

De-mystifying the Writing Process

With

Janie Lynn Panagopoulos



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Types and Purposes 3rd Grade

CCSS.ELA-Literacy.W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-Literacy.W.3.3a Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

CCSS.ELA-Literacy.W.3.3b Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

CCSS.ELA-Literacy.W.3.3c Use temporal words and phrases to signal event order.

CCSS.ELA-Literacy.W.3.3d Provide a sense of closure.

Production and Distribution of Writing

CCSS.ELA-Literacy.W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

CCSS.ELA-Literacy.W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

CCSS.ELA-Literacy.W.3.6 With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.

Research to Build and Present Knowledge

CCSS.ELA-Literacy.W.3.7 Conduct short research projects that build knowledge about a topic.

CCSS.ELA-Literacy.W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

Types and Purposes 4th Grade

CCSS.ELA-Literacy.W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-Literacy.W.4.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

CCSS.ELA-Literacy.W.4.3b Use dialogue and description to develop experiences and events or show the responses of characters to situations.

CCSS.ELA-Literacy.W.4.3c Use a variety of transitional words and phrases to manage the sequence of events.

CCSS.ELA-Literacy.W.4.3d Use concrete words and phrases and sensory details to convey experiences and events precisely.

CCSS.ELA-Literacy.W.4.3e Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

CCSS.ELA-Literacy.W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.W.4.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

CCSS.ELA-Literacy.W.4.6 With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.

Research to Build and Present Knowledge

CCSS.ELA-Literacy.W.4.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic.

CCSS.ELA-Literacy.W.4.8 Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

CCSS.ELA-Literacy.W.4.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-Literacy.W.4.9a Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).

CCSS.ELA-Literacy.W.4.9b Apply grade 4 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text”).

Range of Writing

CCSS.ELA-Literacy.W.4.10 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 discipline-specific tasks, purposes, and audiences.

Types and Purposes 5th Grade

CCSS.ELA-Literacy.W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-Literacy.W.5.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

CCSS.ELA-Literacy.W.5.3b Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

CCSS.ELA-Literacy.W.5.3.c Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

CCSS.ELA-Literacy.W.5.3d Use concrete words and phrases and sensory details to convey experiences and events precisely.

CCSS.ELA-Literacy.W.5.3e Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

CCSS.ELA-Literacy.W.5.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Research to Build and Present Knowledge

CCSS.ELA-Literacy.W.5.7 Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

CCSS.ELA-Literacy.W.5.8 Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

CCSS.ELA-Literacy.W.5.9a Apply grade 5 Reading standards to literature (e.g., “Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]”).

CCSS.ELA-Literacy.W.5.9b Apply grade 5 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]”).

CCSS.ELA-Literacy.W.5.10 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 discipline-specific tasks, purposes, and audiences.

Teacher's Notes

About the Author

Janie Lynn Panagopoulos, historian, author, and content service provider has worked in the field of historical research, interpretation and writing for thirty-four years. Originally working in advertising and as a freelance writer for newspapers and magazines, Panagopoulos has had over 1,000 articles published (1974-1992). She also syndicated a history series that ran in fourteen Midwest newspapers (1985-1987).

Ms. Panagopoulos has taught courses in theater arts and play writing (1986-1990) and has had several of her plays produced. She has also taught writing courses and workshops at colleges and schools throughout the United States. Ms. Panagopoulos served as an editor for *Health Horizon magazine* (1988-1990), and today she works with serious-minded writing students from around the world as a writing mentor on the Internet and with Distant Learning programs.

In 1989, Panagopoulos was a National Historical Grant recipient which ignited her passion for historical research. In 1993, her first documentary historical fiction novel, *Traders in Time* was published by River Road Publications, a scholastic publishing house. Other novels followed including: *Journey Back to Lumberjack Camp* (1994), *Erie Trail West* (1996), *North to Iron Country* (1997), *Little Ship Under Full Sail* (1999), *Train to Midnight* (2001), *Runes of Isle Royale* (2003), *Calling the Griffin* (2004), *Madame Cadillac's Ghost* (2005), *A Place Called Home* (2000), *Castle At the Straits* (2003), *Mark of the Bear Claw* (2006), and *A Faraway Home: An Orphan Train Story* (2007). Currently, Janie is working on another book in the Dream Quest series and continuing her research concerning ancient China and its connection with the migration of Native Americans into North America.

