TREASURY / POETRY	William Wordsworth: "She Dwelt Among the Untrodden Ways" & "The World is too Much with Us" Samuel Taylor Coleridge: "Kubla Khan"
ORAL	Memorize and recite your favorite poem from Week 3.	
COMPOSITION	Imitate a poem from Week 3 Pay attention to the rhyme scheme and the meter, and the various techniques. Strive more for close imitation, rather than complete originality. (See Imitation below)	
<p>↔ Key Points</p> <ul style="list-style-type: none">William Wordsworth and Samuel Taylor Coleridge launched the movement called "Romanticism" with the joint publication of their literary collection called <i>Lyrical Ballads</i>. Romanticism is generally preoccupied with exotic settings, a very optimistic view toward nature and childhood, both of which symbolize purity, strength, and innocence. The Romantic movement was largely a reaction to Western Industrialization and was a great departure from the dry rationality of the "Great Enlightenment" with its center around lofty thoughts and Platonic ideals. The Romantics favored the "Natural Man" over the predictable and mechanical "Scientific Man," highly associated with Industrialism and detached from nature. Literary Romanticism called man back to agrarian lifestyles and the serenity of nature.Due to a painful ailment Samuel Taylor Coleridge had to take an opiate drug that produced vivid, lucid dreams in the sufferer. While on this medicine Coleridge dreamt of "Kubla Khan," except in his dream the poem was from two to three hundred lines. When he awoke he remembered the whole dream perfectly and endeavored to write it down. While in the process, a friend called on him about some business matters. After Coleridge attended to these things, he went back to finish the poem and realized that he had completely forgotten it. Thus, the last strophe of "Kubla Khan" was fabricated in order to end the poem. Notice the lines "Could I revive within me/ Her symphony and song/ To such a deep delight 'twould win me." In these lines Coleridge wishes he could remember the poem he dreamt. <p>Imitation: "He lived within the ancient caves/ beside the riverbed/ This Hermit looked so grizzly grave/ On honey locusts he fed/..."</p>		
<div>Notes</div>		