

# “Do you see me?”

## Nurturing Young Storytellers & Their Craft Through Authentic Writing Experiences

Date: April 15, 2025

Time 8:30-2:30

Presenter:

**Traci Baillie**





# Today's learning objectives

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

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



## **Morning:**

- Why story workshop?
- What might it look like?
- Stories from the Land
- Extensions and opportunities
- Connections to Ministry Documents: *Learning in the Primary Years*

## **Lunch**

## **Afternoon:**

- Bookmaking

# Where are we coming from?

## How would you describe your prior experience and comfort level with Story Workshop?

1. Haven't tried it yet
2. Have tried it a bit
3. Pretty comfortable with it
4. Very comfortable and looking for extension opportunities.





# 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 takes us from a practice of Writer's Workshop into new terrain, and a  
focus on meaning-making.”





# 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.





# 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**







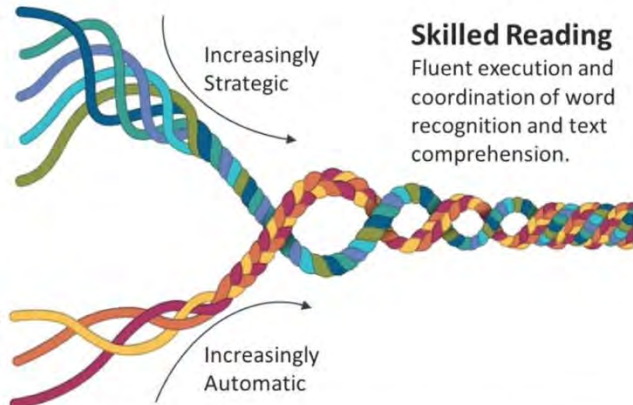
# Why Story Workshop?

## Language Comprehension

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

## Word Recognition

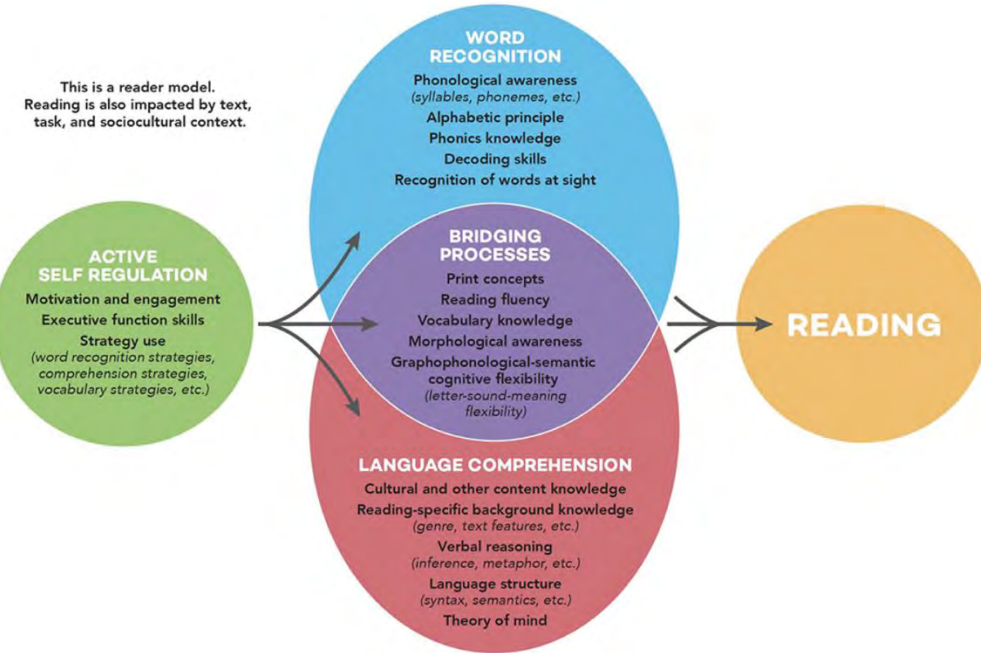
- Phonological Awareness
- Decoding (and Spelling)
- Sight Recognition



## Skilled Reading

Fluent execution and coordination of word recognition and text comprehension.

Scarborough, H. 2001. Connecting early language and literacy to later reading (dis)abilities: Evidence, theory, and practice. Pp. 97-110 in S. B. Neuman & D. K. Dickinson (Eds.) *Handbook of Early Literacy*. NY: Guilford Press.



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

Duke and Cartwright, 2021





# 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**

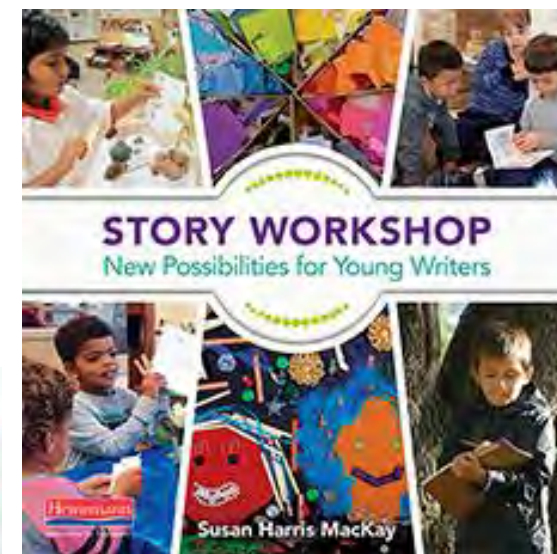




# What might it look like?

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?



What **three words** do **you feel** are most important when it comes to supporting your students as **storytellers**?

Equity	Inventiveness	Meaning making	Creativity
Voice	Innovation	Emotional literacy	Generosity
Agency	Problem solving	Compassion	Hope
Empathy	Leadership	Humour	Care
Collaboration	Engagement	Interdependence	Power
Listening	Vision	Perspective taking	Uncertainty
Imagination	Trust	Community	Reading
Inquiry	Play	Connection	Writing
Curiosity	Art	Flexibility	Self-efficacy

What questions do these words inspire you to ask?

Discuss & share your three words with your table group





# 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!**







# 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 and/or extension





# Loose parts as provocations



When children interact with loose parts, they enter a world of “*what if*” that promotes the type of thinking that leads to problem solving and theoretical reasoning. Loose parts enhance children’s ability to think imaginatively and see solutions, and they bring a sense of adventure and excitement to children’s play.

—Daly & Beloglovsky in  
Loose Parts: Inspiring Play in Young Children

- **Art materials**
- **Blocks/construction**
- **Materials: Wire, corks, Foil**
- **Paper collage**
- **Playdough/ Clay**
- **Wood pieces**
- **Natural materials**
- **Figures**

**What else?**





# What do you need?



Organization for teacher



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# What do you need?



## Organization for students

Felt  
'Grass'  
Bins  
Trays  
Etc.



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## The unfolding

### exploration

Giving children the chance to try out the materials, observe others and gain confidence in the value of their expression.

### elaboration

Story scribing and class editing places value on both the teller and the listener. Story Grammar Marker™ builds common language and scaffolding.

### extension

Into writing, thematic or curricular content, story reading and art.

Build a story  
Tell a story  
Listen to a story

## 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?*





# What does it look like?



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Less telling, more curiosity, allows the story to unfold.  
Wedlidi Speck

