

“Do you see me?”

Nurturing Young Storytellers & Their Craft Through Authentic
Writing Experiences

Date: May 20, 2025

Time 8:30-10:30

12:30-2:30

Presenter:

Jacquie Anderson





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



Why Story Workshop?

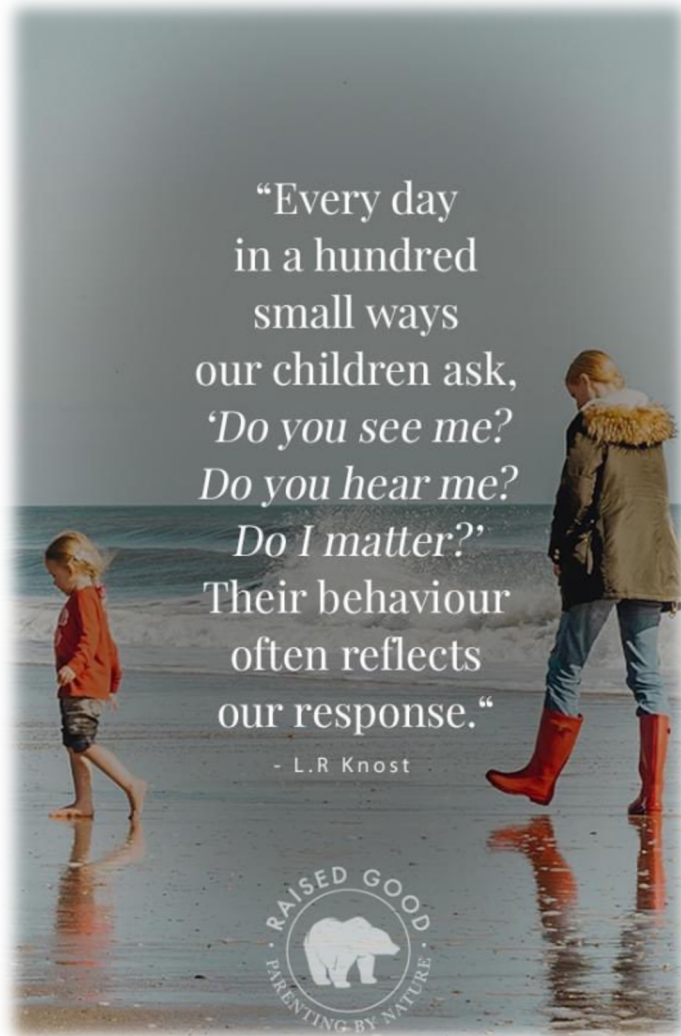
Any choice of pedagogical practice implies a conception of the learner and may, in time, be adopted by him or her as the appropriate way of thinking about the learning process. For a choice of pedagogy inevitably communicates a conception of the learning process and the learner. Pedagogy is never innocent. It is a medium that carries its own message.

Jerome Bruner





Why Story Workshop? *Voice*



- ✓ 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.”

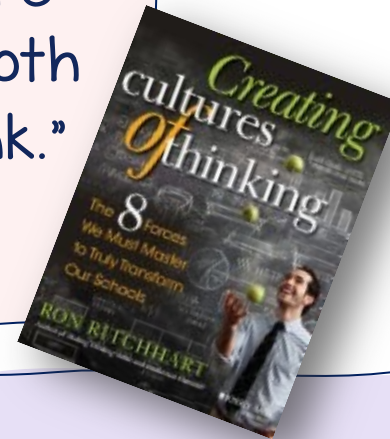
Compton and Thompson, p. 16



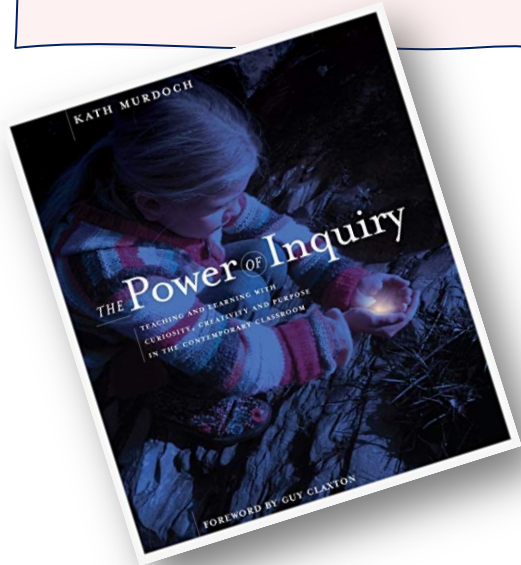
Why Story Workshop? *Thinking*

“Through thinking routines students are enculturated into thinking, developing both their ability and their inclination to think.”

Ron Richart



- ✓ 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?”

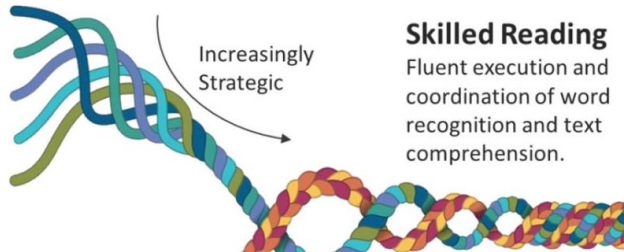
Kath Murdoch Power of Inquiry p. 135



Why Story Workshop? Language

Language Comprehension

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



Skilled Reading

Fluent execution and coordination of word recognition and text comprehension.

Word Recognition

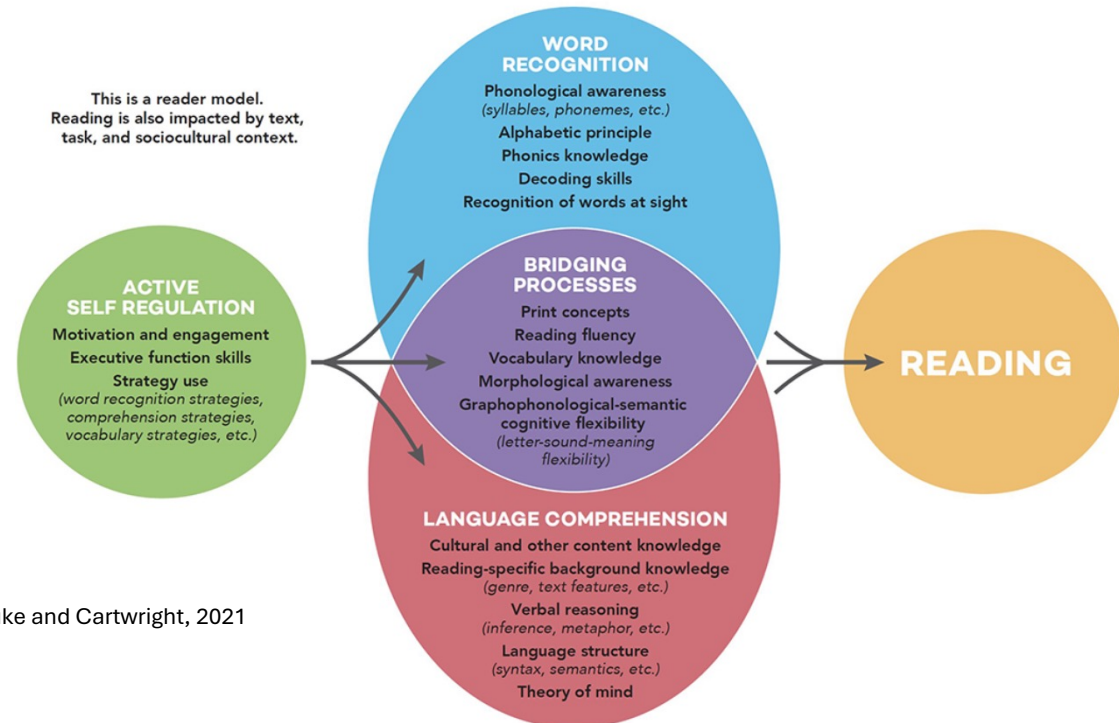
- Phonological Awareness
- Decoding (and Spelling)
- Sight Recognition



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

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



Duke and Cartwright, 2021

What have you noticed in your experience?



