

Provincial Outreach Program for the Early Years

School District 42 Quality Public Schools Program

“Do you see me?”
Nurturing Young Storytellers & Their Craft Through Authentic Writing Experiences

Date: March 7, 2025 Time 9:00-2:30

Presenter:
Jacquie Anderson

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Today's learning objectives

Today we will share strategies, resources and ideas to build Story Workshop and Bookmaking opportunities in your classroom:

- Nurture curiosity and joy as students build their identity as storytellers
- Extension strategies for Story Workshop to deepen and expand thinking and learning
- Extend story telling and story reading into bookmaking and building a writing community

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Why Story Workshop?

Story Workshop is an approach to supporting young children's literacy built upon on four pillars:
the sharing of stories, immersion in the arts, time for play, and a focus on meaning-making

"What is the connection between literacy and the arts?
That question took us from a practice of Writer's Workshop into new terrain, and a focus on meaning-making."

"I think you probably came to school with stories..."
Then she asked the children to take a piece of paper and markers or colored pencils and use them to "create a summer memory" they could share. She let children sit where they wanted to sit, and to help themselves to the markers or pencils, which were arranged on shelves in various places in the room.

Teaching Preschool Parents: Getting Started with Story Workshop www.popecy.ca @popecybc @POPEYEC POPEY

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Why Story Workshop?

Consider the unspoken messages to these children:

- I know you have stories to tell.
- Your stories will be listened to here.
- The things we do in school rely on your stories.
- I trust you to make choices.
- I am curious about you.
- I am ready to meet you where you are.
- I expect you to listen to other people's stories.
- I know you will find connections because I know you want to make sense of things.
- You belong here.

These messages are intentional, and the experience in the classroom is designed to deliver them. A structure that prioritizes story can do that.

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Why Story Workshop?

- ✓ Honours the lives of children: student voice at the centre
- ✓ Inclusive and accessible
- ✓ Practices agency

"Story making creates an inclusive community, as each student has unique experiences, families, histories, and stories. No one is without a story."
Compton and Thompson, p. 16

Storymaking: Michelle Kay Compton and Robin Chappell Thompson | www.popeg.ca | @popegbc | @POPEYEC | POPEY

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Why Story Workshop?

"Through thinking routines students are enculturated into thinking, developing both their ability and their inclination to think."
Ron Richhart

- ✓ Responsive
- ✓ Nurtures metaphor
- ✓ Contributes to a learning community
- ✓ Assessment tool: nudges thinking

The inquiry teacher is regularly inquiring into his or her students as learners and asking, "what are they revealing to me?", "how might I respond?", and "what next?"
Kath Murdoch, *Power of Inquiry* p. 135

Power of Inquiry—Kath Murdoch | www.popeg.ca | @popegbc | @POPEYEC | POPEY

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Why Story Workshop?

Language Comprehension

- Background Knowledge
- Vocabulary Knowledge
- Language Structures
- Semantic Reasoning
- Literacy Knowledge

Word Recognition

- Phonological Awareness
- Decoding (and Encoding)
- Sight Recognition

- ✓ Oral language
- ✓ Builds syntactical skills, Language structures
- ✓ Language comprehension
- ✓ Elements of story
- ✓ Accesses cultural funds of knowledge

ACTIVE SELF-DIRECTED LEARNING (Green circle): Learners choose what to read, how to read, and how to learn. They are active and engaged in their learning.

SOCIAL INTERACTION (Blue circle): Learners share their reading experiences and learn from each other. They discuss their reading and share their thoughts.

LANGUAGE COMPREHENSION (Red circle): Learners understand the meaning of what they read. They use background knowledge, vocabulary, and language structures to make sense of the text.

READING (Yellow circle): Learners read a variety of texts for pleasure and to learn.

What have you noticed in your experience?

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What might it look like?

So many options!

- A particular activity, with its own boundaries
- An extension of play, with the intention of building stories around their activity
- A retelling of a meaningful read-aloud
- A summative representation of what they've been learning
- A process with discrete stages culminating in a written product
- Other ideas?

Story Workshop: New Possibilities for Young Writers—Susan Harris Mackay
Story Making: Compton and Chappelle

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What might it look like?

Some consistent features:

A prepared environment:
choices of materials and spaces

A provocation:
mini-lesson, experience, materials, story or text

Building the story

Sharing the story: "going public"

Reflecting on the process

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Materials and options

Thinking with materials...look for high affordance materials

- Loose parts
- Art materials
- formal/informal
- retelling/creating

•Story workshop is different than play centres, and distinct from writer's workshop

•High affordance materials help develop the mental image for reading (Constance Kamii)

•It is a platform from which to leap!

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What do you need?



- **Variety of loose parts**
 - Man made and natural
 - Textures, shapes and sizes
- **Background piece**
 - Felt square
 - Construction paper
 - Neutral image
- **Provocation**
 - Video or story
 - Curricular content
 - Experience
- **Time**
 - Attention
 - Reflection or extension

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A progression

Needs to be taught explicitly:
guided discovery and interactive modeling

- Whole group, partners, individual
- Timeline will depend on how often you use it
 - Is an instructional routine

Teaching with intention: what am I hoping for here?