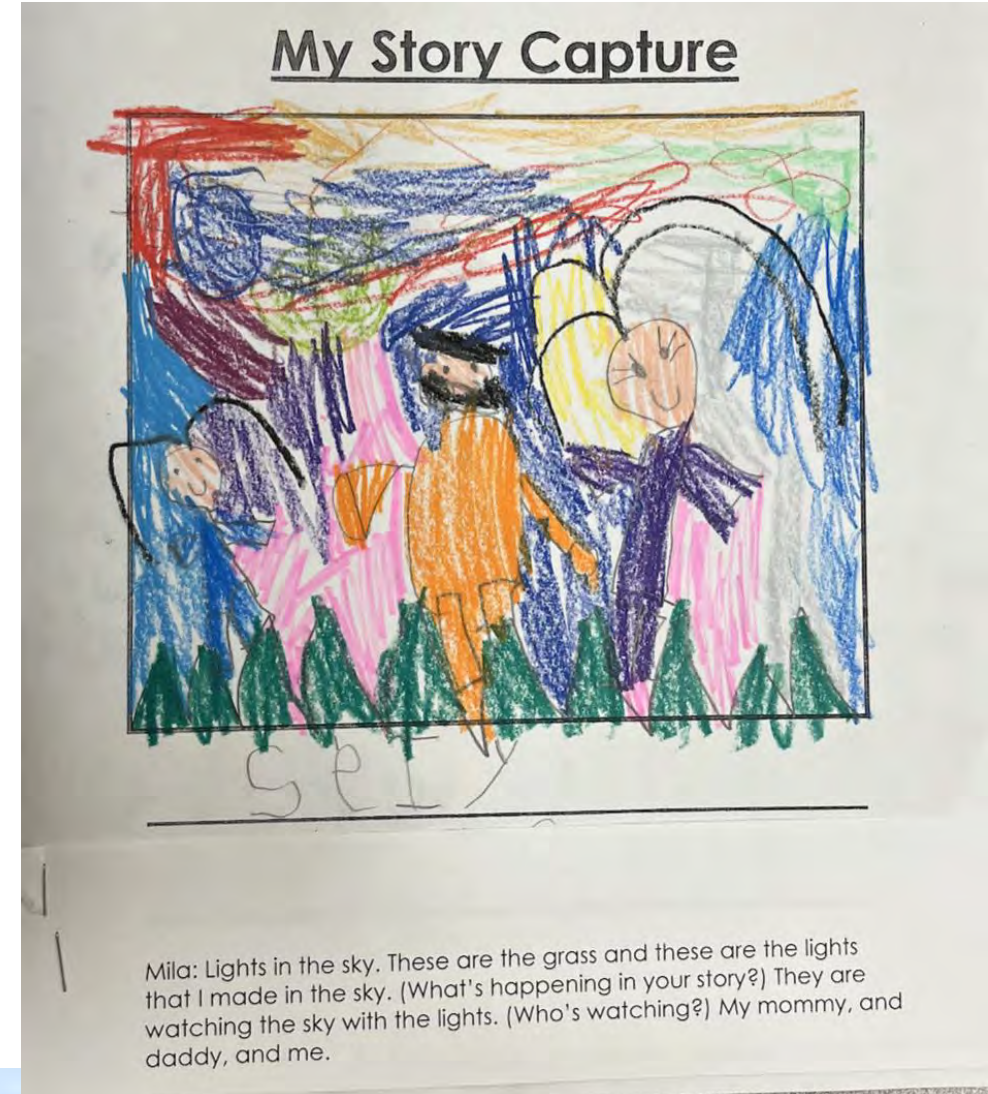




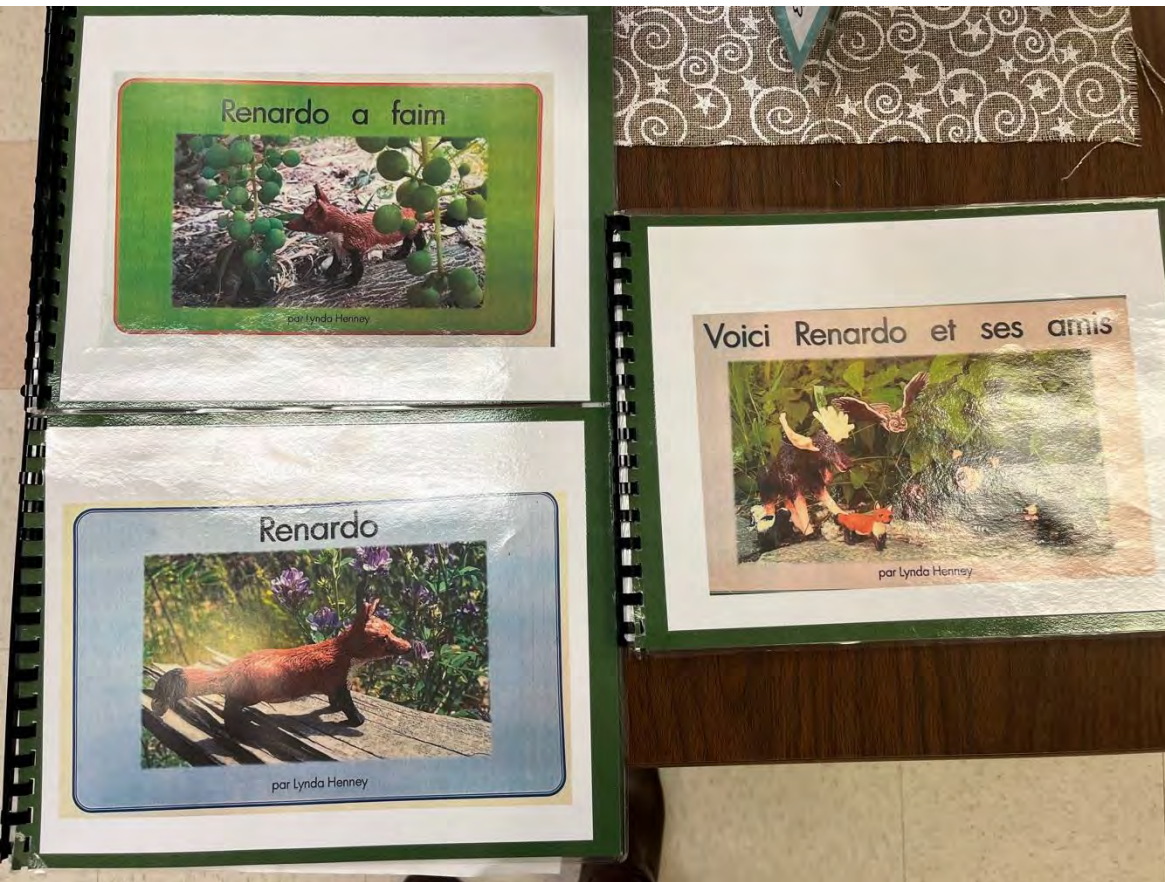






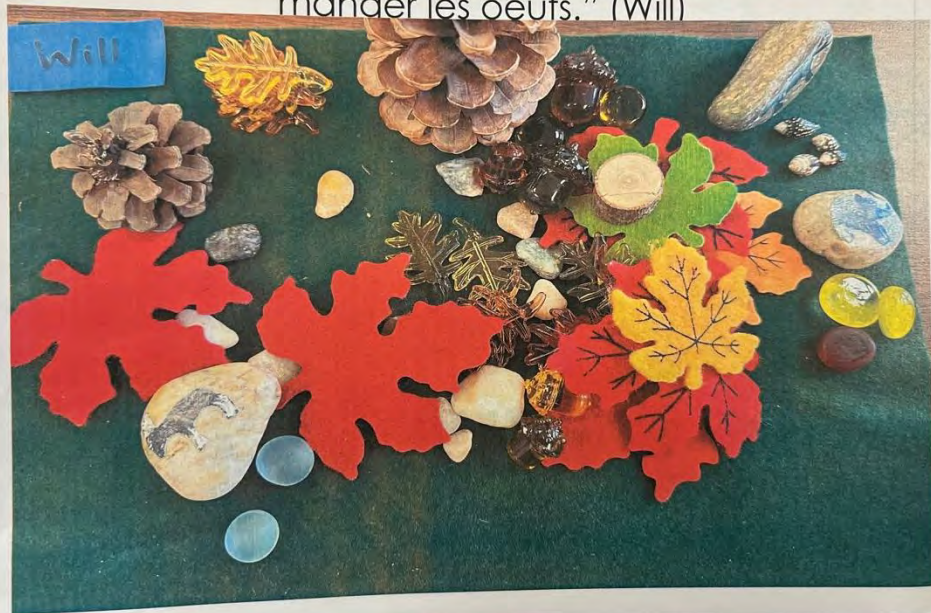








"Voici Renardo. Renardo aime manger les escargots.  
Voici Béb  Ours. B b  Ours aime manger les  
champignons. Voici Maman Ours. Maman Ours aime  
manger les oeufs." (Will)



"Voici B b  Ours et Moufette sont amis."  
(Lochlan)





## The five elements of Story Workshop:

1. Preparation
2. Provocation/invitation
3. Story Creation
4. Story Sharing
5. Reflections



Reflect on what we've covered and connect it to your own personal **story workshop** experiences and share your **thoughts, questions, ideas**, etc. with your table group.

# Story Grammar Marker (SGM) <sup>TM</sup>



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 “**Feelings**” a Character has in response to the initiating event.

The **Plan** is represented by a **Hand**.

Each of the beads 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.



Character



Setting



Kickoff



Feelings



Plan



Events



Ending

## Story Retell Guide

Description

7	Conclusion: How did it end?	
6	What happened then?	
5	Plan: What did he/she plan to do?	
4	Feel: How did that make him/her feel?	
3	Kick-off: What sudden thing happened?	
2	Setting: Where and When?	
1	Character: Who?	

Tools And Ratings

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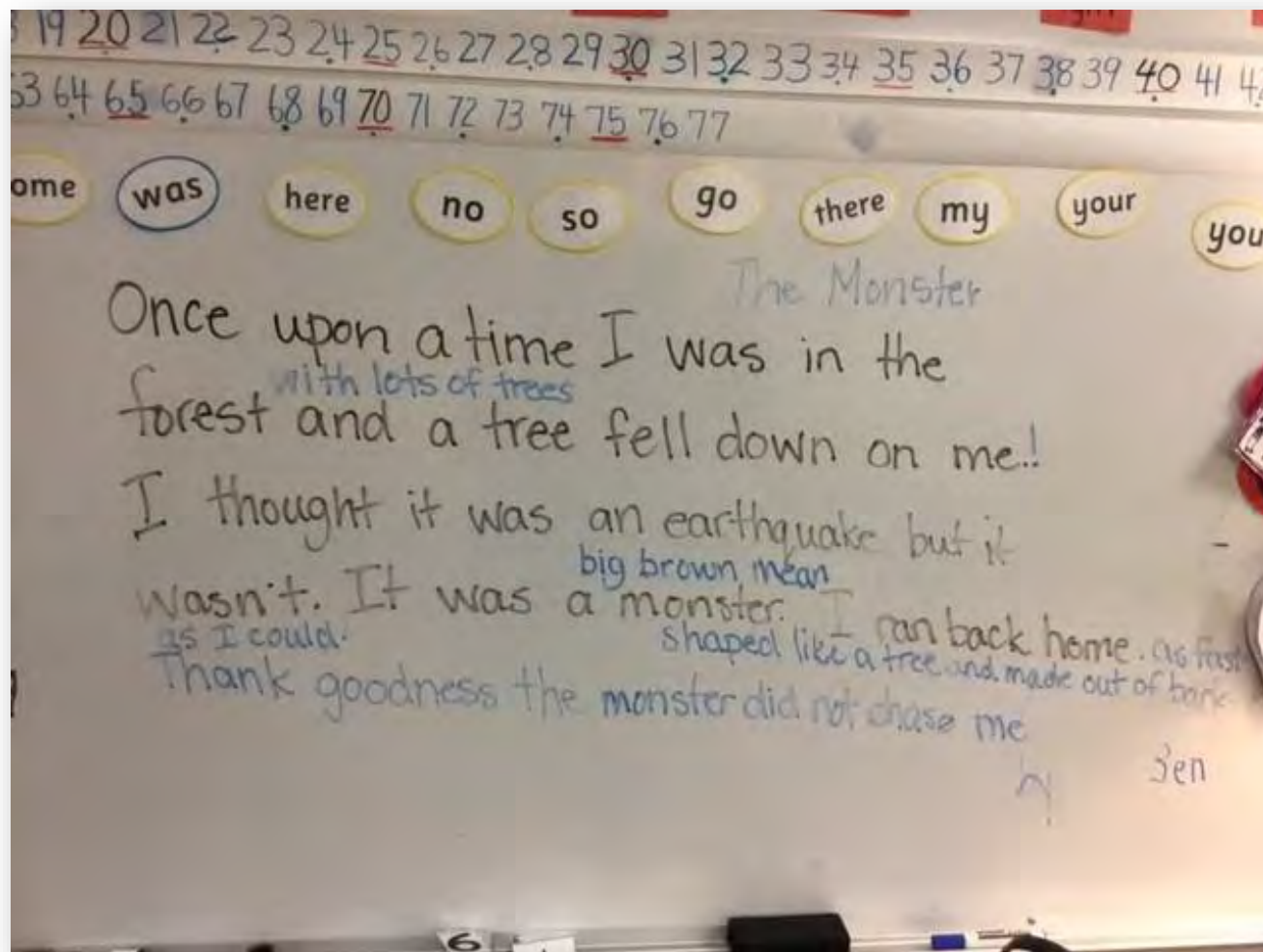
# Extensions

See?	Hear?	Touch?	Smell?	Taste?
------	-------	--------	--------	--------

Who?	What?	Where?	When?	Why?
------	-------	--------	-------	------

Setting	Characters
Problem	Solution



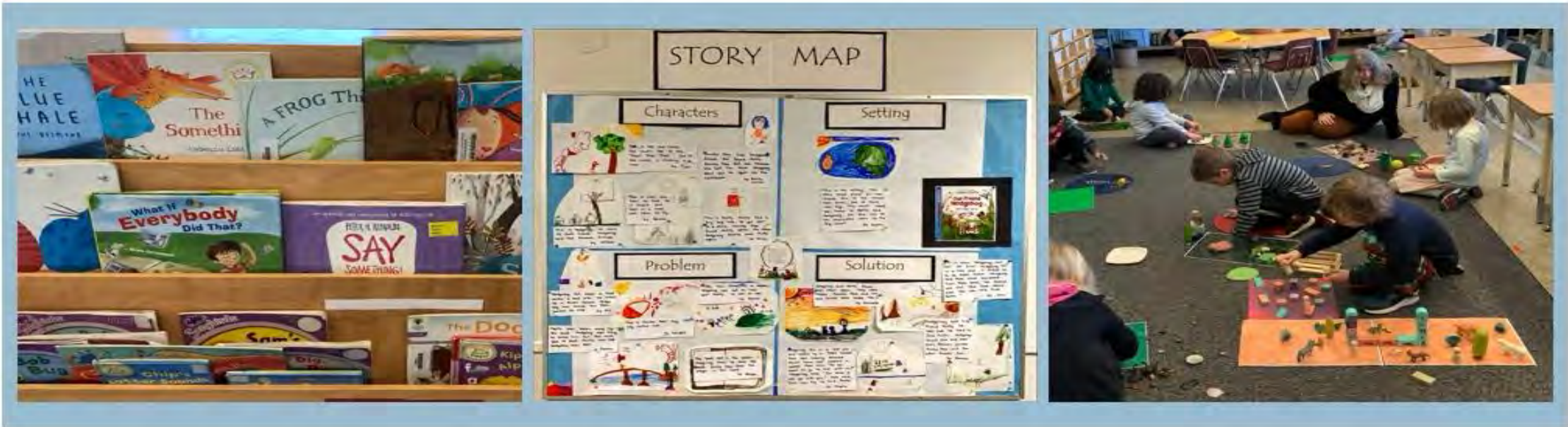


## Class editing

- Details
- Elements
- Community
- Thinking
- Comprehension
- Modeling Oral Language structures