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?





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.





What might it look like?

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





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

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

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?

The unfolding

exploration

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

construction

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

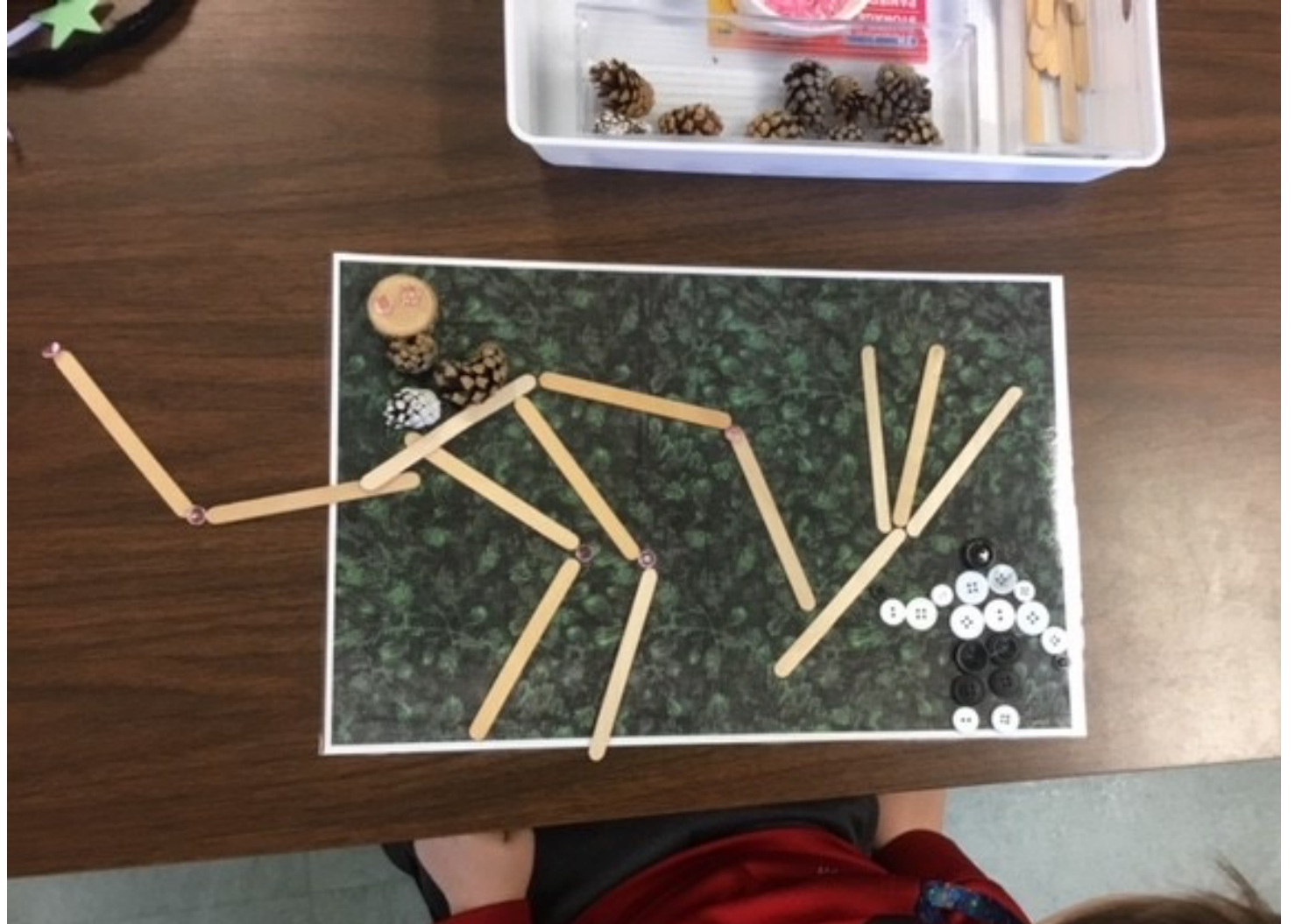
extension

Into writing, subject content, story reading and art.

*Build a story
Tell a story
Listen to a story*



What does it look like?



Story Grammar Marker (SGM) TM



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.