Teaching with openness: what am I learning here?

Teaching with reflection: where can I go from here?

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A progression

The unfolding

<p>exploration</p> <p>Giving children the chance to try out the materials, observe others and gain confidence in the value of their expression.</p>	<p>elaboration</p> <p>Story scribing and class editing places value on both the teller and the listener. Story Grammar Marker™ builds common language and scaffolding.</p>	<p>extension</p> <p>Into writing, thematic content, story reading and art.</p>
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*Build a story
Tell a story
Listen to a story*

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Extensions

Story Grammar Marker (SGM)



Each of the symbols in the visual represent a story grammar element.

- The **Character** icon represents a person, animal, or other being.
- The **Star** was chosen as the icon for the **Setting**. The star is a good center for a semantic map or web.
- The **Shoe** represents the **Initiating Event** because it is the "kick-off" of the story.
- The **Heart** represents the **"Belings"** a Character has in response to the initiating event.
- The **Plan** is represented by a **Hand**.

Each of the **bows** represents a sequence or lists of **actions**.

The **direct consequence** of the story is represented by a **bow** because it ties the story together.

The **Resolution** of the story is how the character feels about the **Direct Consequence**. It may include a moral or a lesson learned. It is represented by three small hearts.

Story Grammar Marker
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Extensions

 Character	 Setting
 Kickoff, feelings and plan	 Ending

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Extensions

Setting	Characters
Problem	Solution

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Extensions

See?	Hear?	Touch?	Smell?	Taste?
Who?	What?	Where?	When?	Why?
Setting	Characters			
Problem	Solution			

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Extensions

See	Smell
Touch	Taste

Hear

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The role of the teacher

When talking with children about their stories, use supportive language.

- Can you tell me more about...?
- I notice...
- That reminds me of...
- Your story makes me feel...
- I wonder... (where that idea came from, what will happen next, how that character felt)
- What would you like to do next?
- How do you plan to capture that story?
- What tools do you need?
- I look forward to hearing more!

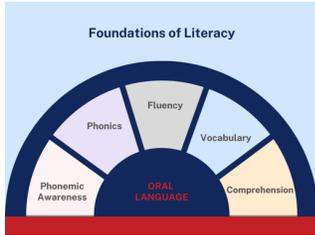


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Connections

How does Story Workshop connect to the ideas in this Literacy Fan?



Proficiency in these foundational skills is necessary for all students to be reflective, critical and independent readers

Adapted From A Close Look at the Five Essential Components of Effective Reading Instruction

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Bookmaking: writing for real



Beware of deferring the opportunities for working with complexity until later.
Marie Clay

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Why Writers' Workshop and Bookmaking?

Language Comprehension

- Background Knowledge
- Vocabulary Knowledge
- Language Structures
- Formal Features
- Literary Knowledge

Word Recognition

- Phonological Awareness
- Decoding (and Encoding)
- Sight Recognition

Skilled Reading

Fluent, accurate and automatic word recognition and comprehension.

- Encoding (the flip side of decoding)
- Expressive language is connected to oral language
 - Builds syntactical skills, Language structures
 - Elements of story

Successful phonics learning requires at least half of instructional time spent on authentic practice
Wiley Blevins

Duke and Cartwright, 2021

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Why Writers' Workshop and Bookmaking?

Expressive stance

speaking writing

In order to write, one must internally hear the speech. "Communicating the conversation in your head."

In order to read, one must internally speak and hear the sounds. "It's listening to a conversation in your head."

Receptive stance

reading listening

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Why Writers' Workshop and Bookmaking?

Writers Workshop and bookmaking

- ❖ builds resilience
 - ❖ overcoming the fear of the blank page
 - ❖ building stamina
 - ❖ process over product
- ❖ builds identity
 - ❖ My voice
 - ❖ My passions
 - ❖ My thinking

Beware of giving too many directions: this is a process not a procedure. What happens when we let them have the space to figure it out? Kate Wood Ray

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 **Guiding Principles of Writing Instruction**

The First three are foundations:
"The basic necessities we provide our students every day in the classroom, the over-and-over elements that allow for composition, thinking, creativity, and problem solving." (Borner and Arens, 2020)

Time

- Students need time, and lots of it, to practice writing

Ownership

- Students are more motivated when they have opportunities to make important choices about their writing

Response

- Students need frequent, timely, descriptive feedback and responsive teaching

Becoming a Better Writing Teacher—Anderson & Glover www.pokey.ca @pokeybc @POPEYEC POPEY 

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"If children are not spending a **significant** portion of their day **engaged** in (reading and writing) **texts** that allow them to **practice the strategies we are modelling**, then we cannot possibly expect them to take on these strategies and use them **independently**."
 —from *Catching Readers Before They Fall*

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 **Getting started: *early primary***

A possible progression:

Session 1: samples of genre: memoir, number books, information books, wordless books, teacher writing, etc. (*Immersion*)

- Choice of genre, choice of paper
- What will you be doing? Co-create criteria
- Reflection and share: what is your book about? What might you add/change next time?