In the year 2000, Ms. Panagopoulos was awarded the prestigious "Michigan Authors Award".

In 2001, she received the coveted "Read Michigan Award" granted by Michigan's Governor Engler and Michigan's Secretary of State Candace Miller, and two of her books have also won the notable "Student Choice Award". In November 2008, the National Council for Geographic Education, Washington D. C. , awarded Ms. Panagopoulos' book, *A Faraway Home: An Orphan Train Story* the prestigious "GEM Award" (Geographic Excellence in Media). This was the first time in the organization's 93 year history that a work of fiction has received this award. In June 2009, Ms. Panagopoulos was awarded the "Content Service Provider's Honorable Mention Award" for her videoconferencing and Distant Learning programs and in 2012 she was awarded "Top Content Service Provider Award", in in 2013 received the "Recommended Content Service Provider Award".

**Books by Janie Lynn Panagopoulos
All books are A.R. approved!**



Traders in Time

Journey Back to Lumberjack Camp

Erie Trail West

North to Iron Country

Train to Midnight

Little Ship Under Full Sail

Mark of the Bear Claw

A Faraway Home: An Orphan Train Story

Runes of Isle Royale

Calling the Griffin

Madame Cadillac's Ghost

A Place Called Home

Castle at the Straits

**Books are available for purchase through River Road Publications
riverroadpublications.com
(An Online Book Store for You!)**

Dear Teachers

Dear Teachers,

As a professional in the field of writing with over 34 years of experience, I hope I can share with you a different viewpoint of writing. I share these techniques, not as a teacher, teaching within the classroom, but as a writer who has spent years learning the craft and knows there is still much more to learn.

In this program, I have provided handouts for you to read on your own. The handouts are created to help you look at writing through the writer's eyes.

You will also find two checklists and two idea lists for writing and editing creative stories.

The links page contains several different websites that allow you to download free graphic organizers, brainstorming organizers, checklists, and book suggestions.

Since our time will be limited, I will be spending the majority of it sharing my 3/3/3 Elements of Writing. This is a simple program that helps students and writer/teachers connect with the basics of writing a creative story.

The 3/3/3 Elements of Writing may be copied and used in your classroom.

You Great Lakes History Author,

Janie Lynn Panagopoulos

Can anyone be taught to write? To understand this question we must understand "What is writing?"

What is writing? (Dictionary definition)

* Writing is a system of permanent marks used to represent an utterance in such a way that it can be recovered without the intervention of the utter.

* Writing the fourth of the four language skills: 1) Listening 2) Speaking 3) Reading/Research 4) Writing

If this is all writing is, of course, it can be taught. However, for me writing is also a tool to support personal growth; reflecting on experiences; communication; building relationships with others, and sharing knowledge, and emotions.

Students need to know

Writing is not just one thing. It varies in the form, structure, and process according to the audience and purpose.

To teach writing, students need to learn how writing changes when the purpose and the audience changes and the broad range of purposes for which people write, and the forms of writing that arise from those purposes.

Students need to know that different types of writing serves different purposes such as a letter to a friend, a report, an essay, a narrative. Each type of writing serves a

purpose, each is different, but all use similar skills such as grammar, spelling, content, and vocabulary.

Why we value the written word?

We find value in the written word because it reveals personal expression, knowledge, the ability to connect, share thoughts, to inspire, inform, educate, and change readers lives.

The written word can be persuasive and moving and at one point in history, even considered magical. This magic was achieved by communicating thoughts, emotions (both negative and positive), and ideas from deep inside a person's mind (soul), and interpreting those ideas into symbols (letters), to deliver a message from beyond the everyday, to those with the knowledge to understand those symbols.

The actual magic of writing, even today, is communicating thoughts and ideas that can change the reader's world.

Write what you know

A writer must first make the choice of what to write and why. Why would a writer choose to write something that is boring or has limited interest to either the writer or a reader? Writer's need to write what they find interesting and to find joy in the practice.

In the classroom, this first choice, coming from you, the writer/teacher, is an important choice and will often make the difference in the success rate for your students' writing projects.

