

# Course Description

## A. COVER PAGE

<b>Date of Submission (Please include Month, Day and Year)</b>	
<b>1. Course Title</b> Writing for Publication	<b>9. Subject Area</b> <input type="checkbox"/> History/Social Science <input type="checkbox"/> English <input type="checkbox"/> Mathematics <input type="checkbox"/> Laboratory Science <input type="checkbox"/> Language other than English <input type="checkbox"/> Visual & Performing Arts <input type="checkbox"/> Intro <input type="checkbox"/> Advanced <input checked="" type="checkbox"/> College Prep Elective
<b>2. Transcript Title(s) / Abbreviation(s)</b> Writing for Pub	
<b>3. Transcript Course Code(s) / Number(s)</b> 1350	
<b>4. School</b> Monta Vista High School	
<b>5. District</b> Fremont Union High School District	
<b>6. City</b> Cupertino	<b>10. Grade Level(s) for which this course is designed</b> <input checked="" type="checkbox"/> 9 <input checked="" type="checkbox"/> 10 <input checked="" type="checkbox"/> 11 <input type="checkbox"/> 12
<b>7. School / District Web Site</b> www.mvhs.fuhsd.org	<b>11. Seeking "Honors" Distinction?</b> <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
<b>8. School Course List Contact</b>  <b>Name:</b> Dennis Plaza  <b>Title/Position:</b> Assistant Principal  <b>Phone:</b> 408-366-7600 <b>Ext.:</b> 7609  <b>E-mail:</b> dennis_plaza@fuhsd.org	<b>12. Unit Value</b> <input type="checkbox"/> 0.5 (half year or semester equivalent) <input checked="" type="checkbox"/> 1.0 (one year equivalent) <input type="checkbox"/> 2.0 (two year equivalent) <input type="checkbox"/> Other: _____
<b>13. Is this an Internet-based course?</b> <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No  If "Yes", who is the provider? <input type="checkbox"/> UCCP <input type="checkbox"/> PASS/Cyber High <input type="checkbox"/> Other _____	
<b>14. Complete outlines are not needed for courses that were previously approved by UC. If course was previously approved, indicate in which category it falls.</b> <input type="checkbox"/> A course reinstated after removal within 3 years. Year removed from list? _____ Same course title? <input type="checkbox"/> Yes <input type="checkbox"/> No If no, previous course title? _____ <input type="checkbox"/> An identical course approved at another school in same district. Which school? _____ Same course title? <input type="checkbox"/> Yes <input type="checkbox"/> No If no, course title at other school? _____ <input type="checkbox"/> Year-long VPA course replacing two approved successive semester courses in the same discipline <input type="checkbox"/> Approved Advanced Placement (AP) or International Baccalaureate (IB) course <input type="checkbox"/> Approved UC College Prep (UCCP) Online course <input type="checkbox"/> Approved CDE Agricultural Education course <input type="checkbox"/> Approved P.A.S.S./Cyber High course <input type="checkbox"/> Approved ROP/C course. Name of ROP/C? _____ <input type="checkbox"/> Approved A.V.I.D. course <input type="checkbox"/> Approved C.A.R.T. course <input type="checkbox"/> Approved Project Lead the Way course <input type="checkbox"/> Other. Explain: _____	

15. Is this course modeled after an UC-approved course from another school outside your district?  Yes  No

If so, which school(s)? \_\_\_\_\_

Course title at other school \_\_\_\_\_

16. Pre-Requisites

17. Co-Requisites

Literature and Writing or World Literature and Writing

18. Is this course a resubmission?  Yes  No

If yes, date(s) of previous submission? \_\_\_\_\_

Title of previous submission? \_\_\_\_\_

19. Brief Course Description

Writing for Publication is an English elective class for discerning students who wish to further develop advanced writing techniques, to gain effective research and communication skills and to explore non-fiction literature in both traditional and journalistic writing formats.

Students in this course are taught and given several opportunities to practice the complete writing process, including parts that are often omitted in their regular English courses (specifically, the idea generation and formation part of the process, the thorough, critical editing and revising process, and ultimately publishing work for an authentic audience).