Extensions



Character



Setting



Kickoff, feelings and plan



Ending



www.popey.ca



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@POPEYBC

POPEY 

Setting

Characters

Problem

Solution

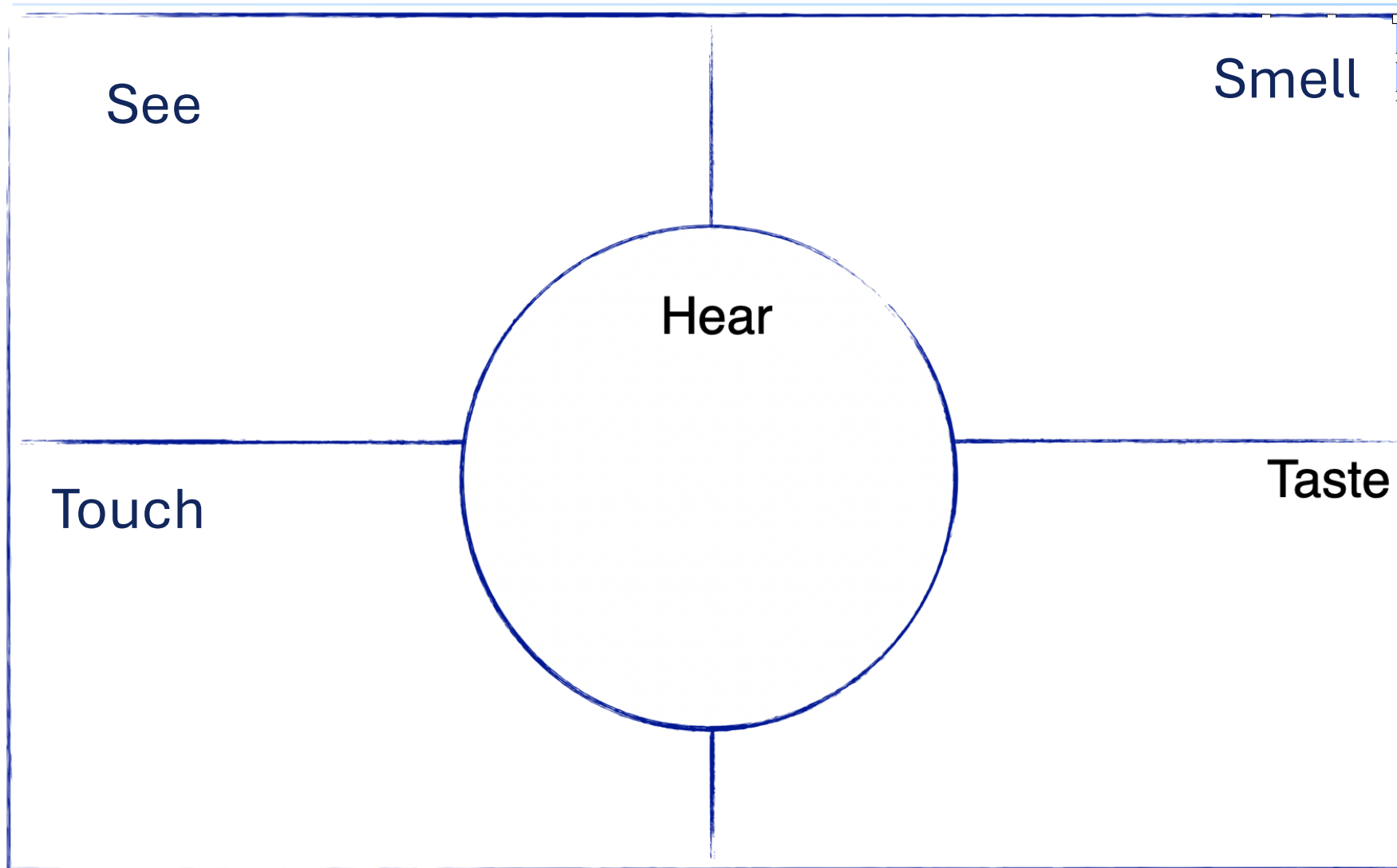
Extensions

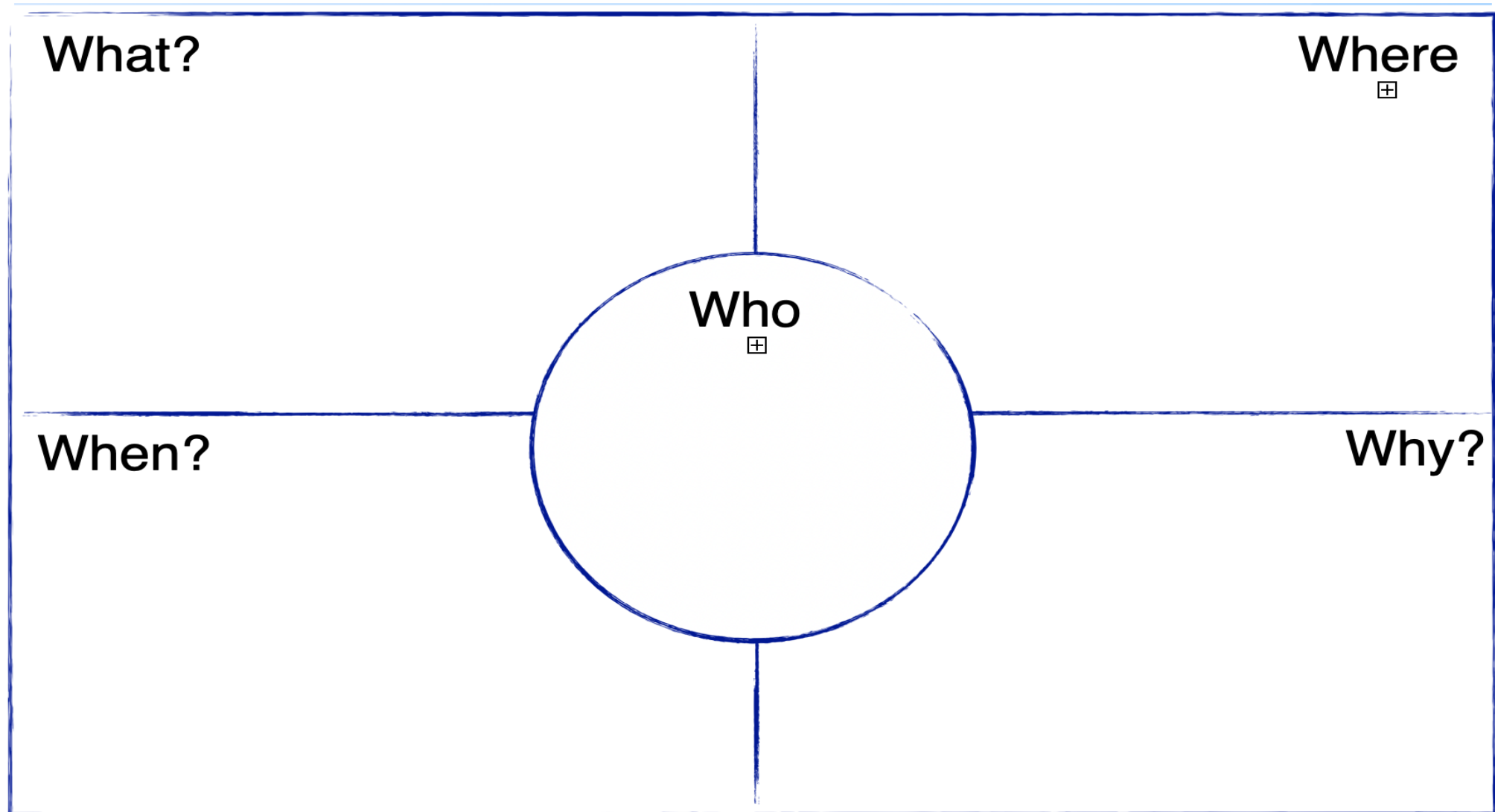
See?	Hear?	Touch?	Smell?	Taste?
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Who?	What?	Where?	When?	Why?
------	-------	--------	-------	------

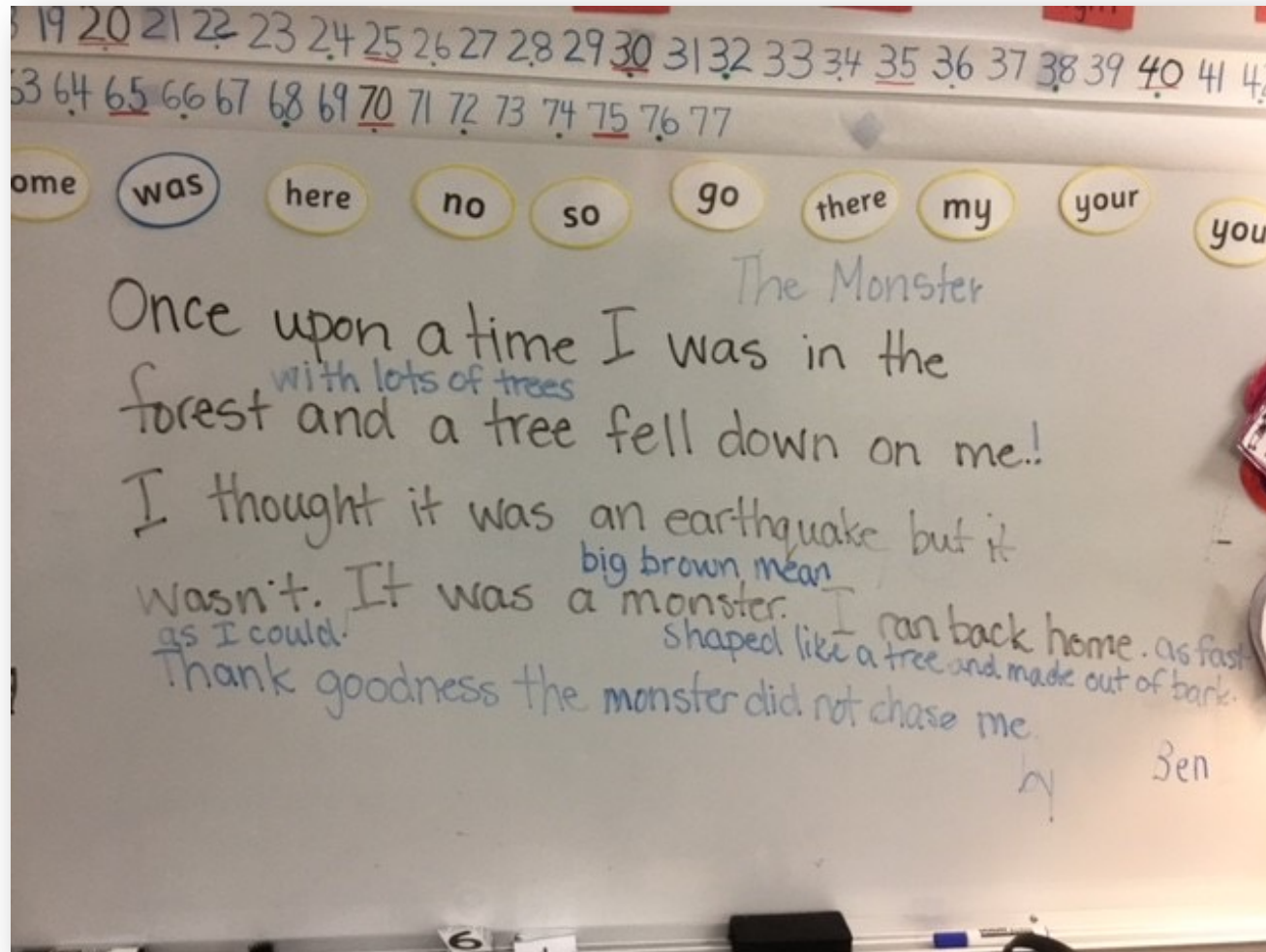
Setting	Characters
Problem	Solution







Extensions




Class editing

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



Words on
WEDNESDAYS

Routines and strategies
to support literacy learners K-7


Corvus Valley Schools
Serving the community since 1967
www.corvusvalleyschools.ca