Alison Walkley, SD71

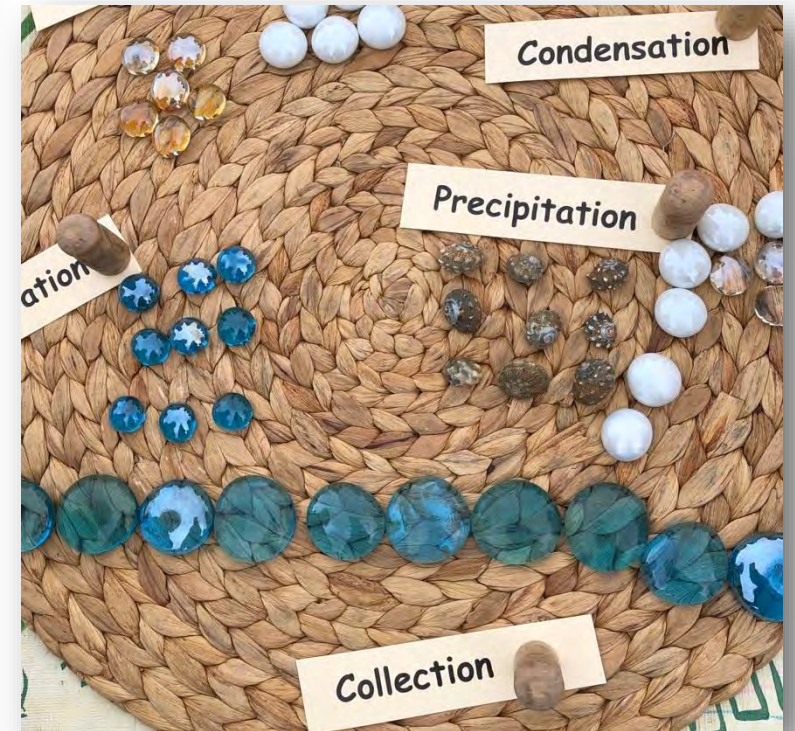
# Story Elements:



Shared Stories, Story Maps, and Story Workshop



# Curriculum connections

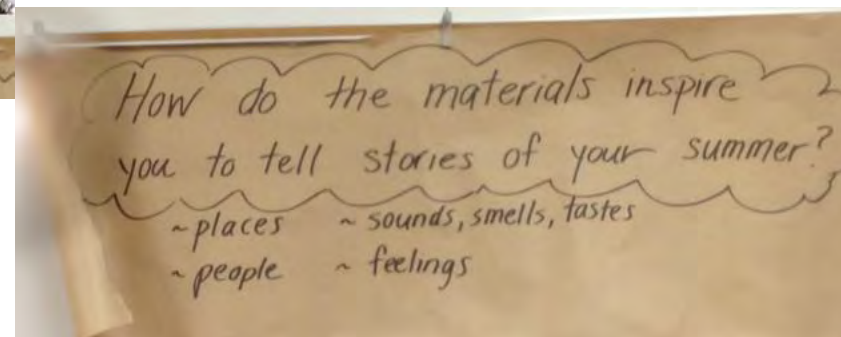
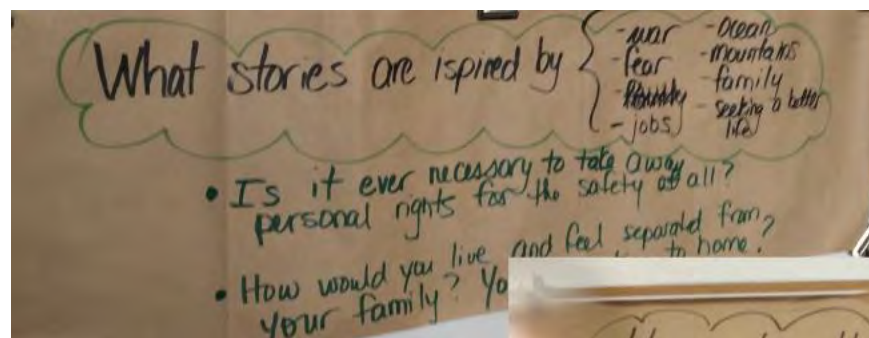
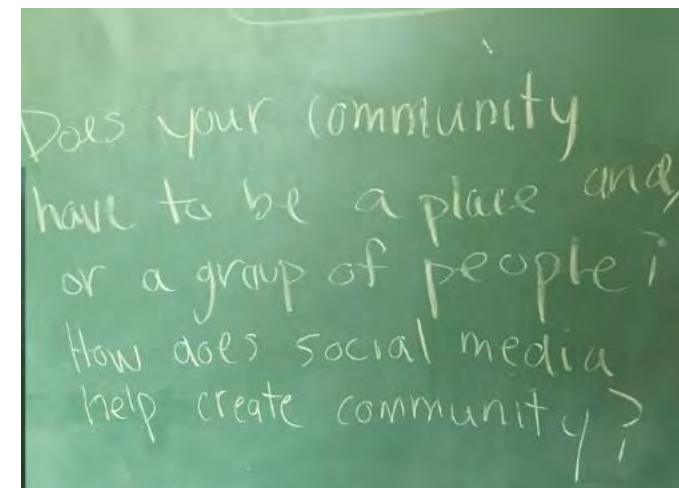
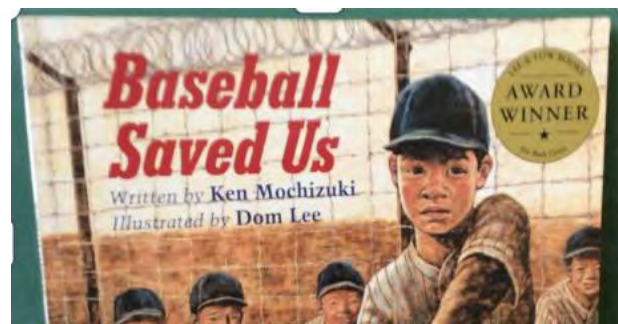
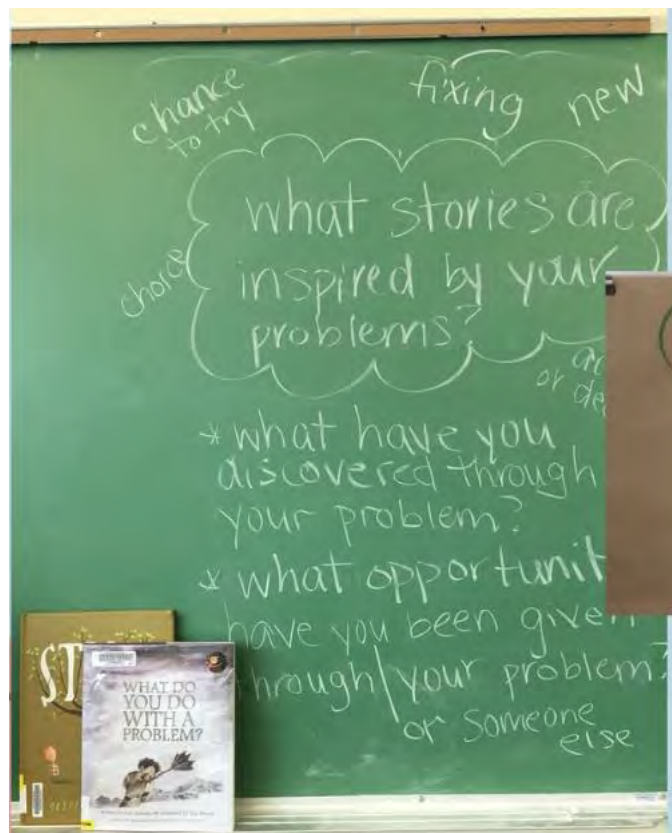






# Curriculum connections

## Intermediate grades







# Curriculum connections

This is my classroom. The white shell is the whiteboard near where I sit. There are people at other desks making comments about my friend. It makes me sad.



all button in the middle is the person being bullied. They are looking in a mirror that is cracked. The rocks on the outside are mean and every time they are mean, they crack the mirror. It is hard to see yourself clearly when the mirror is so badly cracked. But the shells on the very outside are kind people. They are far away but you have to reach out and find them.









# Curriculum connections

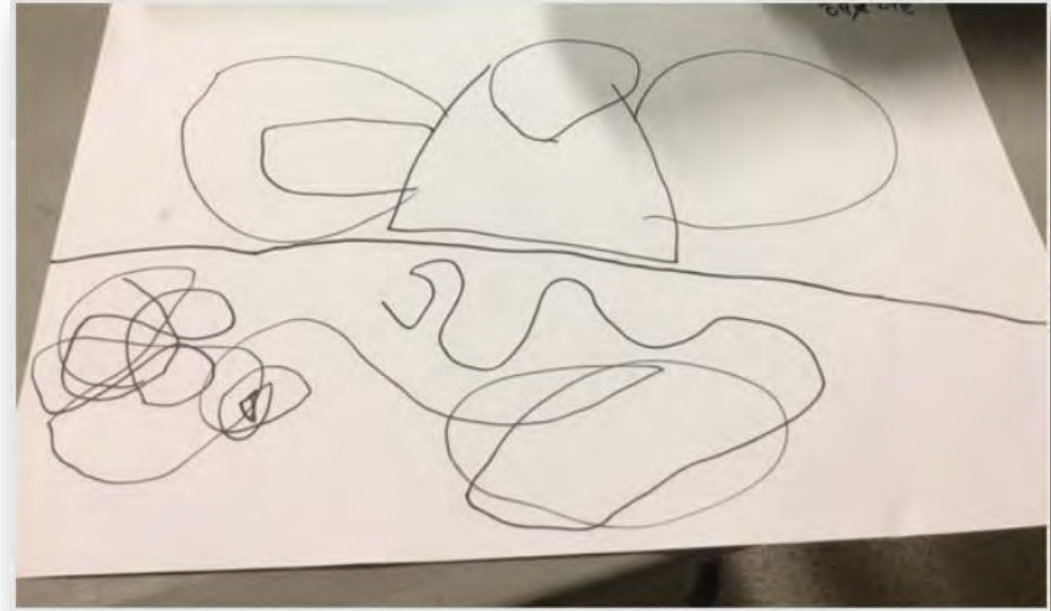


We started low on the food chain and we were about 3-4 feet tall. We eventually learned how to make very basic tools, they were used to break bones so we could eat bone marrow, the bone marrow made our brains bigger so we could make more advanced tools. We then learned to hunt together to hunt bigger prey and we became the apex predator. Unfortunately, we started to run out of food, so we learned how to build rafts to get to new places.