The course begins with intense, in-depth study of the writing process, evaluating, criticizing and ultimately practicing each step. During this time, students will read from the course's core texts (see Clark, Harrower, Hawthorne below) on developing ideas, researching and investigating, composing, editing and revising, and ultimately publishing their work – a process henceforth referred to as the “conceptualization to publication” process. They will also read model works – expository essays, magazine and newspaper articles – to analyze and critique different writers' methods.

After this six-week micro-study of the process, students then move into the regular pattern of the course, which is organized by a series of authentic writing assignments that allow students to practice repeatedly the conceptualization to publication process with various purposes and audiences (i.e. a review for their student body published in a *Consumer Reports*-type magazine or a sports feature story for a sports program book distributed to fans at a football game). With guidance from the instructor, students develop their own ideas within a type of writing, research on their topic through observation, experience, reading, and interviewing, and they ultimately write, edit, revise and publish their stories, allowing them to see the purpose of their writing fulfilled.

Writing for Publication aims to develop writers who are conscious and critical of their craft. In the process of analyzing and evaluating the works of others and themselves, they will also become perceptive readers. And through their research and collaboration, they will certainly grow as communicators. By repeating and working toward mastery of the conceptualization to publication writing process, students will imagine, experience, observe, experiment, question, challenge, communicate, collaborate, research, analyze, synthesize, explore, argue, inquire, and ultimately learn to express their ideas clearly and compellingly for a real audience.

## B. COURSE CONTENT

Please refer to instructions

### 20. Course Goals and/or Major Student Outcomes

In this course, students will become:

- information processors. They will demonstrate an ability to use a variety of information-gathering skills, tools and sources, and they will evaluate, interpret and synthesize collected data, converting it into usable information suited to their needs.

- communicators. In a variety of ways using appropriate media, students will communicate clearly and compellingly to diverse audiences for varying purposes.
- astute readers. As readers, students will become meaning-makers, who think critically, evaluate, compare, challenge, criticize, analyze and inquire while reading for both content and form.
- accomplished writers. Students will express their thinking clearly, accurately, and compellingly, represent others' ideas responsibly, relentlessly seek and consider other points or arguments, reshape and reconstruct through composition, and publish carefully revised and edited work.
- participators. Through writing with authentic purpose, students will apply crucial problem-solving and decision making skills to meaningful individual and group tasks, and in turn, increase their civic engagement and sense of social responsibility.

## 21. Course Objectives

Course Objective	CA English-Language Arts Standards
<p>By critically reading model works from newspapers, magazines, essay collections, and other books of non-fiction, students will gain an understanding of the importance of audience awareness, clarity of purpose, organization and style to conveying larger themes and messages.</p> <p>Through X-Ray reading, students will explain how various authors have used writing strategies to convey an argument or achieve a purpose.</p>	<p>2.1 Analyze both the features and the rhetorical devices of different types of public documents (e.g., policy statements, speeches, debates, platforms) and the way in which authors use those features and devices.</p> <p>2.2 Analyze the way in which clarity of meaning is affected by the patterns of organization, hierarchical structures, repetition of the main ideas, syntax, and word choice in the text.</p> <p>2.4 Make warranted and reasonable assertions about the author's arguments by using elements of the text to defend and clarify interpretations.</p> <p>2.5 Analyze an author's implicit and explicit philosophical assumptions and beliefs about a subject.</p> <p>3.3 Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical or aesthetic purposes or both.</p>
<p>In reading sample works, students will question and challenge the author, examining the validity and ultimate success of an argument.</p>	<p>2.6 Critique the power, validity, and truthfulness of arguments set forth in public documents; their appeal to both friendly and hostile audiences; and the extent to which the arguments anticipate and address reader concerns and counterclaims (e.g., appeal to reason, to authority, to pathos and emotion).</p>
<p>In reading model works and explicitly discussing writing techniques and strategies, students will analyze the characteristics of different types of non-fiction writing.</p>	<p>3.1 Analyze characteristics of subgenres (e.g., satire, parody, allegory, pastoral) that are used in poetry, prose, plays, novels, short stories, essays, and other basic genres.</p> <p>3.2 Analyze the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim.</p> <p>3.6 Analyze the way in which authors through the centuries have used archetypes drawn from myth and tradition in literature, film, political speeches, and religious writings (e.g., how the archetypes of</p>