[illegible]

Other options: publishing

Supporting writing with Story workshop

Story Map

Characters Test subject Test subject Mr. W	Setting Carpit lahd
Problem the w is wocgi	Solution Get to the egg

Story Map

Characters Nick Lola Rose ant sequoia Rob us	Setting Red wld
Problem 	Solution day gave it back

Story

Story Title: derp

Characters: 3wadoo ckla, Seely, miny

Setting: derp

Kick-off Event (problem):

The Outcome (solution):

a sentence about the events of the story:

Name _____ Date _____

Title _____

Six sentence story...

Begin "Once upon a time..." and introduce the main character...

CHARACTER

Describe where the character lives...

SETTING

Describe the character's special

Name Hayes Date _____

Title The Rocket Fall

Six sentence story...

Begin "Once upon a time..." and introduce the main character...

CHARACTER On one time there were 4 buddies their names were Arnold, Pigeon, Puck, and Chick

Describe where the character lives...

SETTING They were making a Rocket Ship in the Forest to go to the planet Gleybado.

Describe the character's special

CHARACTER They made it! When they were at Gleybado. They met an alien he was a worker (capable)

Describe the character's special

CHARACTER All of them went at the same time! So it broke. The alien teleported back to Earth!

Describe the character's special

CHARACTER The alien was sad because he did not have hair.

Describe the character's special

CHARACTER They took the alien to the wig shop. Remember how the alien was a construction worker? Fixed their ship they had one thing to do they teleported back.

Six sentence story...

Begin "Once upon a time..." and introduce the main character...

CHARACTER dy they were on the road the road was the road

Describe where the character lives...