My picture represents change in the brain size of the early humans. Their brain changed in size because they ate bone marrow which had a type of acid that helped them evolve their brain cells. Because of their brains evolved they were able to make more weapons and get to the top of the food chain while the homhabalis was at the bottom of the food chain.

# Do you see me?



Seeing and listening...thinking and wondering



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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!



## Project Zero: Thinking With Materials

## Thinking With Materials Resources SD23 (Central Okanagan)







## Foundations of Learning

### Continuum of Play

*For a long time, educators used the terms 'play' and 'free play' synonymously. Teacher involvement in play, however, can substantively change the nature of that play and foster academic learning.... p. 24*

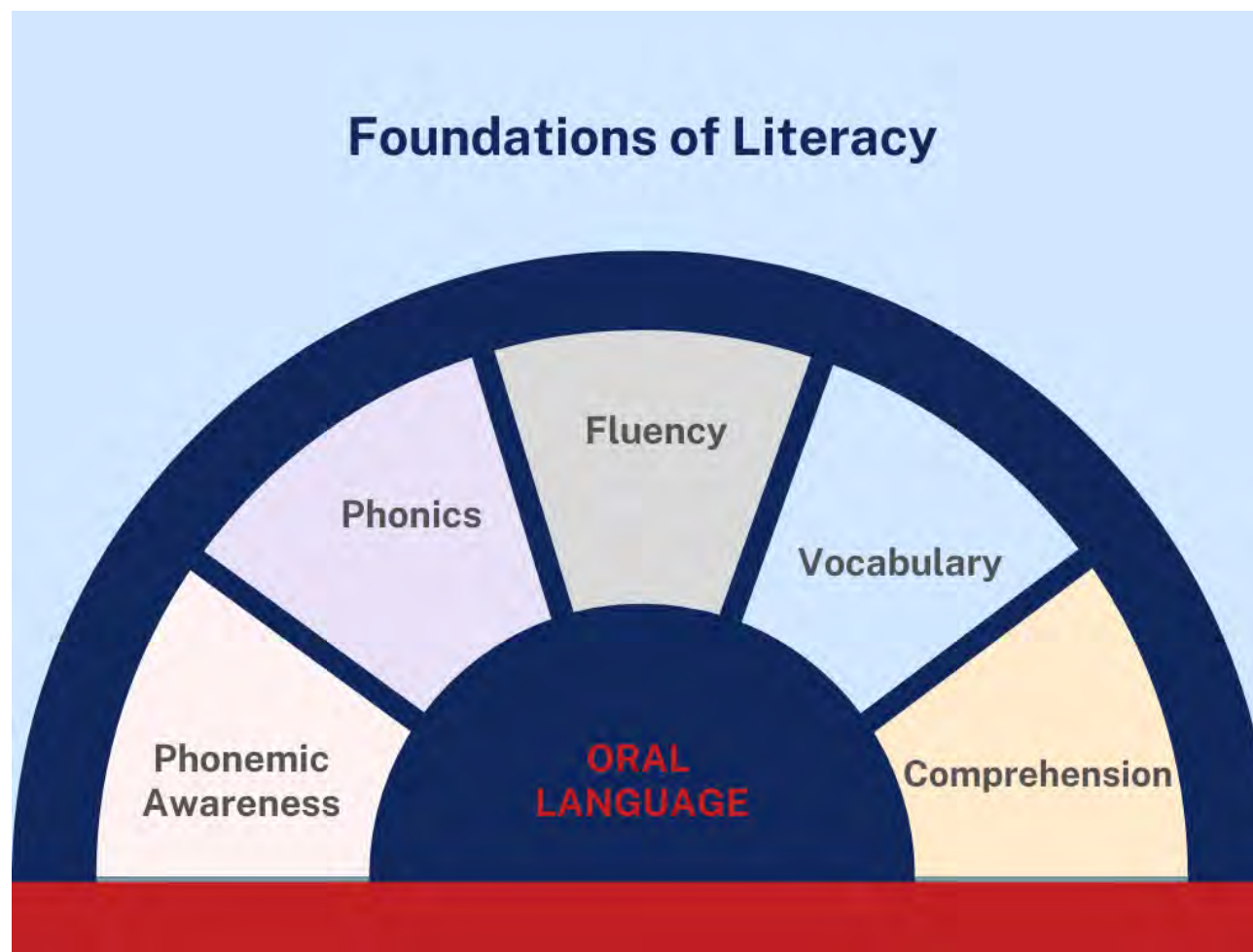
### Inclusion

*Active participation supports the healthy development and well-being of a child. It is essential that each child can participate in and throughout the learning activity and is not waiting for a different moment to begin. p. 31*

### Literacy

*All children's voices need to be heard and honoured in a classroom. Their stories, their passions and interests, and their questions guide our instruction and create a strong and supportive community of learners. p. 43*

Story Workshop  
connects to the ideas in  
this Literacy Fan



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

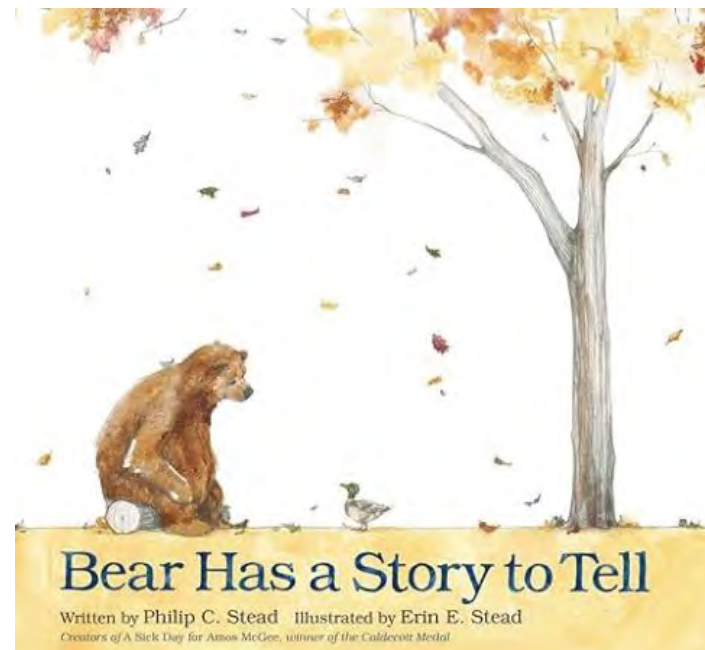




# Bookmaking: writing for real

Children don't make stories so they can learn how to write.

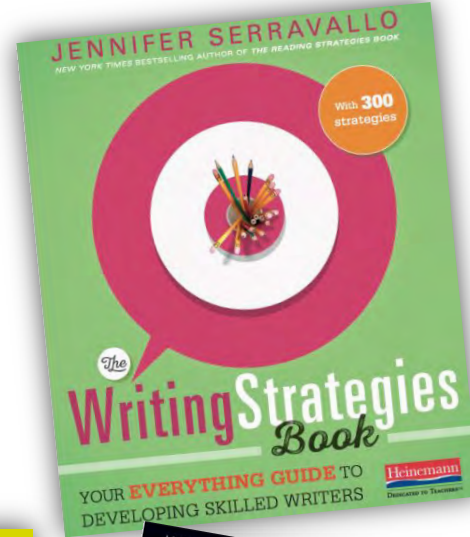
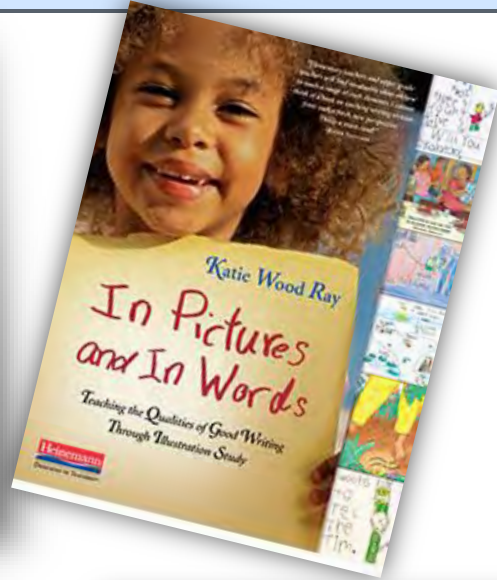
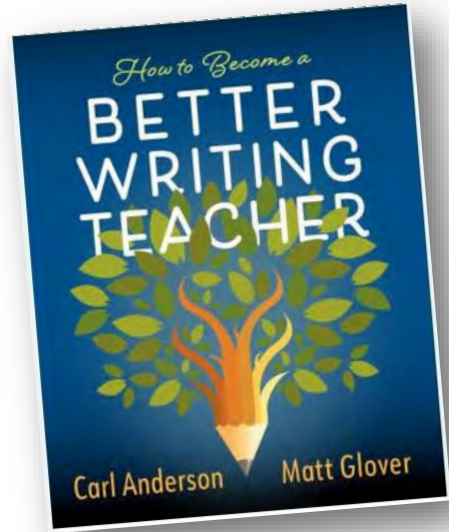
They learn how to write so they can tell stories.



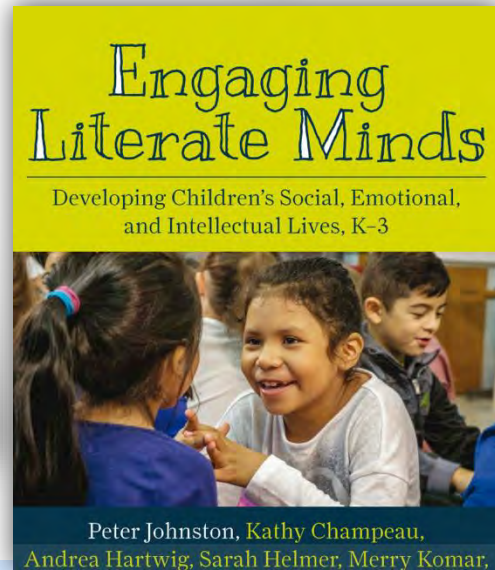
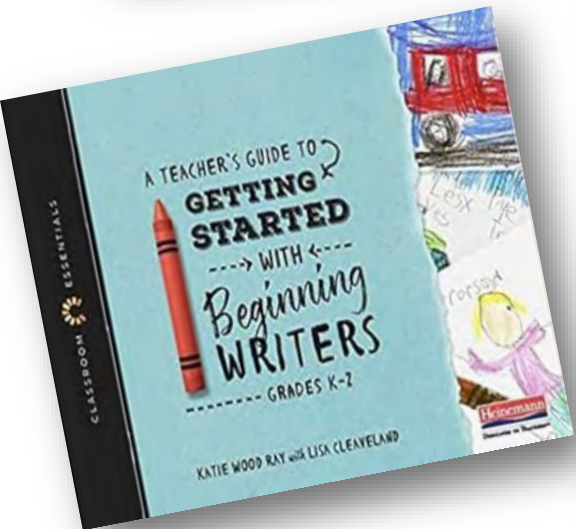
All we are is stories.