Select a writing theme that meets your curriculum needs, but select a theme with your students in mind. Take that idea, give it an interesting twist, and watch your writers grow.

Pre-Writing is non-negotiable

Writing is not only putting words on a page. There is a process to writing that takes time and effort. To many, this process is long and boring making it hard for writers (especially students) to focus. One of the best ways to start is to develop a system or set of steps that work best for you (the teachers) as a writer. The creative process of writing is not just in the thoughts and ideas, but also in the way these thoughts and ideas make it onto the page.

Each student developing their own system in a classroom would be impossible, but if each student realizes the steps, (seen in the teacher's model) the process begins to take its own individual shape with the students.

Pre-writing should include: brainstorming (either individually or in groups), making notes, recording and developing ideas in a writer's notebook, organizing ideas to

recognize gaps in knowledge/research, outlining, drafts, and revision.

Pre-writing is where you begin to correct your mistakes, not in the written work; thinking through the specifics of the beginning, middle, and end, developing a flow to your ideas, a natural progression to a plot-line, creating 3-dimensional characters, believable settings with details, and a story that hangs together and makes sense. All this needs to be decided upon before you/your students begin to write.

Organizing your thoughts to write

In order to write effectively, a writer needs to organize their ideas and words in a way that makes sense to the reader. The writer already understands the ideas and context of what they will write, but the reader does not. The idea of organizing your words (thoughts) for clarity, may seem a simple concept, but it is not always easy.

The easiest way to achieve clarity is by taking ideas and putting them in chronological order, what comes first, what is next.

Organizing in this way allows the writer to know where there is a gap in their information that should lead to further inquiry on the subject.

Also, included in this organizational plan is the understanding of the vocabulary you use for your selected audience (the reader), the flow of the words in a sentence (rhythm), the grouping of sentences into paragraphs (plot progression), and the order of the paragraphs within a project (beginning-middle-end). These pre-writing plans will help you as a teacher/writer direct your students in their organizational practice.

A writer needs more than the ability to think of ideas, but also the ability to organize ideas, with details, and clearly explain what is happening on the page.

* For students, a graphic organizer will help them record the order of their thoughts and ideas. (See Links page)

Always write with the reader in mind

Writers might love to record their thoughts, emotions, and ideas, but writers are nothing without a reader.

While writing is considered a solitary practice, in reality, it is a very social craft. We write for an audience, with a specific purpose. When we write we are creating a point of focus for readers to learn and react to our thoughts and ideas.

Because of this, each writer should be aware of their works' purpose and the readers expectations.

Knowing and understanding genres helps us understand the reader's expectations. Whom our readers may be (age), helps us to determine characters, settings, vocabulary, and appropriate voice, rhythm, and tone.

* Explain to your students your thoughts about readers and audience. This will help them to connect with the outreach of their written words. Most students I have worked with were surprised at the concept of writing for an audience/reader and equally surprised when they realize the teacher is often the audience.

Editing and revision

Pre-writing is key to editing and revision. Editing and revising our thoughts and ideas should start with our brainstorming, outlining, and drafting, while we narrow our focus from general ideas to specific. The more detailed work you do in the pre-writing practice, the clearer revision and editing will be as you near completion of the project.

When we edit and revise, we are looking to make sure our words flow, the correct words move the story forward, the words have clarity and mean what you want your reader to understand and feel.

Editing and revision should not be considered punishment for a writer, but a gift creating clarity and the true vision of what is in the writer's mind (the magic).

Can Writing be taught? Does everyone have the capacity to write?

Writers have debated this question with teachers for years. Teaching someone to have an artistic talent and excel at it is one thing. Teaching students to be better at writing is another.

To teach writing, you must have writing skills.

To teach writing, I urge teachers to become the writers they would like to see their students become. This means actually writing. I recommend modeling writing in the classroom. When your students write, write with them. The more accustomed your students (and you) are to writing the more comfortable and motivated they will be to want to write.

Young writers should also understand that professional writers' skills and techniques continue to evolve throughout the writer's career as they learn to develop and refine their craft. Therefore, writing is an evolving form of creativity that should forever grow and become better.

* For writing to evolve, students should become familiar with different pre-writing techniques, making discoveries on what works best for them.