	banishment from an ideal world may be used to interpret Shakespeare's tragedy <i>Macbeth</i> ).
<p>Through all writing assignments, students will learn to write in a logical, cohesive way while taking into consideration the audience and purpose of each piece.</p> <p>Students will demonstrate an understanding of rhetorical devices and other writing strategies by applying them to their own writing, shaping news, opinion, investigative, and personal pieces with relevant examples from credible, valid sources.</p>	<p><i>Organization and Focus</i></p> <p>1.1 Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments.</p> <p>1.2 Use point of view, characterization, style (e.g., use of irony), and related elements for specific rhetorical and aesthetic purposes.</p> <p>1.3 Structure ideas and arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples.</p> <p>1.4 Enhance meaning by employing rhetorical devices, including the extended use of parallelism, repetition, and analogy; the incorporation of visual aids (e.g., graphs, tables, pictures); and the issuance of a call for action.</p> <p>1.5 Use language in natural, fresh, and vivid ways to establish a specific tone.</p>
<p>In news writing and investigative writing, as well as feature writing, students will be driven by their own questions to fully understand a person, issue, or concept. They will pursue the answers to these questions through methods such as interviewing, researching in print and online, and reading other works surrounding their person or topic.</p> <p>While reporting for stories, students develop effective notetaking skills while learning good journalistic practices, such as fact-checking and prioritizing information.</p>	<p><i>Research and Technology</i></p> <p>1.6 Develop presentations by using clear research questions and creative and critical research strategies (e.g., field studies, oral histories, interviews, experiments, electronic sources).</p> <p>1.7 Use systematic strategies to organize and record information (e.g., anecdotal scripting, annotated bibliographies).</p> <p>1.8 Integrate databases, graphics, and spreadsheets into word-processed documents.</p>
<p>Through writers' workshops, students identify areas to revise for clarity, emphasis, style, and tone, specifically regarding explicitly taught writing strategies.</p> <p>In writing portfolios, students analyze their own work to identify areas of strength and where major revisions have been made.</p>	<p><i>Evaluation and Revision</i></p> <p>1.9 Revise text to highlight the individual voice, improve sentence variety and style, and enhance subtlety of meaning and tone in ways that are consistent with the purpose, audience, and genre.</p>