Thomas King





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



Story Workshop  
Writers' Workshop  
Bookmaking and mentor texts



# Why Writers' Workshop and Bookmaking?

## Language Comprehension

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

Increasingly Strategic

## Skilled Reading

Fluent execution and coordination of word recognition and text comprehension.

## Word Recognition

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

Increasingly Automatic

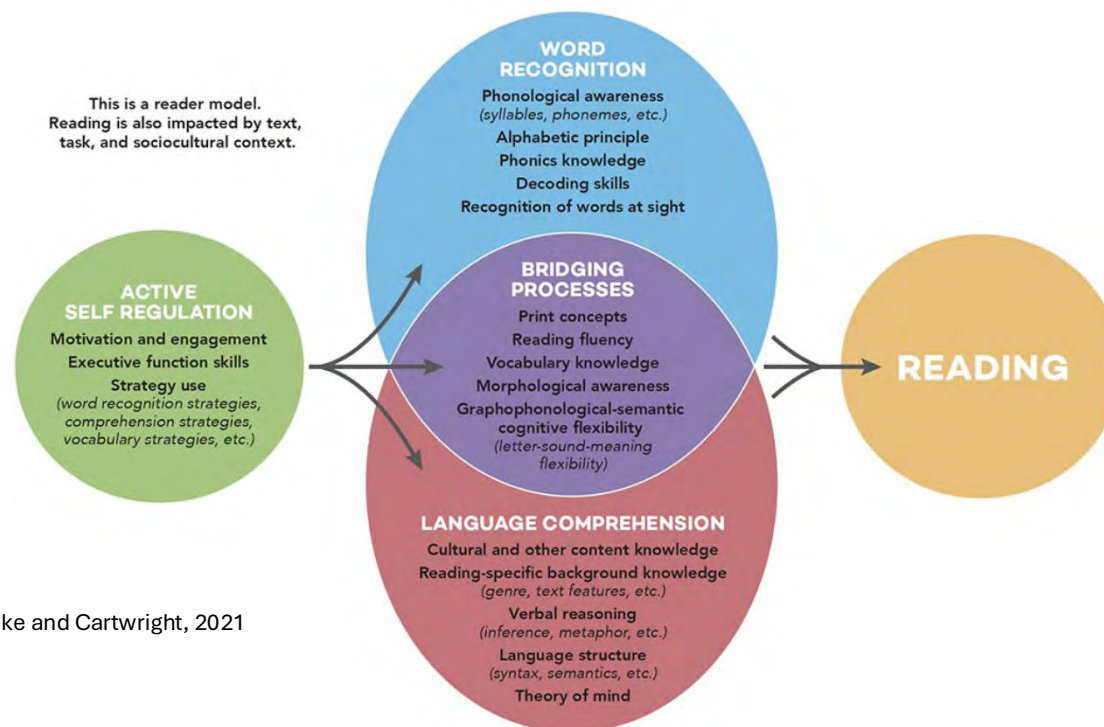
Scarborough, H. 2001. Connecting early language and literacy to later reading (dis)abilities: Evidence, theory, and practice. Pp. 97-110 in S. B. Neuman & D. K. Dickinson (Eds.) *Handbook of Early Literacy*. NY: Guilford Press.

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

Wiley Blevins

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

This is a reader model.  
Reading is also impacted by text,  
task, and sociocultural context.



Duke and Cartwright, 2021

# Why Writers' Workshop and Bookmaking?

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



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

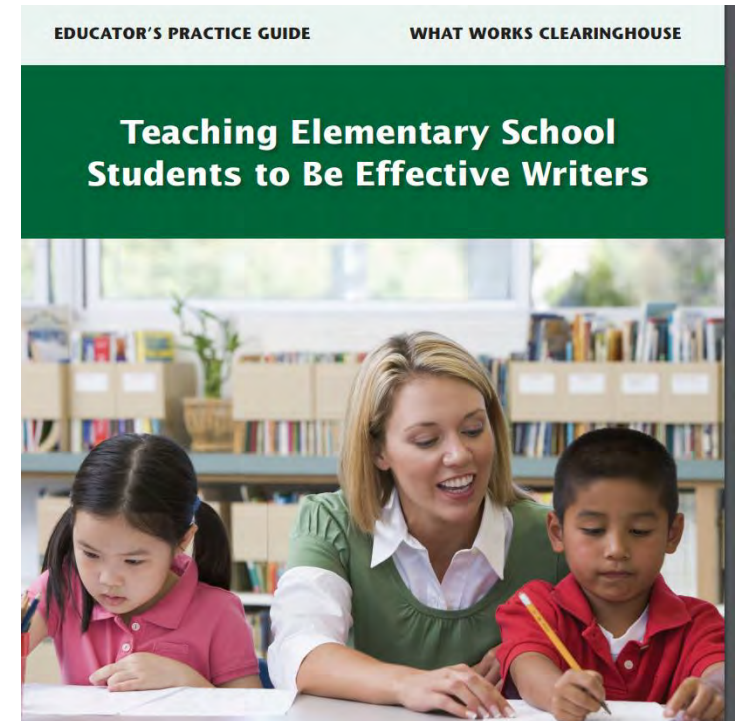




# Writer's workshop and bookmaking:

- ❖ Allows for the Model-Practice-Mastery cycle of instruction (Explicit instruction)
- ❖ Time and practice (*10-40-10 lesson timeline*)
- ❖ Sharing and publishing
- ❖ Mentor texts

If children aren't trying to write,  
they're not learning to write.



- Rec. 1:** Provide daily (1hr) time to write (K-30 mins)
- Rec. 2:** Teach students how to use the writing process

# Why Writers' Workshop and Bookmaking?

## Writers Workshop and Bookmaking:

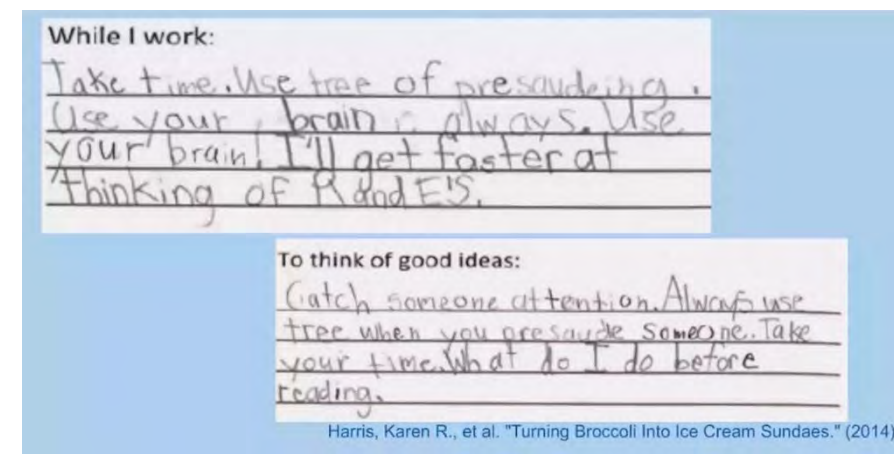
- ❖ builds resilience
  - ❖ overcoming the fear of the blank page
  - ❖ building stamina
  - ❖ process over product
- ❖ builds identity
  - ❖ My voice
  - ❖ My passions
  - ❖ My thinking





# Teaching Writing Skills with Explicit Instructions

- Think SRSD (Self-Regulated Strategy Development)



## Components of SRSD

### Instructional Stages



### Writing Strategies

P  
O  
W

### Self Regulation



## Designing the Modeling / Think Aloud

### Stay on Task



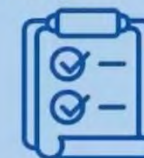
### Using a Strategy



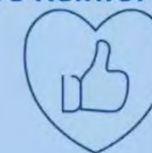
### Dealing with Frustration



### Check your Work



### Positive Reinforcement



# What We Know About Writing Development

## Children need:

- **Explicit and sequenced instruction** that helps them progress along a learning continuum. Teacher models and teaches skills
- **Critical feedback** that helps them know next steps (select particular aspects not everything)
- **Extensive opportunities** to write on topics they **care** about







# What topics do you care about?

Kids need **extensive opportunities** to write on topics they care about

Think of some of your favourite topics and the people, activities, places, things you do in your regular day-to-day life:

- \* Hobbies & activities (yoga, birdwatching, baking, hiking, photography...)
- \* Sports
- \* Places you like to go
- \* People you spend time with – family and friends
- \* Music, movies, books...

Can you come up with a list of 1–2 things from you that you would be **KEEN** to write about?





# Guiding Principles of Writing Instruction

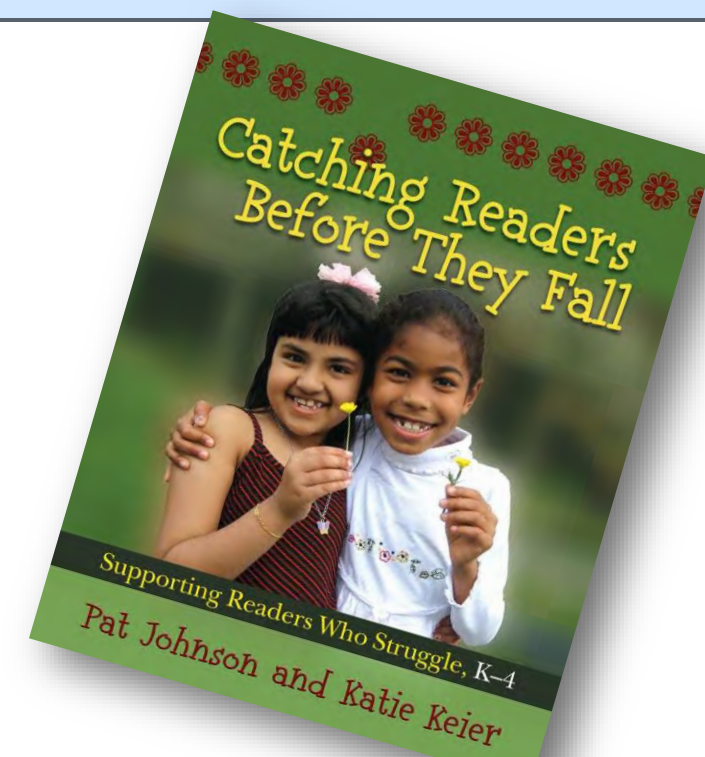
## The first three are foundations:

*“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.” (Bomer and Arens, 2020)*

Time

Ownership/ Authentic Practice


Responses



“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*





# More Guiding Principles of Writing Instruction

*(Glover and Anderson, 2024)*

**Relationships:** *knowing students as people, and knowing them as writers*

**Engagement:** *choice and engagement, authentic audiences*

**Authenticity:** *doers of the “whole” behaviour*

**Knowledge Base:** *teachers need to have extensive knowledge about writing*

**Curricular Decision-making:** *teachers know their students best*

**Differentiated Instruction:** *using conferences to consider varied needs*

**Starting with Strengths:** *determining what they can already do*

**Mentor Authors:** *study what experienced writers do*

**Nudging:** *zone of proximal development*

**Explicit Teaching:** *a writing teachers responsibility is to teach*

**Independence:** *helping students learn to write without the teacher*

This is where phonemic awareness,  
your phonics program and your  
writing instruction marry up and hit  
the road!