Writing is a tool for thinking

To write is to see what everyone has seen and think what no one else has thought. In any writing assignment, it must be assumed that part of the work of writers will involve generating and regenerating ideas prior to writing them. Therefore, various tools for writing should be explored, such as writing journals, writers' notebooks, sketchbooks, brainstorming groups, dialogue journals, and others. Also, writing strategies for getting started with an idea or finding an idea when one does not occur immediately, I suggest using prompts that can be found on the Internet.

Revision

How do we help young writers to understand that single-drafts rarely produce the best writing? In the long drawn out writing process, that eats up our class time, often revision is cut-short in place of writing.

Revision is a very significant step in support of critical thinking for students. Revision should be thought of as re-seeing, and re-thinking the choices that have already been made in content, and consider making changes that affect the outcome. Perhaps a change in the message is necessary, the characters, voices, tone, and the audience that it is meant to address.

Graphic Organizers

http://www.edhelper.com/teachers/General_graphic_organizers.htm

<http://wvde.state.wv.us/strategybank/GraphicOrganizersforWriting.html>

<http://www.superteacherworksheets.com/graphic-organizers.html>

<http://www.dailyteachingtools.com/free-graphic-organizers-w.html>

<http://www.angelfire.com/wi/writingprocess/specificgos.html>

Brainstorming Graphic Organizers

(On-Line Brainstorming) <https://bubbl.us>

<http://www.eslflow.com/brainstorming.html>

<http://www.studenthandouts.com/Assortment-01/Graphic-Organizers/ABC-Brainstorming-Directions.html>

Editing Checklists

<http://www.readwritethink.org/classroom-resources/printouts/editing-checklist-self-peer-30232.html>

<http://writing.umn.edu/sws/quickhelp/process/editing.html>

Finding a Strong Voice

<http://www.scholastic.com/teachers/lesson-plan/adding-strong-voice-your-writing>

http://www.ttms.org/writing_quality/voice.htm

Reading

Because Writing Matters, National Writing Project and Carl Nagin

Kid-tested Writing Lessons for Grades 3-6: Daily Workshop by Leslie Blauman

The 9 Rights of Every Writer by Vicki Spandel

Writing: Teachers & Children at Work by Donald H. Graves

A Fresh Look at Writing by Donald H. Graves.

Spilling Ink: A young Writer's Handbook by Potter and Mazer

Teaching Writing with Mentor Text in Primary Classroom by Nicole Groenweg

The I love to Write Book: Ideas and Tips for Young Writers by Mary-Lane Kamberg

The Art of Fiction: Notes on Craft for Young Writers by John Gardner

Young Writers' Toolkit by Michael C. Fine and Veronica Hoyle-Kent

Teacher's Notes

How Do I Decide What to Write?

Janie Lynn Panagopoulos * www.JLPanagopoulos.com

- * You can get story ideas from books, poems, newspapers, journals, movies, television, strangers, experiences, your family, and many, many, more places. You just need to look around and observe. Writers are observers.
- * Once you have an idea, you should think about your idea and brainstorm. **DON'T WRITE YET!**
- * After brainstorming, you need to decide if your idea is worth taking the time to write as a story. If not, begin again. **DON'T WRITE YET!**
- * Once you have an idea you would like to write about; you should outline, use a web or a graphic organizer to think about how to organize your ideas. Organizing your ideas is a very important step in writing a story, this is part of the pre-writing practice. While organizing your ideas, think about the beginning, middle and end of your story. **DON'T WRITE YET!**
- * Think about your setting. Is it a story that could have taken place today, in the future, or in the past? You decide. In what season does the story take place? Do you need a particular time of the year, like winter (for snow), or spring (for rain), summer (for the hot sun), or fall (for falling leaves)? You decide. What month, day, time of day? Does it matter for your story to make sense? Now think about the location. Does the story take place in the city, in the country, in a school, house, or mall? These are all things you need to decide. **DON'T WRITE YET!**
- * Think about your characters. You should keep your story simple to write by using only three characters in a story under 25 pages long. You need your main character, the supporting character (main character's best friend), and an impact character that makes things happen. Often times, your main character and supporting character are the same gender (unless they are related); they are best friends that share each others secrets. The impact character is often a different gender which helps to build tension in a story. (Main character and supporting character a boy, the impact character a girl or main character and supporting character a girl, the impact character a boy.) **DON'T WRITE YET!**
- * Checklist: Have you really thought about your story, the beginning, middle and end?
Have you selected a full setting with location, month, day, year, time?
Have you created a list of characters that are well developed?
Can you draw a picture of your characters? Your setting?
Do you know enough about your subject? Have you concluded your research?
If you have completed all these items, it is time for you to begin to write.