<p>Through column writing, memoir, and social commentary, students use their personal experiences and observations to develop scenes and images for their audience.</p> <p>Personal experience is used as a medium to connect anecdotal and observational evidence to larger ideas and themes that comment on society and life in general.</p> <p>After several revisions, students will reflect on the work presented in their portfolios and on their experiences writing. In these reflections, students will synthesize the major conclusions they can draw from their personal experiences.</p>	<p>2.1 Write fictional, autobiographical, or biographical narratives:</p> <ol style="list-style-type: none"> <li>Narrate a sequence of events and communicate their significance to the audience.</li> <li>Locate scenes and incidents in specific places.</li> <li>Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.</li> <li>Pace the presentation of actions to accommodate temporal, spatial, and dramatic mood changes.</li> <li>Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.</li> </ol> <p>2.3 Write reflective compositions:</p> <ol style="list-style-type: none"> <li>Explore the significance of personal experiences, events, conditions, or concerns by using rhetorical strategies (e.g., narration, description, exposition, persuasion).</li> <li>Draw comparisons between specific incidents and broader themes that illustrate the writer's important beliefs or generalizations about life.</li> <li>Maintain a balance in describing individual incidents and relate those incidents to more general and abstract ideas.</li> </ol>
<p>Through an editorial podcast and a documentary video, students will plan and develop complex media presentations that utilize multimedia, combining images, interviews, and extensive research.</p>	<p>2.6 Deliver multimedia presentations:</p> <ol style="list-style-type: none"> <li>Combine text, images, and sound and draw information from many sources (e.g., television broadcasts, videos, films, newspapers, magazines, CD-ROMs, the Internet, electronic media-generated images).</li> <li>Select an appropriate medium for each element of the presentation.</li> <li>Use the selected media skillfully, editing appropriately and monitoring for quality.</li> <li>Test the audience's response and revise the presentation accordingly.</li> </ol>
<p>Through writing workshops and explicit lessons on mechanics of the English language, students will develop a better understanding of English usage.</p>	<p>1.1 Demonstrate control of grammar, diction, and paragraph and sentence structure and an understanding of English usage.</p> <p>1.2 Produce legible work that shows accurate spelling and correct punctuation and capitalization.</p>
<p>Through exposure to a variety of print and video media, students will be able to recognize the strategies used by the media to persuade, inform, and entertain audiences.</p> <p>By discussing the history of journalism in American society, students will gain an understanding of the role that media plays in American culture and society, specifically in examining the ethical side of journalism.</p> <p>Through exposure to several different types of media surrounding the same subject, students will evaluate the differences in audience, purpose, and message.</p>	<p><i>Comprehension</i></p> <p>1.1 Recognize strategies used by the media to inform, persuade, entertain, and transmit culture (e.g., advertisements; perpetuation of stereotypes; use of visual representations, special effects, language).</p> <p>1.2 Analyze the impact of the media on the democratic process (e.g., exerting influence on elections, creating images of leaders, shaping attitudes) at the local, state, and national levels.</p> <p>1.3 Interpret and evaluate the various ways in which events are presented and information is communicated by visual image makers (e.g., graphic artists, documentary filmmakers, illustrators, news</p>

	photographers).
<p>Through classroom discussions and oral presentations of their work, students will utilize oral strategies to make their work more compelling.</p> <p>While working on editorial podcasts, students will learn basic logic and become familiar with persuasive strategies commonly used in written editorials as well as spoken commentary.</p>	<p><i>Organization and Delivery of Oral Communication</i></p> <p>1.4 Use rhetorical questions, parallel structure, concrete images, figurative language, characterization, irony, and dialogue to achieve clarity, force, and aesthetic effect.</p> <p>1.5 Distinguish between and use various forms of classical and contemporary logical arguments, including:</p> <ol style="list-style-type: none"> <li>Inductive and deductive reasoning</li> <li>Syllogisms and analogies</li> </ol> <p>1.6 Use logical, ethical, and emotional appeals that enhance a specific tone and purpose.</p> <p>1.7 Use appropriate rehearsal strategies to pay attention to performance details, achieve command of the text, and create skillful artistic staging.</p>
<p>In all writing assignments, students will determine based on the audience the appropriate language to use. They will read works and evaluate the language, then apply the same standards to their own pieces that are similar in type.</p>	<p>1.8 Use effective and interesting language, including:</p> <ol style="list-style-type: none"> <li>Informal expressions for effect</li> <li>Standard American English for clarity</li> <li>Technical language for specificity</li> </ol>
<p>In preparing for their own recorded editorials and in listening to those of their peers, students will analyze the impact of oral communication and its effectiveness on the target audience.</p> <p>Students will also identify logical fallacies in their peers' editorials in the prewriting process.</p>	<p><i>Analysis and Evaluation of Oral and Media Communications</i></p> <p>1.11 Critique a speaker's diction and syntax in relation to the purpose of an oral communication and the impact the words may have on the audience.</p> <p>1.12 Identify logical fallacies used in oral addresses (e.g., attack <i>ad hominem</i>, false causality, red herring, overgeneralization, bandwagon effect).</p> <p>1.13 Analyze the four basic types of persuasive speech (i.e., propositions of fact, value, problem, or policy) and understand the similarities and differences in their patterns of organization and the use of persuasive language, reasoning, and proof.</p> <p>1.14 Analyze the techniques used in media messages for a particular audience and evaluate their effectiveness (e.g., Orson Welles' radio broadcast "War of the Worlds").</p>
<p>Through small group and whole class discussions, students will respond to readings and analyze the author's use of language. They will isolate and identify strategies being used, and they will support those findings by referring to the text.</p> <p>During whole class discussions, the instructor will prompt students to analyze the more complex aspects of the text, including allusions, ambiguities, etc.</p>	<p>2.3 Deliver oral responses to literature:</p> <ol style="list-style-type: none"> <li>Demonstrate a comprehensive understanding of the significant ideas of literary works (e.g., make assertions about the text that are reasonable and supportable).</li> <li>Analyze the imagery, language, universal themes, and unique aspects of the text through the use of rhetorical strategies (e.g., narration, description, persuasion, exposition, a combination of those strategies).</li> <li>Support important ideas and viewpoints through accurate and detailed references to the text or to other works.</li> <li>Demonstrate an awareness of the author's use of stylistic devices and an appreciation of the effects created.</li> <li>Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.</li> </ol>