**About Conventions:**

**“ Nobody said ‘Wow, I loved that book—it  
had great conventions!  
But they are more likely to love the book  
because it has conventions.’”**

Matt Glover



How are we doing so far?

What resonates? What questions do you have?

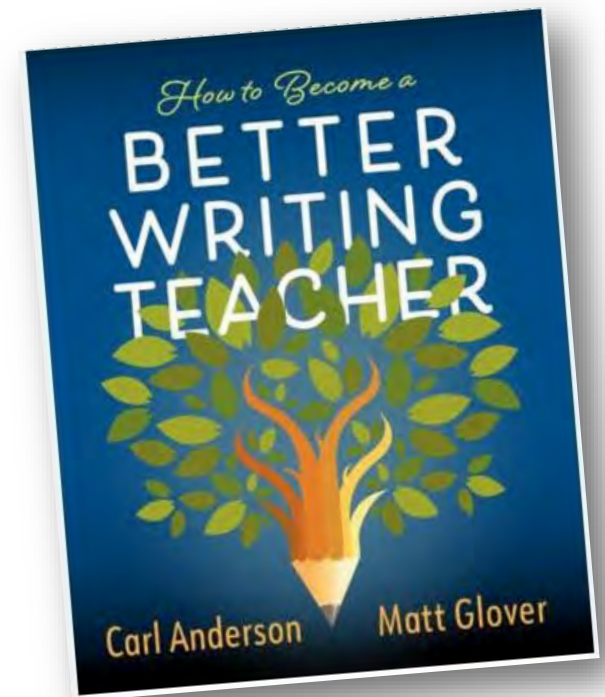
Turn and talk.....



CartoonStock.com

# Pause and reflect

Alignment diagnostic:  
*time to do some thinking.....*



## 1.1 Alignment Diagnostic

Principle	Diagnostic Questions	I've got this already.	I need to work on this.
Students learn about writing best when they feel known by their teachers and feel connected to them. (Chapter 2)	Do you know about each of your students' multiple identities and interests?		
	Do you know all of your students, the more social ones <i>and</i> the ones who are quieter?		
	Can you talk <i>specifically</i> about each of your students as writers?		
	Are you able to consistently see your students' strengths as writers, instead of focusing on what they can't do?		

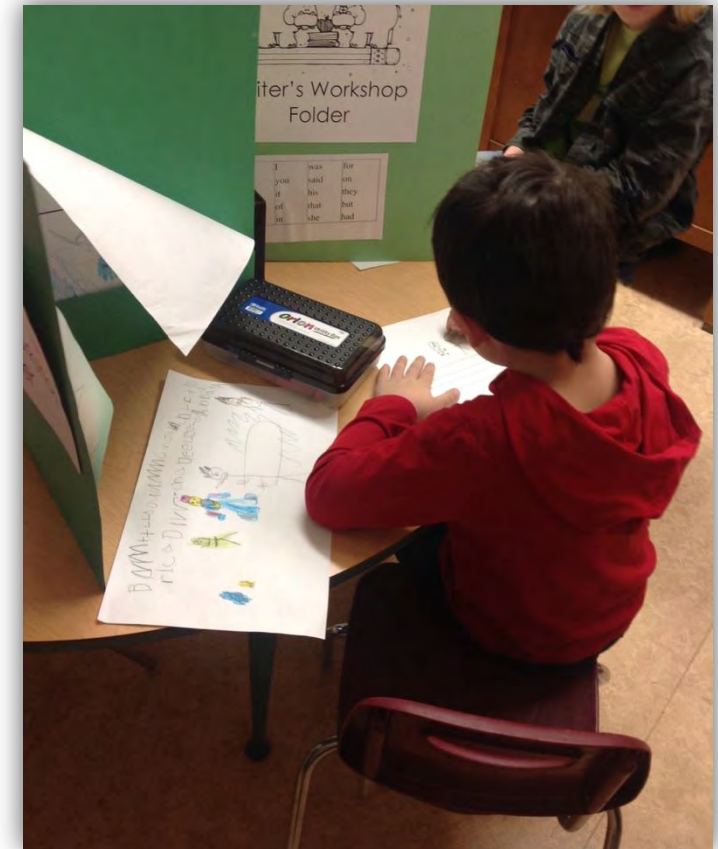




## From the start....

"Children understand that when they make books they're not drawing *instead* of writing, and they haven't been asked to make picture books because they don't know how to write yet. They've been asked to draw pictures to make meaning—along with words—because that's what makers of picture books do."

-Katie Wood Ray



Children need opportunities to:  
Communicate, inform, persuade, entertain others with their writing.





**Avoiding hierarchies in didactic  
instruction**  
✓ **creating accessibility**



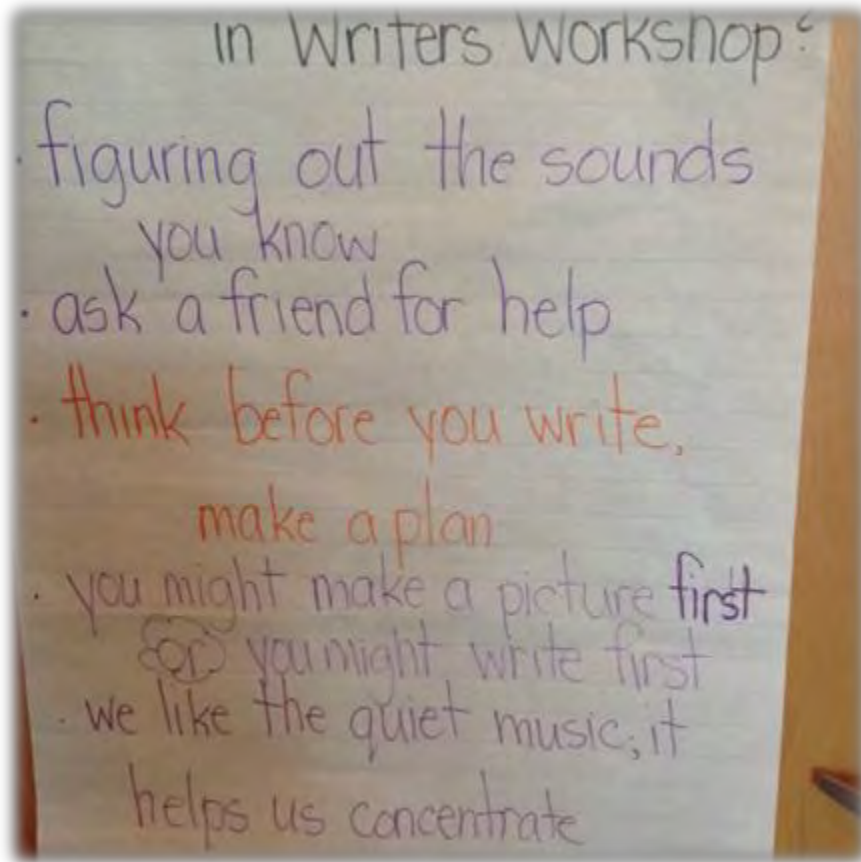


**Possibilities for change;  
growth mindset**

- ✓ **The value of a writing  
continuum**



# Democracy & Community



**Connected, contributing and competent**







# Engagement & Joy



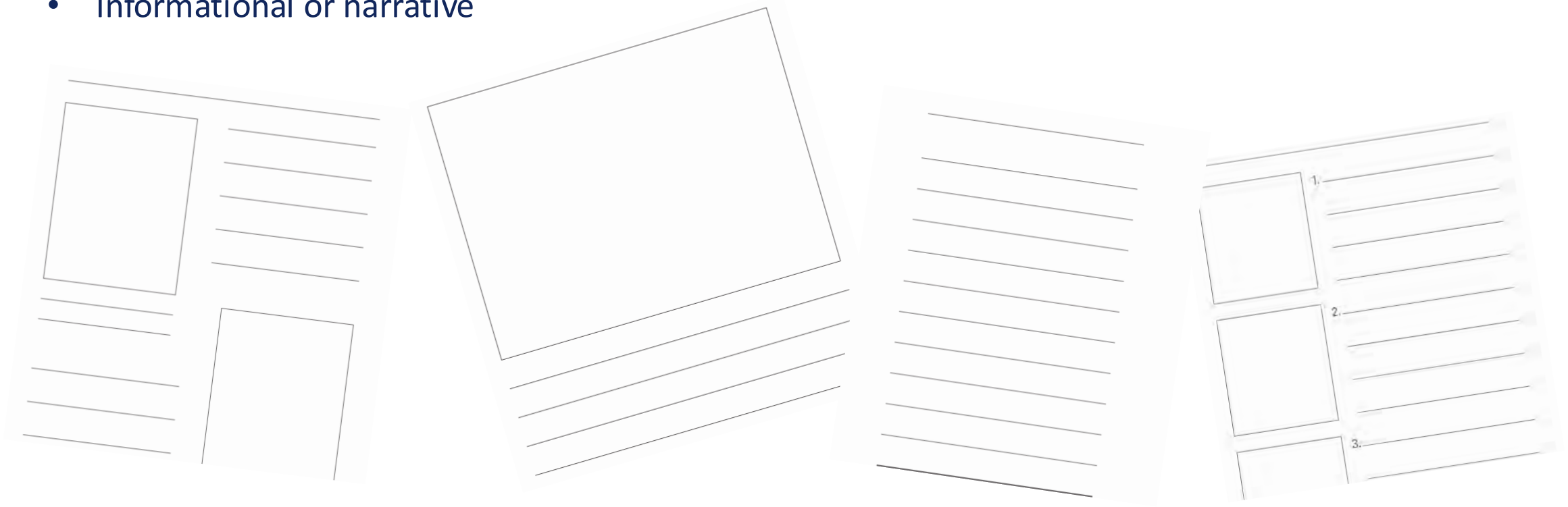
**Urgency for learning conventions of written text**



# Your turn:

5 minute write—

- Something from your day: *your choice of genre*
  - Informational or narrative







## Your turn:

How did that feel?

What did you notice about your process?

How did you keep yourself focused to write for the entire time?

OR

How did you recognize that you were distracted and re-focus yourself?





# Your turn:

5 minute write—

- Now re write it in a different genre







# 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 book.
- Reflection: what did you change, add? How is it going?

**Session 3:** mentor texts and conventions

- Selecting 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?