How to Brainstorm by Yourself

Janie Lynn Panagopoulos * www.JLPanagopoulos.com

Sometimes there is no one around to help you brainstorm a story idea, but do not worry, you can brainstorm by yourself. With these simple steps, you will be able to think through your brainstorming session and come up with new and useful ways of looking at your story idea.

Materials: You will need something to write your idea notes on. You can use paper and pencil or even a computer to record your notes.

1. On the top of the page, write the story idea that you would like to brainstorm. A few details will be all you need now because, you are just thinking about your story.
2. Under your story idea, start writing words that connect with your idea. These words can be stand alone words or short phrases. Everything you write should focus on your idea.
3. To add to your words, think about how other people you know might contribute to your main idea. What might they put on the page in stand alone words or short phrases.
4. Take all the separate words and phrases and start forming complete thoughts in the form of sentences, skip a couple lines between each sentence (for more notes), and number each sentence.
5. Now, between the sentences, add a few more creative words or phrases that have a focus on your main idea. You might even add a funny idea that goes along with your focus.
6. Look through your list, is there anything you might like to add that would make your story idea more interesting?
7. When your brainstorming session is over, ask yourself:
 - * Using this story idea, can I recognize a clear beginning (problem), middle (climax), and end (solution)?
 - * Would this story idea allow me to create interesting characters to tell the story?
 - * Could I use a familiar setting to create this story?
 - * Would this story be fun to write?

Now, you can decide whether you would like to write your story idea or whether you might like to try a different idea.

Checklist: Voice, Word Choice, Sentence Fluency

Janie Lynn Panagopoulos * <http://www.JLPanagopoulos.com>

Voice

- I have listened to cartoons with my eyes closed and can hear the differences in the way voices sound.
- I listened to the way other people speak and have collected interesting words in my writer's notebook.
- When I write, I really try to like my topic.
- When I read my story aloud, the characters' voices all sound different.

Word Choice

- My nouns are specific not general.
- I do not overuse pronouns.
- My adjectives are thoughtful.
- I use my senses in writing to create details within the story.
- I used at least one new word in the writing of my story.

Sentence Fluency

- I understand writing is like music and each story has its own rhythm or flow.
- My sentences mostly begin with different words.
- I have used a mixture of simple and complex sentences.
- I used different types of transitional words to move my characters and the story forward.
- If I read my story aloud, you can hear a rhythm/flow within my sentences.
- If I have repeated anything in my story, I did it for a purpose or effect.

Checklist for a Creative Story

Janie Lynn Panagopoulos * <http://www.JLPanagopoulos.com>

- * Does the introduction grab the readers attention? (tone)
- * Where does the beginning of the story take place? (setting)
- * Where does the middle of the story take place? (setting)
- * Where does the end of the story take place? (setting)
- * Can you visualize the setting and characters? (details)
- * Have you used your senses to paint a picture in your readers mind?
- * Am I using transition words to move my story forward from idea to idea?
- * Am I using a balance of showing words and telling words?
- * What do you want your reader to know about the story?
- * What has the reader learned by the end of the story?
- * Does the conclusion of the story link back to the introduction?
- * Does the story make sense?
- * Have I stayed on my topic throughout the story?
- * Is my theme/message clear to my reader?
- * Does the title of my story reflect the complete story?