## 22. Course Outline

### One week introduction to writing for publication

- Why do we write?
- What is the function of stories in our lives?
- What is the difference between fiction and non-fiction?
- What is the role of the non-fiction writer?

### Six-week micro-study of the writing process

- Finding and developing ideas
- Identifying your audience and purpose
- Choosing a focus or angle
- Researching on your topic
  - Interviewing
  - Observation
  - Collecting and recording
  - Digging
- Common practice
- Creating a plan
- Using rhetorical strategies and literary devices
- Editing
- Critiquing
- Revising
- Publishing

### Two and three week repetition of the process with different sub-topics

- Sports
- Editorial
- Column
- Review
- News
- Memoir
- Social Commentary
- Alternative copy
- Video story
- Audio slideshow
- Enterprise story
- Press release and advertising copy

### Weekly study of sample writing

- How is the work structured?
- Who is the audience?
- What tools and devices does the author use?
- What works and what doesn't?

### Weekly development of style and tools

- English language conventions
- Writing technique and strategies
- AP style

### Topical study when needed

- Articles, essays, editorials, video clips, etc.

## 23. Texts & Supplemental Instructional Materials

### Texts:

American Society of Magazine Editors, ed. *The Best American Magazine Writing 2006*. (excerpts)

Boynton, Robert S. *The New New Journalism*. (excerpts)

Bragg, Rick. *Somebody Told Me*. (excerpts)

Clark, Roy Peter and Christopher Scanlan, eds. *America's Best Newspaper Writing*. (excerpts)

Clark, Roy Peter. *Writing Tools*. (complete text)

Cohen, Samuel, ed. *Fifty Essays: A portable anthology*. (excerpts)  
 Franklin, Jon. *Writing for Story*. (excerpts)  
 Gutkind, Lee and Annie Dillard, eds. *In Fact: The Best of Creative Nonfiction* (excerpts)  
 Halberstam, David and Glen Stout, eds. *The Best American Sports Writing of the Century*. (excerpts)  
 Harrower, Tim. *Inside Reporting*. (complete text)  
 Hawthorne, Bobby. *The Radical Write*. (complete text)  
 Hoskyns, Barney, ed. *The Sound and the Fury: 40 Years of Classic Rock Journalism*. (excerpts)  
 Kerrane, Kevin and Ben Yagoda, eds. *The Art of Fact: A Historical Anthology of Literary Journalism*. (excerpts)  
 Lewis, Anthony, ed. *Written Into History: Pulitzer Prize Reporting of the Twentieth Century from The New York Times*. (excerpts)  
 Lewis, Michael and Glen Stout, eds. *The Best American Sports Writing 2006*. (excerpts)  
 Miller, Adrienne, ed. *Esquire's Big Book of Great Writing*. (excerpts)  
 Rystrom, Kenneth. *The Why, Who, and How of the Editorial Page*. (excerpts)  
 Sims, Norman, ed. *Literary Journalism*. (excerpts)  
 Strunk, William and E. B. White. *The Elements of Style*. (complete text)  
*Telling True Stories: A Nonfiction Writers' Guide from the Nieman Foundation at Harvard University* (excerpts)  
 Walford, A. J. *Reviews and Reviewing: A Guide*. (excerpts)  
 Wells, Ken, ed. *Floating Off the Page: The Best Stories from The Wall Street Journal's 'Middle Column.'* (excerpts)

In addition, all students will select one long-form nonfiction text from a list that I will provide.