SETTING The pet room

Describe the character's special

CHARACTER Helping

Describe the character's special

CHARACTER the cat chpt the meow

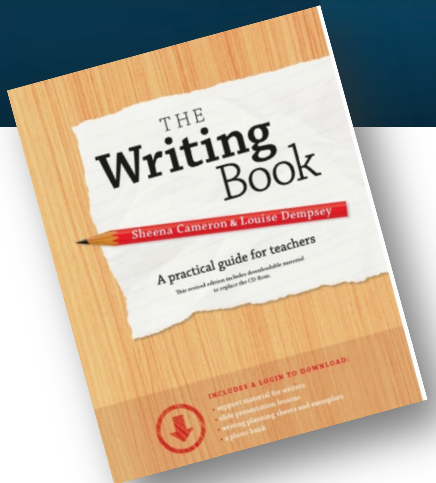
Describe the character's special

CHARACTER Arnold and weired

Describe the character's special

CHARACTER The dog chpt the cat

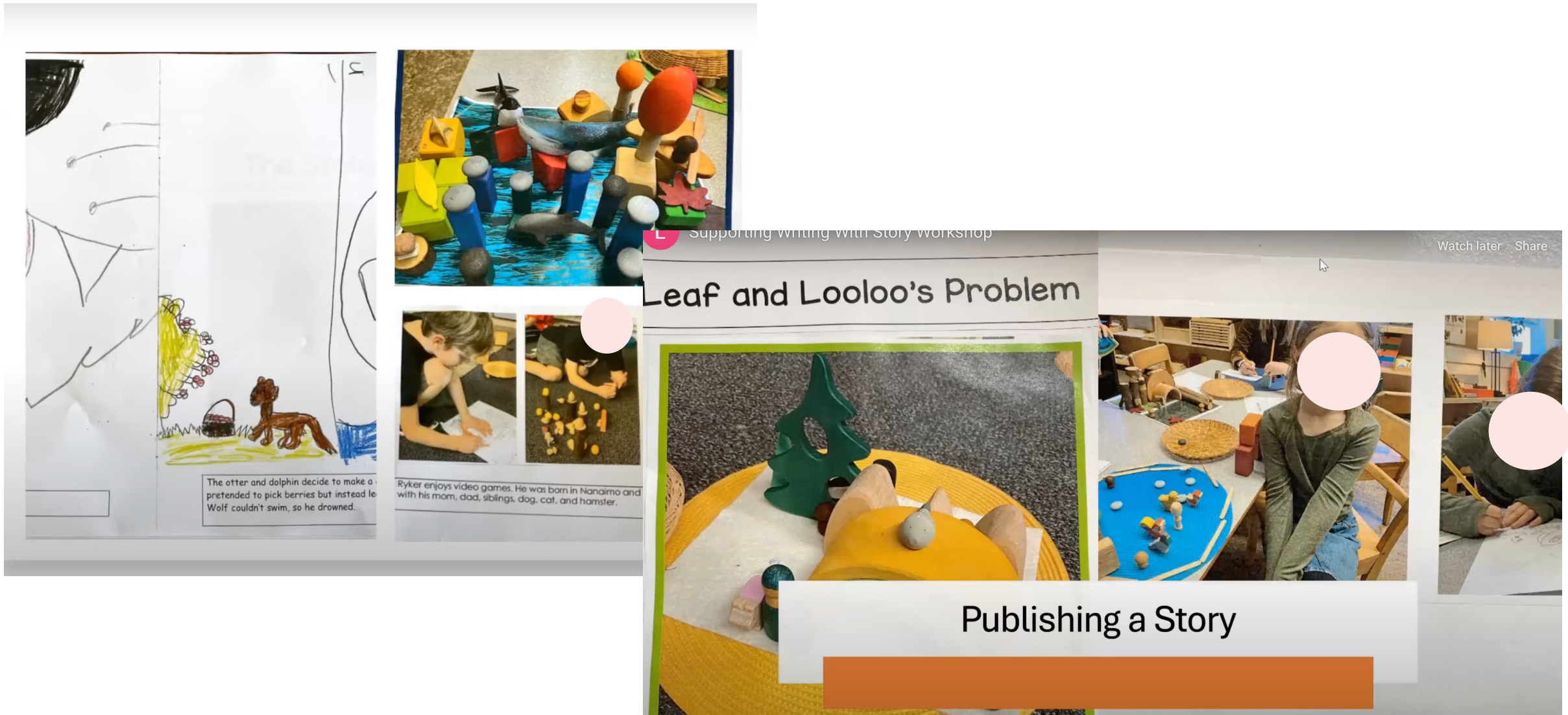
Documenting a Story



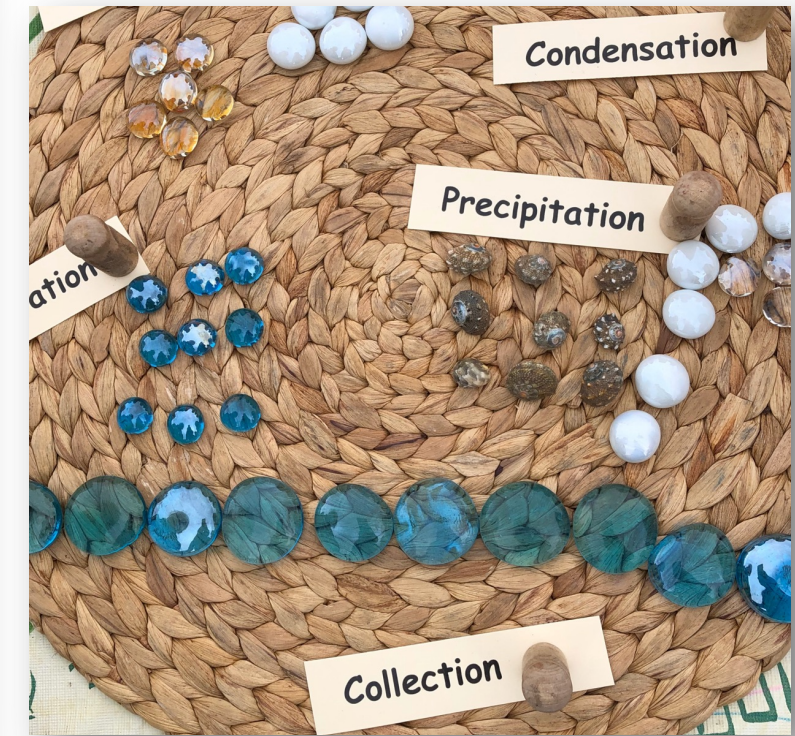
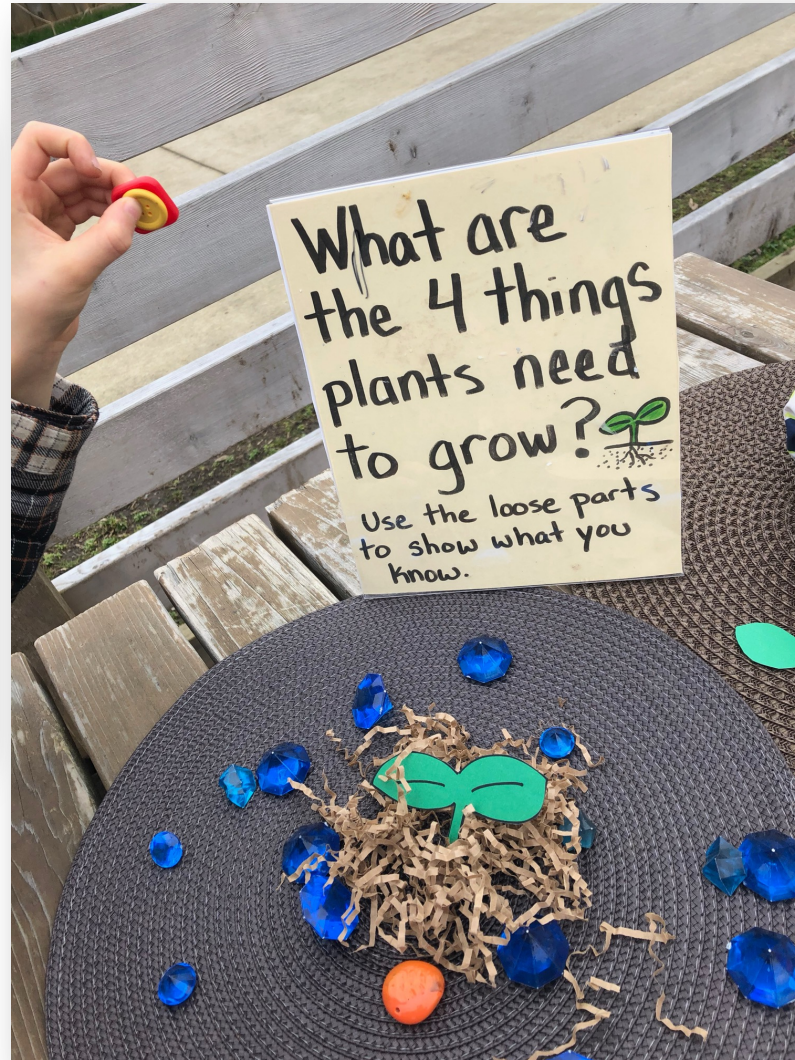
Organizing a Story



Other options: *publishing*



Curriculum connections



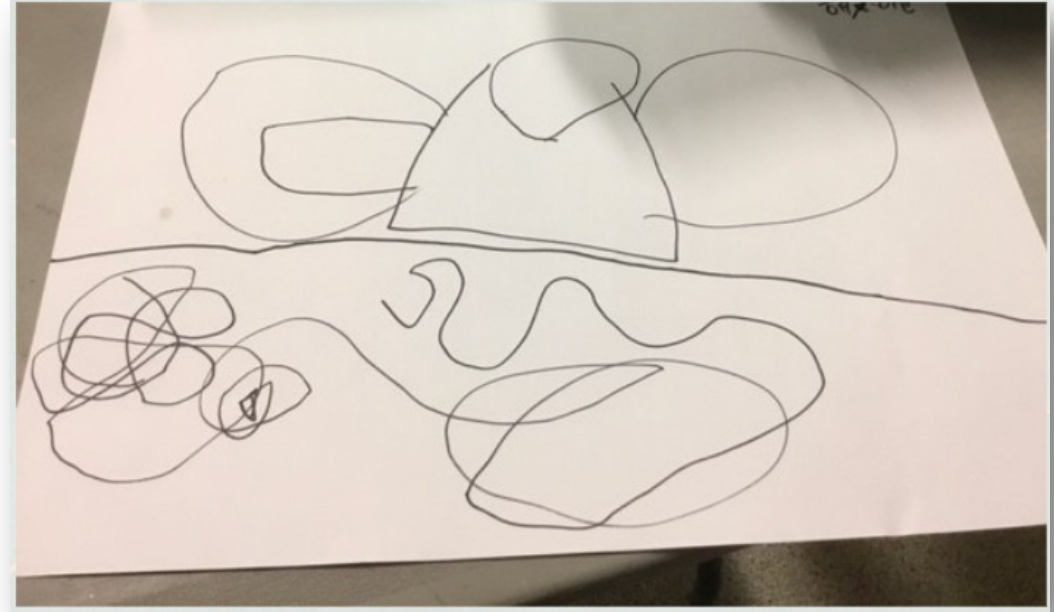
Curriculum connections

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.



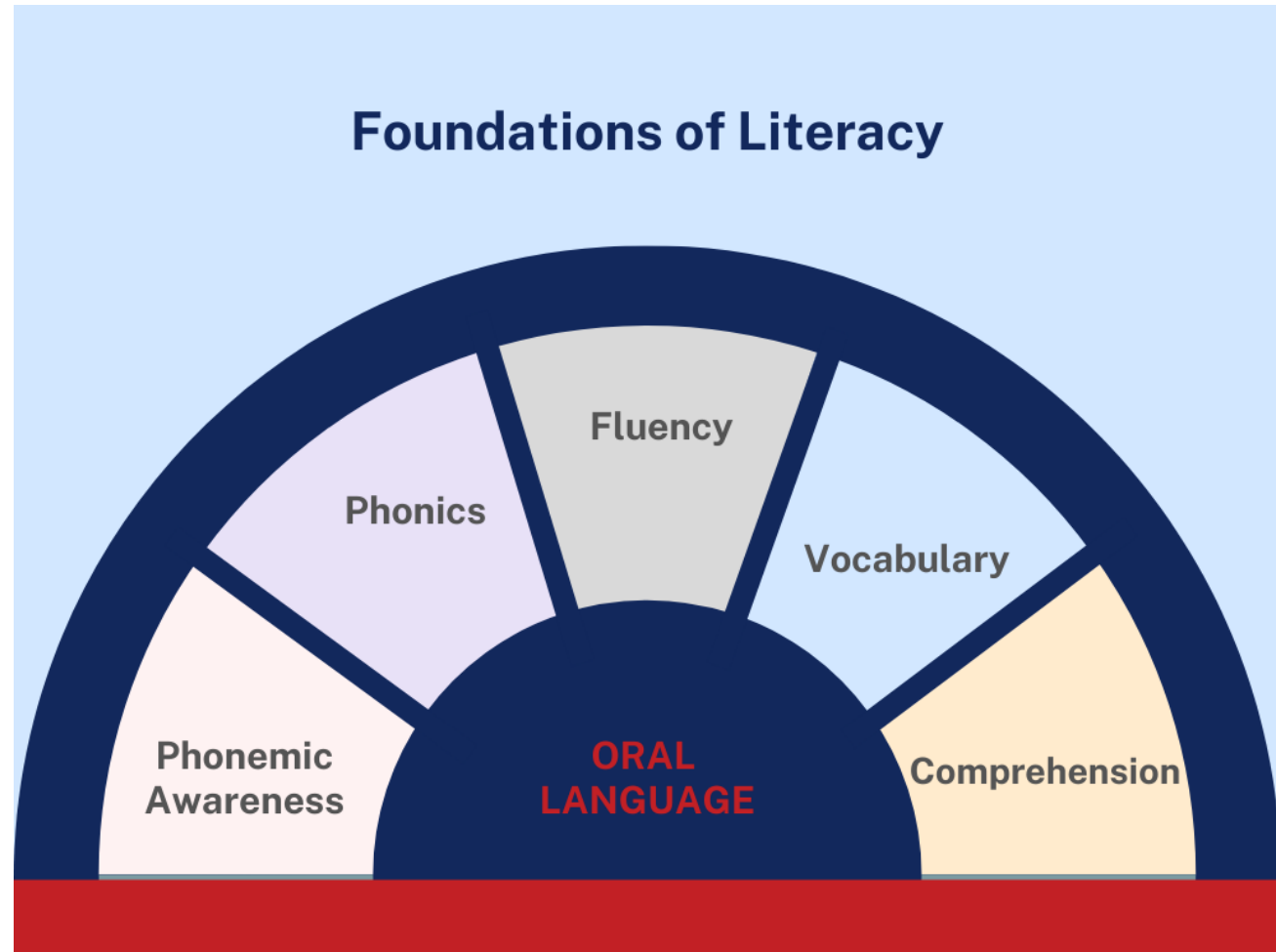
all button in the middle is the person being bullied. They
ing in a mirror that is cracked. The rocks on the outside
es and every time they are mean, they crack the mirror.
e hard to see yourself clearly when the mirror is so badly
. But the shells on the very outside are kind people. They
here but you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