# Getting started: *early primary*

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

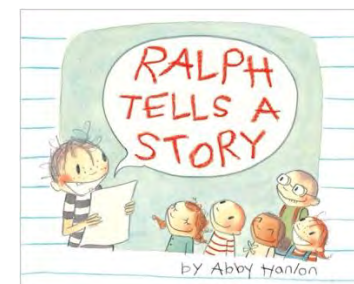
- How do you know when your book is finished?
- Conventions: check your words...what do you know about sounds/letters?
- Reflection: who helped you or what did you do to make your writing better today?

**Session 5:** What will you do next? Brainstorming new ideas

- Could introduce a new genre?

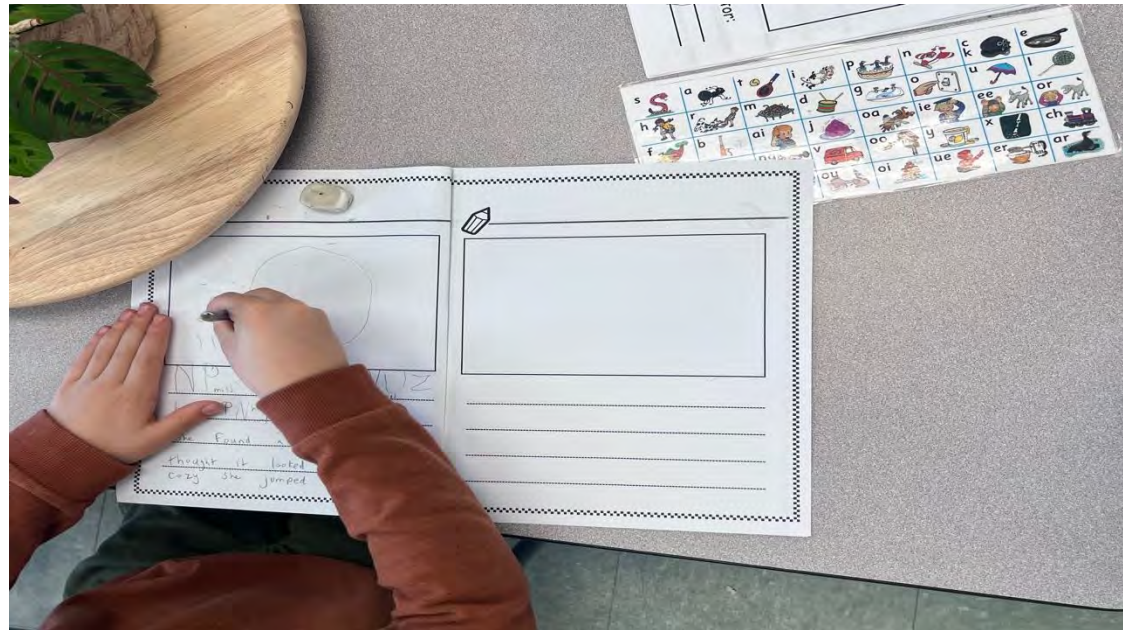
**Session 6:** Ralph Tells a Story; Now that you know about making books, what advice would you give kids just starting? How many different titles do we have in the class?

**Sharing & Celebration!!**





# Getting started: *early primary*



Setting the stage: invitation and negotiation

Scaffolds...



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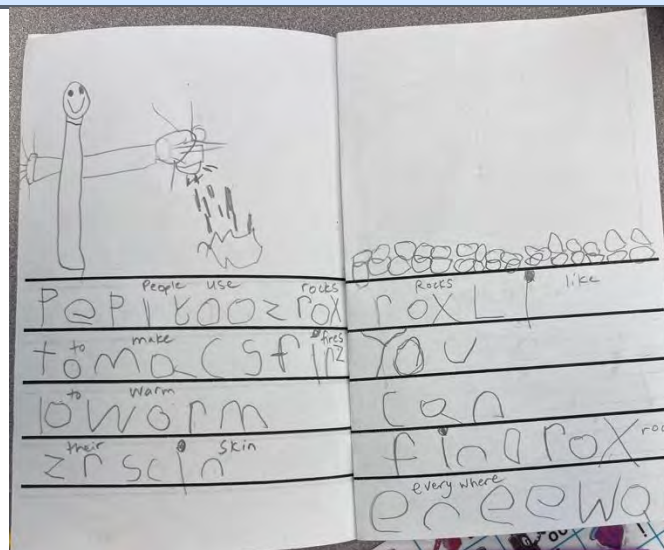
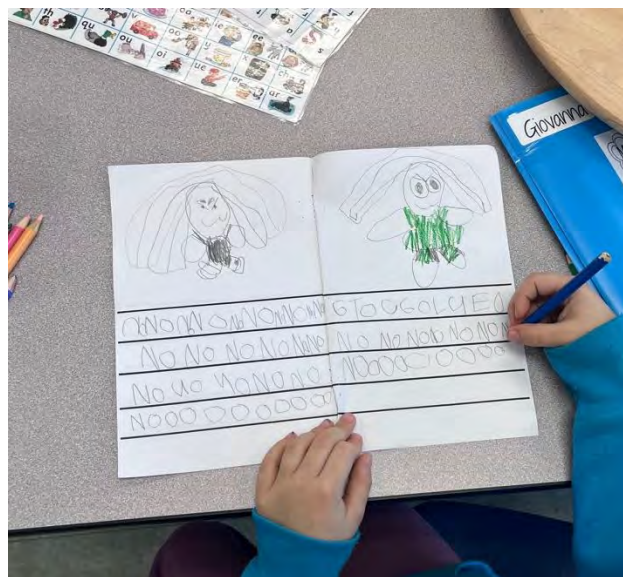
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# Getting started: *early primary*

quantity...

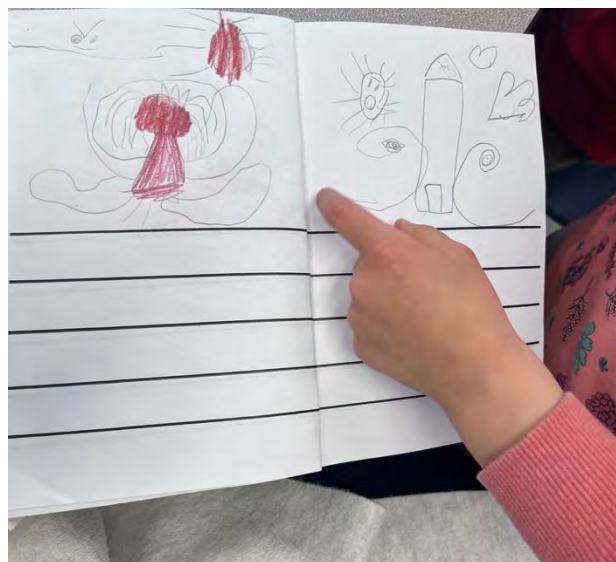


stamina...

industry...



details...



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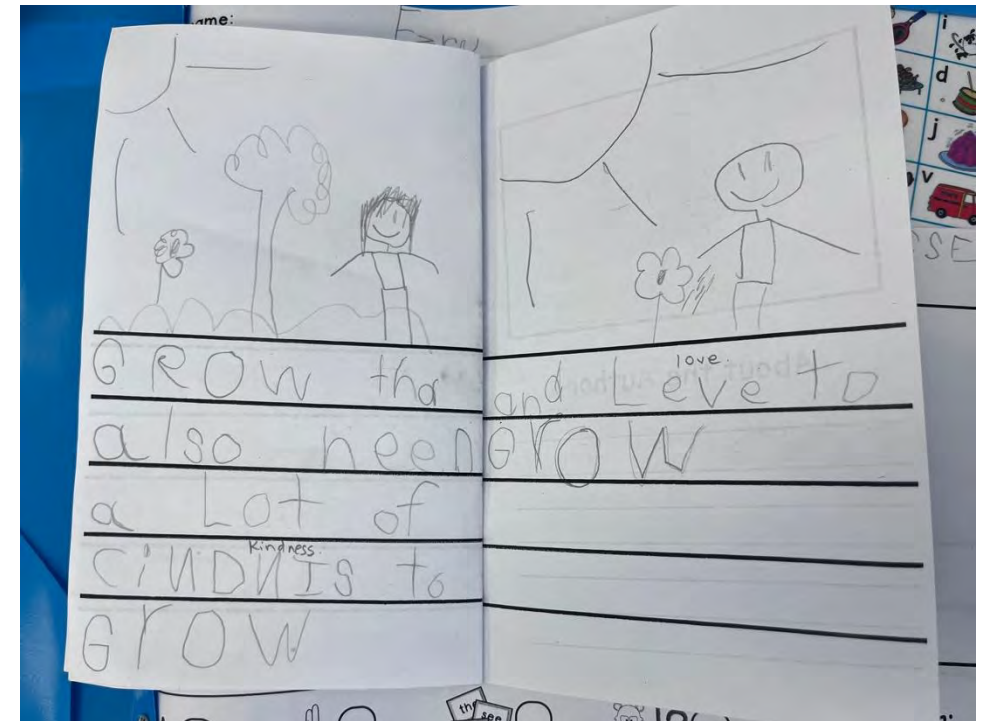
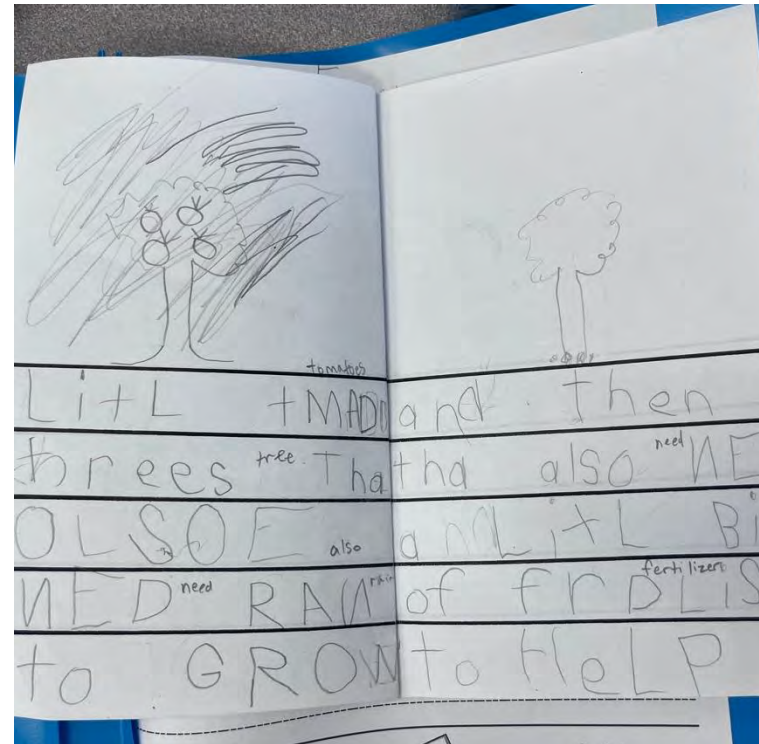
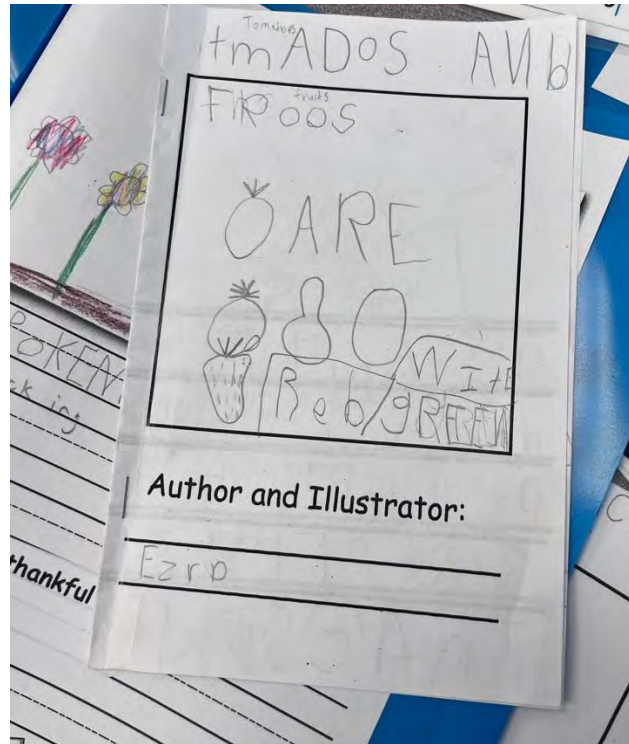
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# Getting started: *early primary*



Voice.....and the value of mentor texts!