**Periodicals:**

*TIME*  
*Newsweek*  
*The New Yorker*  
*The Atlantic Monthly*  
*ESPN*  
*Sports Illustrated*  
*Rolling Stone*  
*Paste*  
*The New York Times Magazine*  
*The San Jose Mercury News*  
*The San Francisco Chronicle*  
*The New York Times*

**Online Sources:**

The Poynter Institute  
 NewsU  
 Newseum  
 The Freedom Forum  
 The Student Press Law Center

**Films:**

*Good Night, and Good Luck*  
*Shattered Glass*  
*All the President's Men*  
*Bowling for Columbine*  
*30 Days*

**24. Key Assignments**

Readings for the course are broken into three categories:

- *Technical readings:* These are “how to” readings on the basic principles and professional styles of published writing
- *Theoretical readings:* These readings ask students to consider the why behind the writing process (i.e. Joan Didion’s “Why I Write” or Jacqui Banaszynski’s “Stories Matter”)
- *Model readings:* These are published works on topics other than writing, which students use to analyze and evaluate the author’s craft

*X-Ray readings:* This assignment is the repeated practice (weekly) of analyzing and critiquing written works, specifically for the purpose of understanding and evaluating the author’s craft.

*Expository essays:* Students will write expository essays, approximately 1000 words in length.

*Written articles:* Students will write several types of articles, each approximately 600 words in length.

*Alternative media writing:* Students will have the opportunity to write the script for a video story, an editorial to be recorded as an audio file, and the script of an audio slideshow.

Informal Assignments:

- Exercises used to practice parts of the writing process (i.e. practice writing lead paragraphs)
- Weekly X-Ray readings of articles and essays (reading for form/craft)
- Informal writing from weekly Writers’ Workshop

Formal Assignments:



- Each student will compile a writer’s portfolio including at least the following:
  - Six written stories from first semester, each with at least two edited and revised drafts
  - Six written stories from second semester, each with at least two edited and revised drafts
  - One script for an 8-minute video story (completed with group)
  - One enterprise story with several revised drafts and at least two smaller sidebar stories
  - Two expository essays with appropriate endnotes
  - Two in-class news stories
- One audio slideshow
- One editorial podcast
- Various tests and quizzes

## 25. Instructional Methods and/or Strategies

Students are taught using the following methods:

- Direct instruction and lecture
- Guided analysis
- Presentations and demonstrations
- Large and small group discussions
- Group projects
- Writing exercises
- Writers’ workshop
- Guest speakers
- Field trips

## 26. Assessment Methods and/or Tools

In order to assess student performance, the instructor will use:

- *Writing portfolios.* Students’ portfolios will include all of their collected “clips” as well as their earlier drafts and their reflections on their process and methods. Students will be asked to do X-Ray readings of several of their own pieces.
- *Notebooks.* Students’ notebooks will include their various assigned writing exercises as well as their weekly writing from workshops.
- *Tests and quizzes.* Over the course of each semester students will be given quizzes, tests and a final exam that assess students’ mastery of concrete material as well as challenge them to write on deadline.
- *Multimedia projects.* Students will produce several multimedia projects that challenge them to transform their writing into a usable medium that is appropriate for their audience.

## C. HONORS COURSES ONLY

Please refer to instructions

27. Indicate how this honors course is different from the standard course.

## D. OPTIONAL BACKGROUND INFORMATION

Please refer to instructions

28. Context for Course (optional)

29. History of Course Development (optional)