Do you see me?



Seeing and listening...thinking and wondering

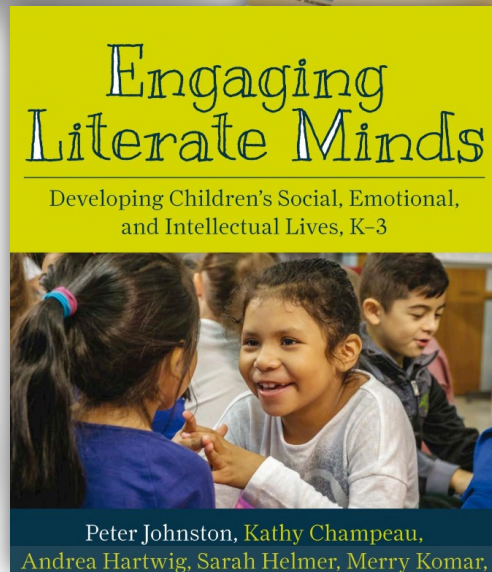
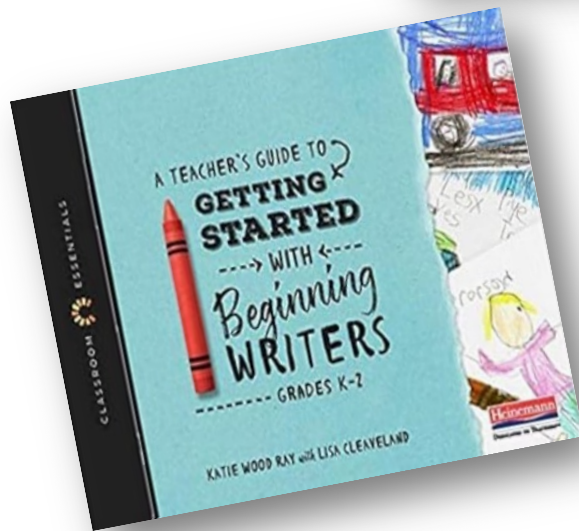
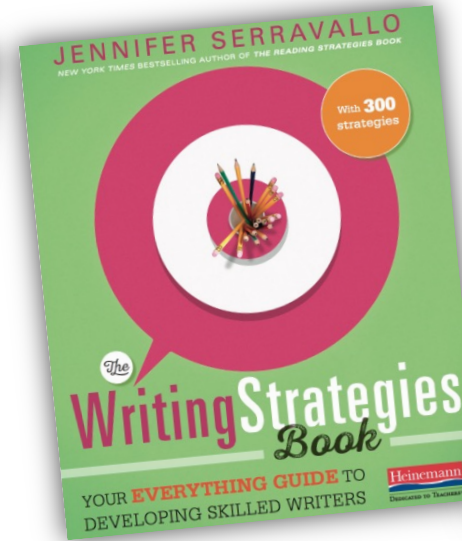
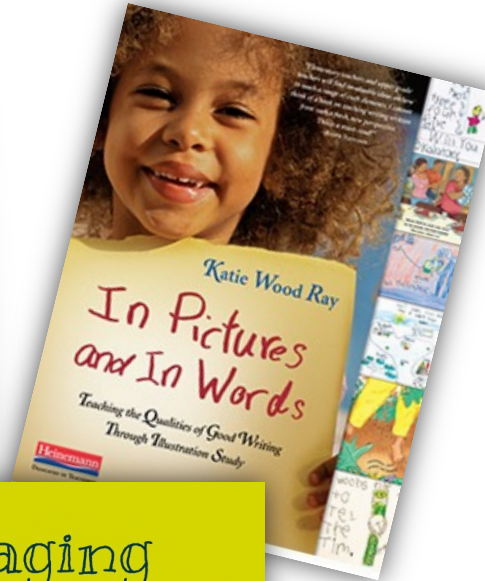
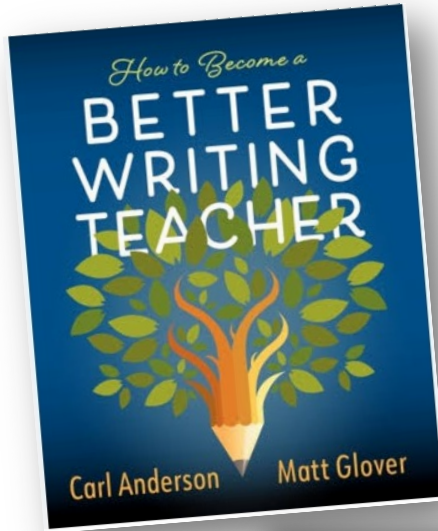
How does Story Workshop connect to the ideas in this Literacy Fan?



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



Bookmaking: writing for real



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



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POPEY

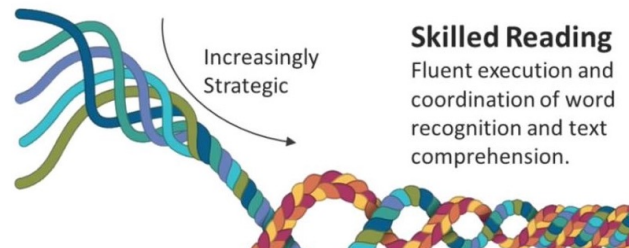
Why Writers' Workshop and Bookmaking?