Session 2 author moves: details and elaborations (*reading like a writer*)

- what do mentor authors do? Teacher samples and picture books
- Think about your book: how could you use some of these moves?
- Co-create criteria for books.
- Reflection: what did you change, add? How is it going?

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Getting started: early primary

Session 3 mentor texts and conventions

- Homing in on particular conventions your students need:
 - High frequency words and letters/sounds (*this is what phonics is for!*)
 - Punctuation
 - Reflection: what did you do to make your writing/book better today?

Session 4: revisit criteria for books: features of books (*writing like a reader*)

- How do you know your book is finished?
- Conventions: check your words...what do you know about sounds/letters? What could help you in the classroom?
- Reflection: who helped you or what did you do to make your writing better today?

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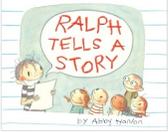
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Getting started: early primary

Session 5: what will you do next? Brainstorming new ideas

- Could introduce a new genre?

Session 6: *Ralph Tells a Story*. Now that you know about making books, what advice would you give kids just starting? How many different titles do we have in the class? Celebration!!



Ralph Tells a Story—Abby Harmon

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Getting started: late primary

a sample progression

Week 1: samples of genre: memoir, information books, teacher writing, etc. (*Immersion*)

- Choice of genre, choice of paper: **purpose, audience, passions**
- What will you be doing? Co-creates criteria
- Reflection and share: what is your book about? **What genre did you choose and why?**

Week 2: author moves: details and elaborations (*reading like a writer*)

- what do mentor authors do? Teacher samples and picture books. How could you use some of these moves?
- **Co-create criteria for books. Introduce graphic organizers.**
- Reflection: what did you change, add? How is it going?



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Getting started: late primary

Session 3: mentor texts and conventions

- Homing in on particular conventions your students need:
 - High frequency words and content vocabulary
 - Punctuation
 - Reflection: what did you do to make your writing/book better today?

Session 4: revisit criteria for books: features of books (*writing like a reader*)

- How do you know your book is finished?
- Reflection: who helped you or what did you do to make your writing better today?

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Getting started: late primary

- Session 5: what will you do next? Brainstorming new ideas
- Could introduce a new genre?

• Session 6: Abdul's Story. Now that you know about making books, what advice would you give kids just starting? How many different titles do we have in the class? Celebration!

Abdul's Story
Abdul's Story - Jamilah Thompson-Bigelow

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Foundational Skills for Reading

How does Bookmaking connect to the ideas in this Literacy Fan?

Proficiency in these foundational skills is necessary for all students to be reflective, critical and independent readers

Oral Language: A closer look at the five Foundational Components of EL/ESOL
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Extra notes:

- Not everything needs to be published
- Mini-lessons: teacher leads
- Writing continuum
- Immersion, immersion, immersion
 - learning from mentors
 - Noticing and naming
- Conferencing—responsive to student (principles of writing instruction)
 - How? When? What?
- Peer feedback—community of writers

“Getting to know your students as writers and as people is one of the most important things you can do as a writing teacher.”
Matt Glover

How can you see this pedagogy crossing curriculum lines?

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Resources

Online resources

- [Teaching Storyline Readers: Getting Started with Storyline](#)
- [Models of Reading](#)
- [Writing Response Model](#)
- [Power & Trust: Thinkers Work Materials](#)
- [Learning in the Project's Years](#)
- [A Closer Look at the Five Essential Components of Effective Reading Instruction](#)
- [Thinking With Materials Resource: SDP3 \(Central Okanagan\)](#)
- [Teaching Elementary Students to Be Effective Writers](#)

Videos

- [Andragogy Story Workshop](#)
- [Andragogy](#)
- [The Creative Brain: How We Learn to Read](#)

Books

- **Becoming a Better Writing Teacher:** Carl Anderson & Matt Glover
- **The Culture of Education:** Jerome Bruner
- **Loose Parts: Snapping Play in Young Children:** Doly & Beteglovsky
- **Storytelling:** Michelle Kay Corbett & Robin Chappelle Thompson
- **Rough Talk a Story:** Abby Hanlon
- **Engaging Literacy: How Developing Children's Social, Emotional and Intellectual Lives, K-3:** Peter Johnston, Kathy Chappetta, Andrea Hartwig, Sarah Heimer, Mary Komer, Tara Krieger, Laura McCarthy
- **Story Workshop: New Possibilities for Young Writers:** Susan Harris MacKay
- **Power of Inquiry:** Kath Murdoch
- **What's Next for The Beginning Writer?:** Janne Reed, Betty Schultze, Ulla Peterson
- **Adult's Story:** Janiah Thompson-Bellow
- **Endless One: Giovanni Meditations:** Richard Vaganese
- **In Pictures and In Words:** Kate Wood Ray
- **The Writing Book:** The Literary Place

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Thank you from the POPEY team!

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