Writing Checklist

Janie Lynn Panagopoulos * <http://www.JLPanagopoulos.com>

1. Zoom in on your story giving it more detail.
2. Read your writing and look for boring parts that slow the pace of your story and revise them.
3. If you are writing a mystery, scatter details and hints throughout your story.
4. Add something fun to your story. Your story might be serious but giving one of your characters a sense of humor will make your story fun to write and read.
5. After reading your story aloud, did you discover anything that did not make sense to you? If you did, it will not make sense to your readers. Make sure everything makes sense or revise.
6. Do not always write in the same genre. If you like to write poems, also try an essay. Experiment and find your favorite genre to write.
7. Writing dialogue can sometimes be hard. Practice by writing a dialogue with yourself, as if you are two people.
8. Ask permission to record a family conversation, perhaps at the dinner table or while playing a board game. Afterwards, take time to listen to the way real dialogue between people sounds.
9. Listen to people as they speak on a phone. You only hear 1/2 of the conversation, and it is hard to understand full thoughts and meanings. That is why clear dialogue between two or more people, in writing, is very important. To write the reader must read two voices.
10. When creating character or setting, add something special that makes each character/setting unique.

Teacher's Notes

Print Out # 1

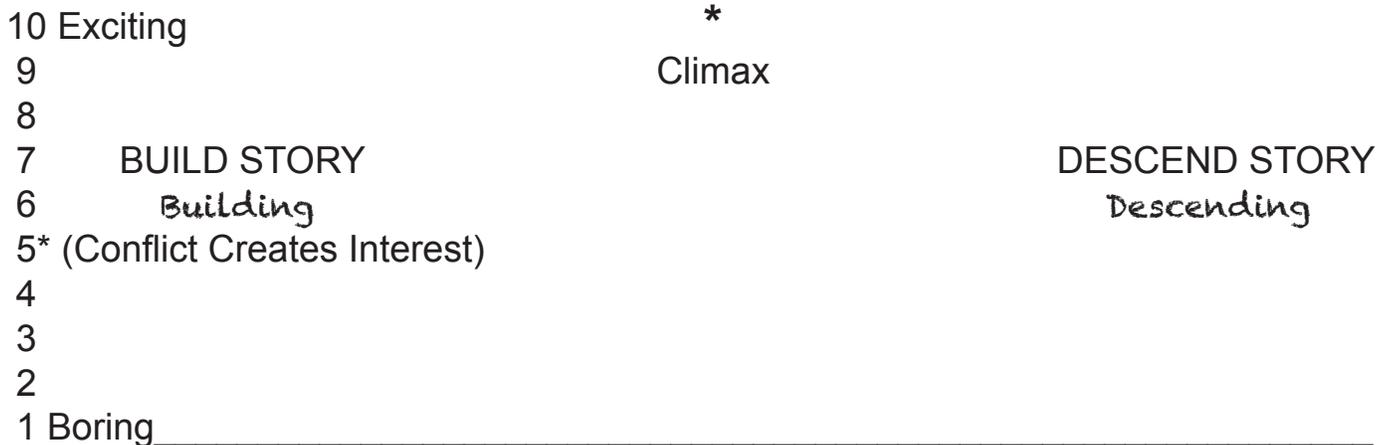
3/3/3 Elements of Writing:
Visual Plot Diagram

Janie Lynn Panagopoulos * JLPanagopoulos.com

Plot is the “Thread” that holds a story together.
All stories MUST have a clear BEGINNING - MIDDLE - END

PLOT STRUCTURE DIAGRAM

EXCITEMENT
LEVEL



Beginning

Middle

End

Story Builds

Story Descends

* Introduces:
Character
Setting
Problem

* Builds to the Excitement
or Understanding

* Creates
Knowledge
and Satisfaction
Solution

**3/3/3 ELEMENTS of Writing:
Character Development**

Janie Lynn Panagopoulos * JLPanagopoulos.com

To fill out your story, your characters need details. You should know eight (8) details of each character. (You might not use them all, but you need them all - for you!)

Main Character: Hero - You need a character you can relate to. A hero can be a girl or boy. Make your hero believable.

1. Gender: Male or Female
2. Age _____
3. Height _____
4. Hair Color _____
5. Eye Color _____
6. Positive Trait: funny, smart, clever, brave, nice (pick two)
7. Negative Trait: not very bright, weak, afraid, lazy (pick one)
8. Name _____

Best Friend: The Helper - The supporting character creates a dialogue for the story. Most Helpers are introduced because of their function to the Hero, it is your job to give him/her personality.

1. Gender: Male or Female
2. Age _____
3. Height _____
4. Hair Color _____
5. Eye Color _____
6. Positive Trait: funny, smart, clever, brave, nice (pick one)
7. Negative Trait: not very bright, weak, afraid, lazy (pick one)
8. Name _____

Impact Character: Villain – This character creates a problem for the Hero. This character is not always bad but has an opposing viewpoint to the main character and generally changes his/her viewpoint before the end of the story.