Can you hear the theme of "Plant a Seed of Kindness"?



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# Getting started: *late primary*

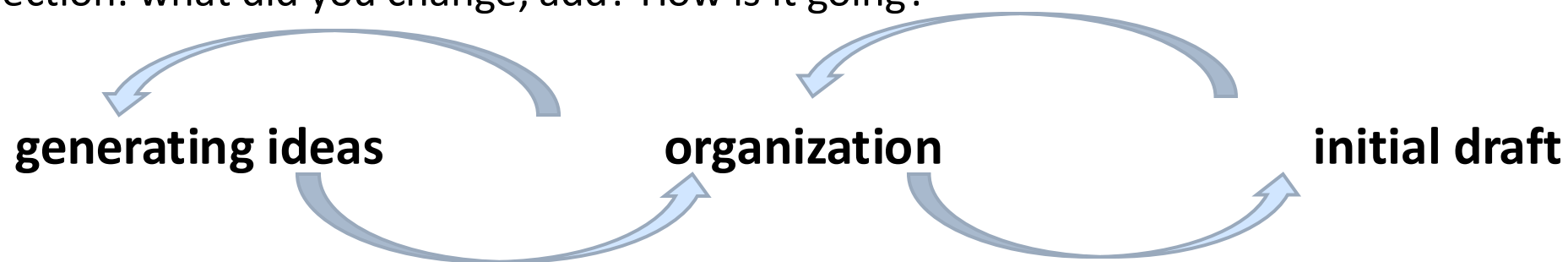
## *A sample progression*

**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-create 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?







# 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 (*like a reader*)

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

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

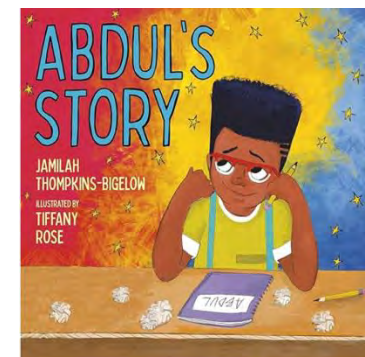
- Could introduce a new genre?

**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!!

Organization

Revising

Publishing\*\* (*not everything needs to be published*)



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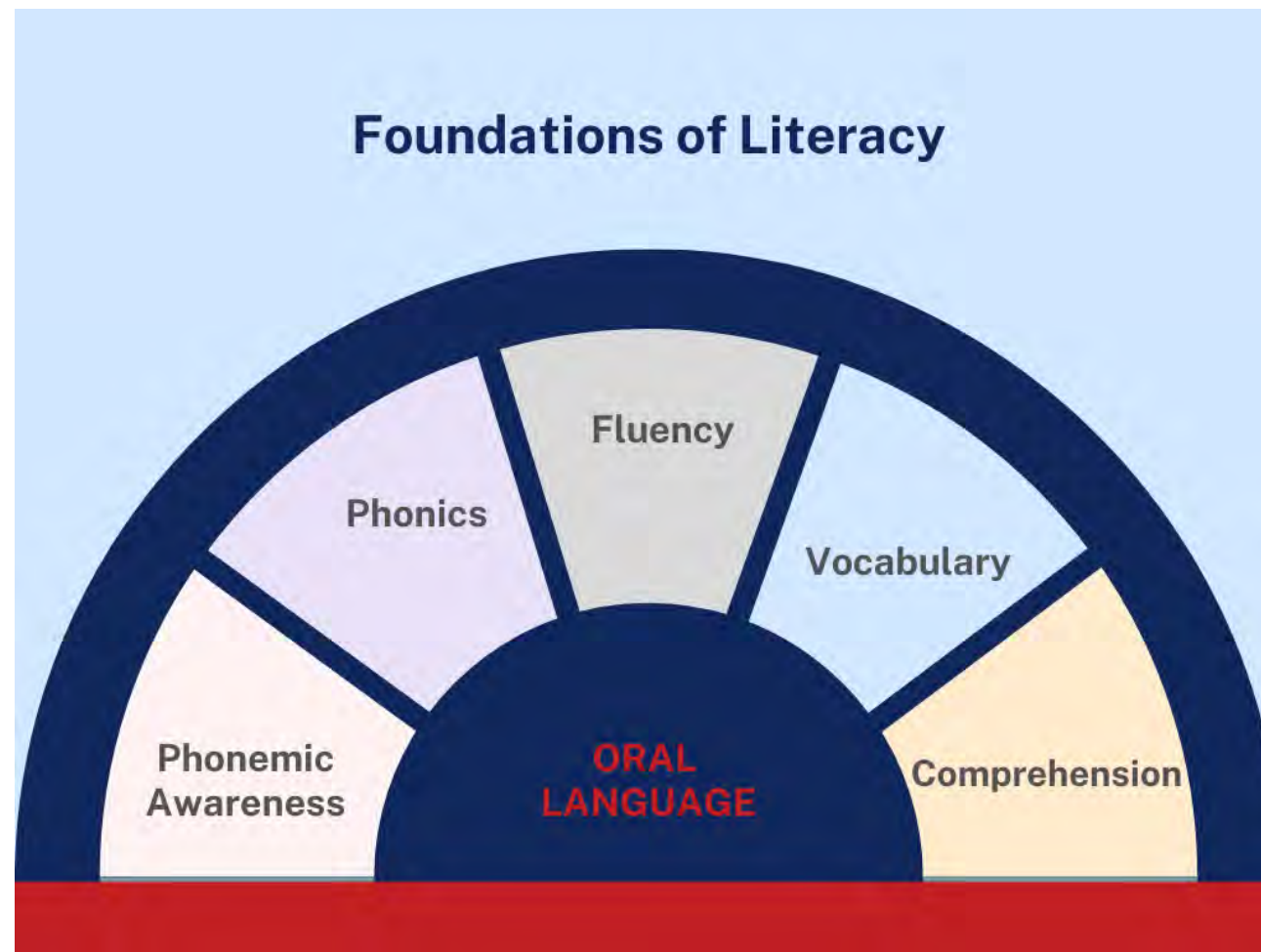
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# Foundational Skills for Reading

Booking making  
connects to ideas  
in the Literacy Fan.



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



## Important 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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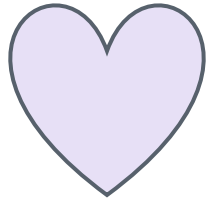
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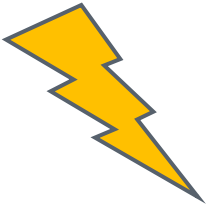
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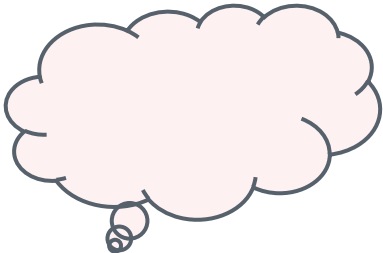


Favourite word or  
phrase?

Eureka!

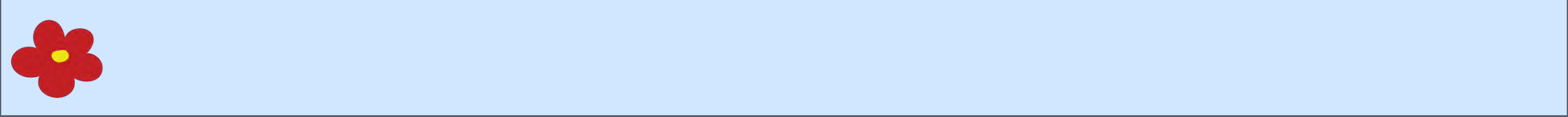


Don't want to  
forget this!



I wonder...

I want to try....



Attention is the rarest and purest form of  
generosity.

Simone Weil



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## Online resources

- [Teaching Preschool Parnters: Getting Started with Story Workshop](#)
- [Models of Reading](#)
- [Story Grammar Marker](#)
- [Project Zero: Thinking With Materials](#)
- [Learning in the Primary Years](#)
- [A Closer Look at the Five Essential Components of Effective Reading Instruction](#)
- [Thinking With Materials Resources SD23 \(Central Okanagan\)](#)
- [Teaching Elementary Students to Be Effective Writers](#)

## Videos

- [Kindergarten Story Workshop](#)
- [Learn71](#)
- [The Reading Brain: How We Learn to Read](#)

## Books

- **Becoming a Better Writing Teacher**; Carl Anderson & Matt Glover
- **The Culture of Education**, Jerome Bruner
- **Loose Parts: Inspiring Play in Young Children**, Daly & Beloglovsky,
- **StoryMaking**, Michelle Kay Compton & Robin Chappelle Thompson,
- **Ralph Tells a Story**, Abby Hanlon,
- **Engaging Literate Minds: Developing Children's Social, Emotional and Intellectual Lives, K-3**, Peter Johnston, Kathy Champeau, Andrea Hartwig, Sarah Helmer, Merry Komar Tara Krueger, Laurie McCarthy;
- **Story Workshop: New Possibilities for Young Writers**, Susan Harris MacKay,
- **Power of Inquiry**, Kath Murdoch,
- **What's Next for This Beginning Writer?**, Janine Reid, Betty Schultze, Ulla Petersen;
- **Abdul's Story**, Jamilah Thompkins-Bigelow
- **Embers: One Ojibway's Meditations**, Richard Wagamese,
- **In Pictures and In Words**, Katie Wood Ray
- **The Writing Book**; The Literacy Place



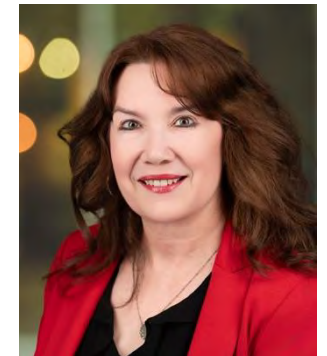




Please complete our POPEY survey



Thank you from the POPEY team!



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