Language Comprehension

- Background Knowledge
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- Literacy Knowledge

Word Recognition

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



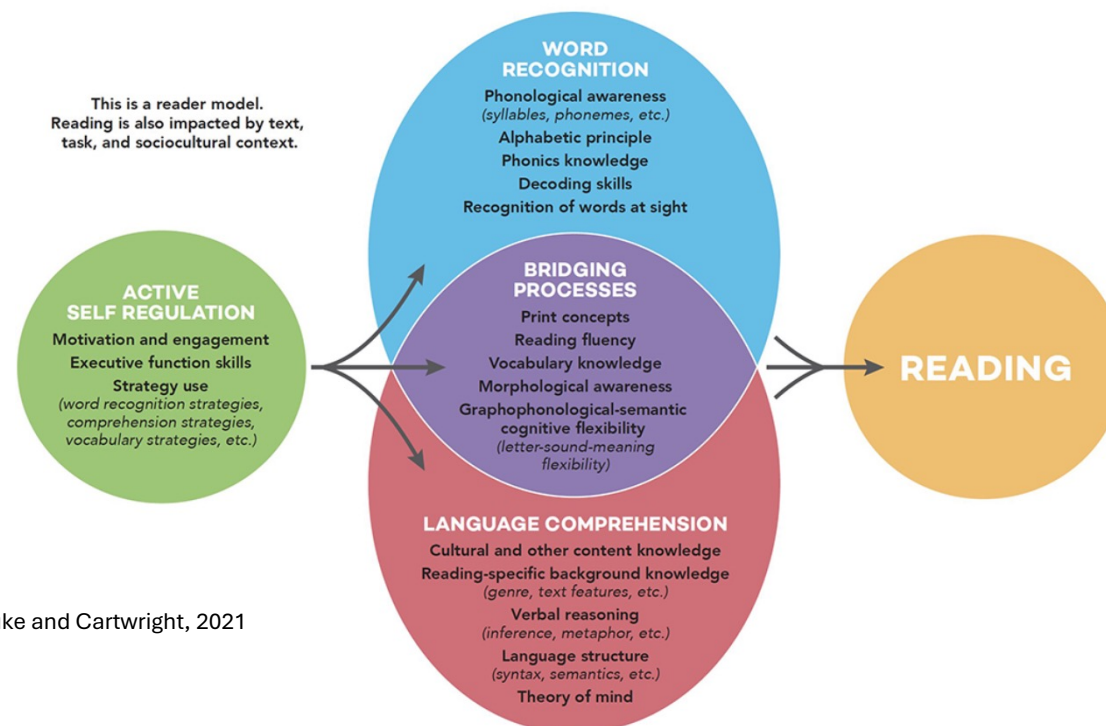
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Successful phonics learning requires at least half of instructional time spent on authentic practice.

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?

Expressive stance



To read, one must internally speak and hear the sounds.
“It’s listening to a conversation in your head.”

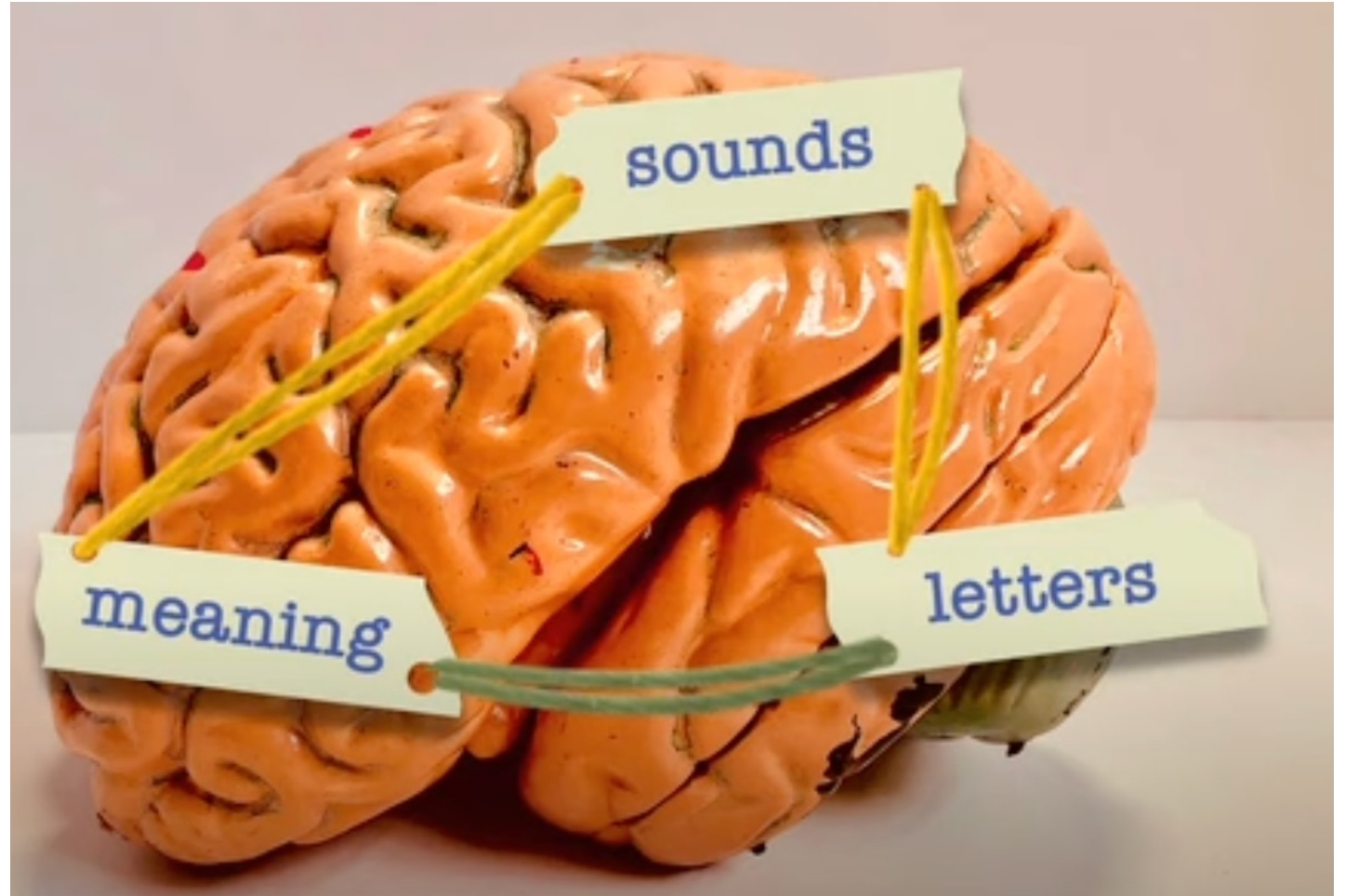
To write, one must internally hear the speech.
“Communicating the conversation in your head.”

Receptive stance

Why Writers' Workshop and Bookmaking?

The Reading Brain

Children need multiple opportunities to establish the neuropathways that connect the parts of the brain, and form new pathways, or shortcuts, with consolidation.





One more reason...

Writer's workshop and bookmaking:

- ❖ Allows for the Model–Practice–Mastery cycle of instruction (WWC)
 - ❖ 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.*

EDUCATOR'S PRACTICE GUIDE

WHAT WORKS CLEARINGHOUSE

Teaching Elementary School Students to Be Effective Writers



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



*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? Katie Wood Ray*

What We Know About Writing Development

- Kids need:
- **Explicit and sequenced instruction** that helps them progress along a learning continuum
- **Critical feedback** that helps them know next steps
- **Extensive opportunities** to write on topics they **care** about



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 proper
conventions.’ ”

Matt Glover

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

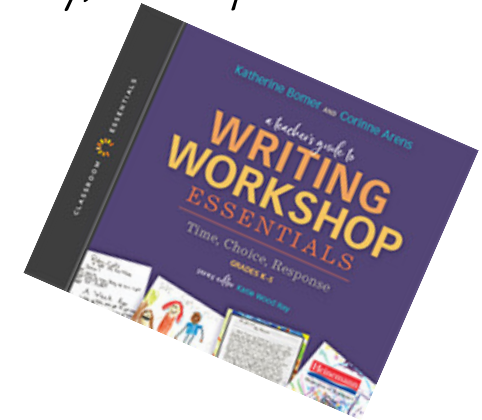
- Students need time, and lots of it, to practice writing