1. Gender: Male or Female
2. Age _____
3. Height _____
4. Hair Color _____
5. Eye Color _____
6. Positive Trait: lovable, funny, smart, hard worker, brave (pick one)
7. Negative Trait: scary, mean, not very bright, lazy (pick two)
8. Name _____

Print Out #3

**3/3/3 Elements of Writing:
Setting**

Janie Lynn Panagopoulos * JLPanagopoulos.com

I always suggest you create a setting you are familiar with, in your own town, city, or your home. You can even add more detail by placing your story setting in your school, your home.

Remember "THINK" about your setting first. Draw a picture of your setting before you write.

Is your setting in the city or the country?

Is your setting near water or a forest?

Is your setting where your main character lives?

1. Write three specific details of your setting _____

Does the time of year matter?

THINK ABOUT IT...

Spring rains? Summer heat? Fall chill? Winter wind and snow? Yes, it matters.

2. What time of the year does your story take place? What month? What day?

Does the time of day matter?

THINK ABOUT IT...

Is it during the daytime, with bright sun? Is it early morning with the sun rising? Is it in early evening, at twilight, when the sun is soft and setting? Is it at midnight, when it is dark and the stars are sparkling? Is the hour important to your story?

3. What time of day does your story take place? _____

Creating a setting can add great detail to your story or nearly be invisible.

THINK ABOUT IT...

Editing Ideas

Janie Lynn Panagopoulos * <http://www.JLPanagopoulos.com>

The red pen is often in the hands of teachers late into the night, but with this idea you might be able to free up some of your time and also create a classroom of proficient editors.

Editing is not just one thing, it is many. While editing, a writer needs to be aware that there are seven basic sub-skills to editing.

- * spelling
- * grammar
- * homonyms
- * capitalization
- * comma splices
- * apostrophes and commas
- * period use

Discuss these with your class and ask them which ones they feel most proficient in understanding.

Take seven sheets of paper label them: grammar, spelling, period use, etc., and ask your students to sign their name on the sheets with the heading they feel most competent in terms of their editing skills.

You have just created a group of peer editors that will be able to work with their fellow students in just one/two self-selected skills.

Throughout the year, work with your editors to help them move into all the different categories of editing. Each time a student asks another for editing help, that student owes an edit, in their specialty, in return. A list should be created and hung on the wall, where the students place their name and speciality, when they owe an edit. When they have completed their debt, they remove their name.

FREE Plug in 'n Connect with Janie Lynn Panagopoulos

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Here is what I can offer “free” to you and your students if you are using my books in your classroom or library.

EMAILING: This is the simplest and least expensive of all connections. Library or class has book questions, need to interview an author for a report, writing or history questions? Email me class questions, please list on one email. I will cut and paste the questions into a return letter. Author@prodigy.net.

BLOG: Invite me to blog with your class! The teacher invites me to their site and assigns me a password for access. The teacher facilitates the blog helping the students create questions and post. As soon as I am contacted I will respond. Author@prodigy.net (Blog dates need to be set prior to blogging.)

SKYPE: No need for expensive videoconferencing equipment, just Skype me. Send an invite to janie.panagopoulos (Richmond, VA address). If you are using my books in the classroom, you are invited to a FREE Q&A Connection. Do not worry about small-screen, connect your computer to a projector, and I am life size in your classroom. (Skype test and dates need to be set prior to program.)

DIGITAL FIELD TRIPS, TRAILERS, AND KMZ FILES: You will find these free resources on my website at www.JLPanagopoulos.com

A.S.K. PROGRAM: Contact, Denise Jobe at MISD, DJobe@misd.net or their website at <http://www.misd.net/distancelearning/ASK/ASKInfoDefaultPage.htm>

OTHER PROGRAMS: I do have IP Address programs, workshops and residencies that have a per hour fee. They are listed on my website www.JLPanagopoulos.com or contact me personally at Author@prodigy.net.

Until I can figure out how to fly, drive or give books away free, this will be my way of helping to support our teachers and say, “Thank You” for supporting me and my work.

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Teacher's Notes

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