

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** ❖ **Vocabulary Workshop Level G (New Edition)** Jerome Shostak. Sadlier-Oxford: New York, 2005. (T1437)
- ❖ **Vocabulary Workshop Level G Teacher's Manual.** Sadlier-Oxford: New York, 2005. Optional, (T1437A)
- SS** ❖ **THE ART OF THE SHORT STORY** Ed. Dana Gioia & R.S. Gwynn. Pearson: New York, 2006. (T1441)
- TREASURY** ❖ **TREASURY OF POEMS. (BOOK)** The Kolbe Oral Presentation Series, Vol. IV. Kolbe Academy: Napa, California, 2008. (T1440)
- POETRY** ❖ **POETRY: A SPOKEN ART. (CD)** The Kolbe Oral Presentation Series, Vol. IV. Kolbe Academy: Napa, California, 2008. (Included with purchase of T1440)
- SALVUCCI** ❖ **THE MENAGERIE OF MARSEPINK.** Claudio Salvucci. Arx Pub: Bristol PA, 2005. (T1443)
- ROPER** ❖ **WRITER'S WORKSHOP.** Gregory L. Roper. ISI Books: Willimington DE, 2007. (T1442)

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. Three-Part Quarterly 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 quarter, 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 quarterly report package.

- ❖ **If a student is seeking the Kolbe Core Course (K) designation**, he needs to successfully complete the quarterly exams. In order to properly prepare for the exam, 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 quarterly exams. At the end of each quarter, 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 on the previous page should be included in the quarterly report package.

REQUIRED SAMPLE WORK:

Designation*		K	H
Course Title	English: Creative Writing	English: Creative Writing	English: Creative Writing
Quarter 1	1. Any written sample work	1. <i>Complete</i> Quarter 1 Exam	1. <i>Complete</i> Quarter 1 Exam 2. A Vocabulary Assignment 3. Sample of Creative Writing
Quarter 2	1. Any written sample work	1. <i>Complete</i> Quarter 2 Exam	1. <i>Complete</i> Quarter 2 Exam 2. A Vocabulary Assignment 3. Sample of Creative Writing
Quarter 3	1. Any written sample work	1. <i>Complete</i> Quarter 3 Exam	1. <i>Complete</i> Quarter 3 Exam 2. A Vocabulary Assignment 3. Sample of Creative Writing

Quarter 4	1. Any written sample work	1. <i>Complete</i> Quarter 4 Exam	1. <i>Complete</i> Quarter 4 Exam 2. A Vocabulary Assignment 3. Sample of Creative Writing
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*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 quarter.** 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 (QUARTERS 1 & 2)

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 (QUARTERS 3 & 4)

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."

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, Edgar Allan Poe’s “The Raven” must be recited from memory for the 1st and 3rd quarter exams, and T.S. Eliot’s “The Love Song of J. Alfred Prufrock” for the 2nd and 4th quarter exams.
- 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 QUARTER ◆◆◆

WEEK 1		
VOCABULARY	VOC pp. 6 - 12	Introductory Material & The Vocabulary of Vocabulary
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.	
<p>↪ Key Points</p> <p>Why learn how to write and recite poetry?</p> <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. <p>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.</p>		
<div style="border: 1px solid black; padding: 5px; width: fit-content;">Notes</div>		

WEEK 2		
VOCABULARY	VOC pp. 18 - 20	Diagnostic Test
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 <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 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 style="border: 1px solid black; padding: 2px; width: 50px; float: left; margin-bottom: 5px;">Notes</div>		
WEEK 3		
VOCABULARY	VOC pp. 21 - 27	Unit 1
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 		