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

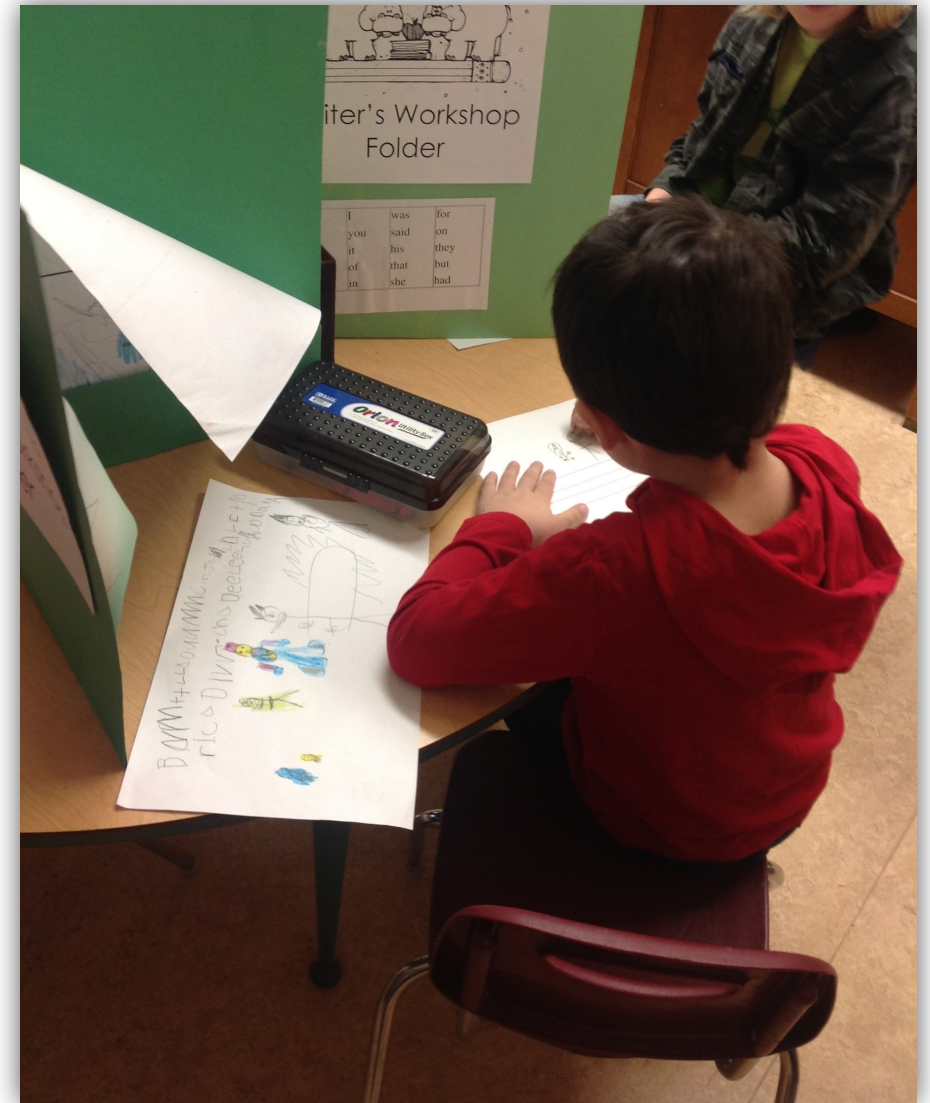




From the start....

"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





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?





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?



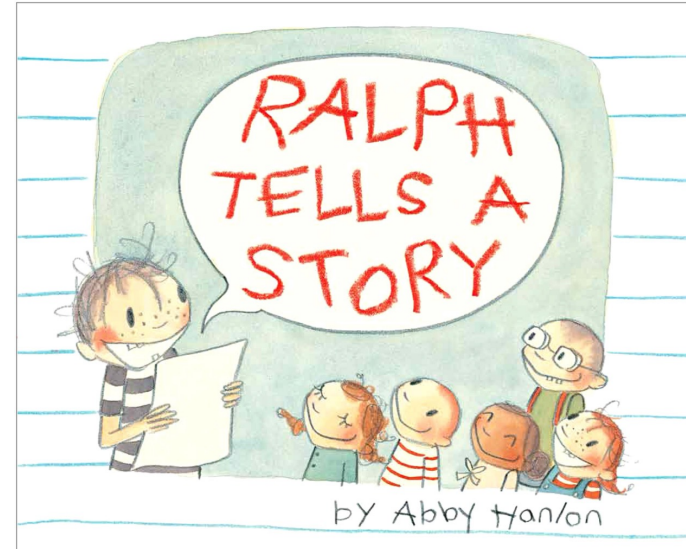


Getting started: *early primary*

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!!





Getting started: *late primary*

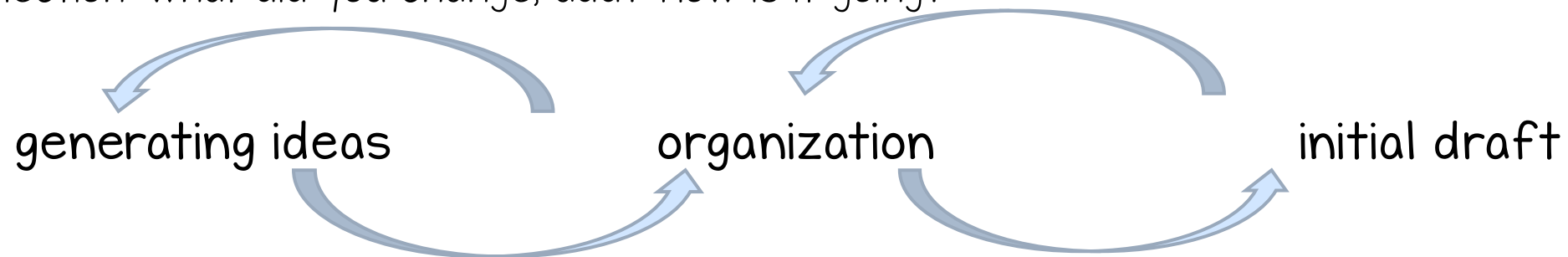
a sample progression

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?





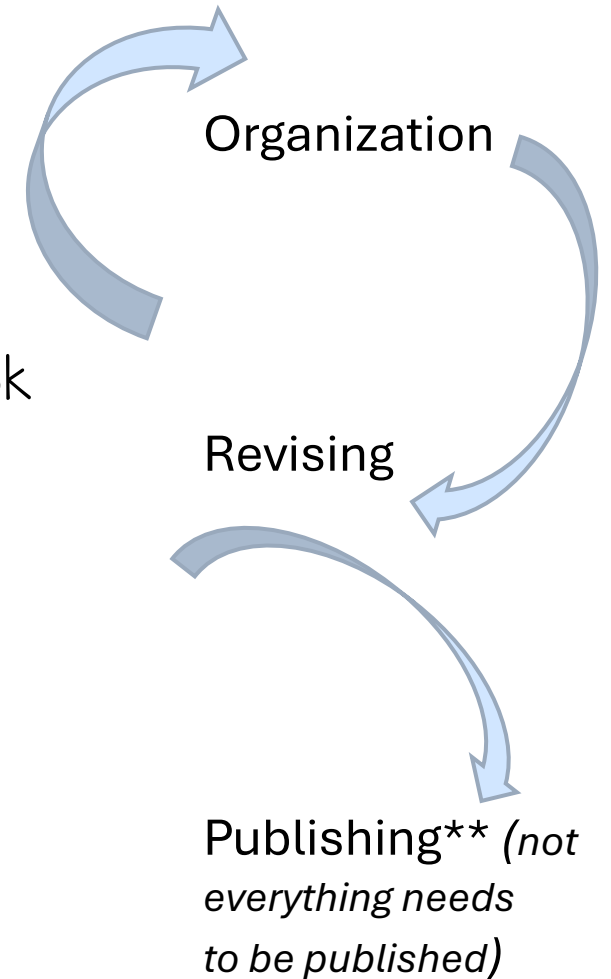
Getting started: *late primary*

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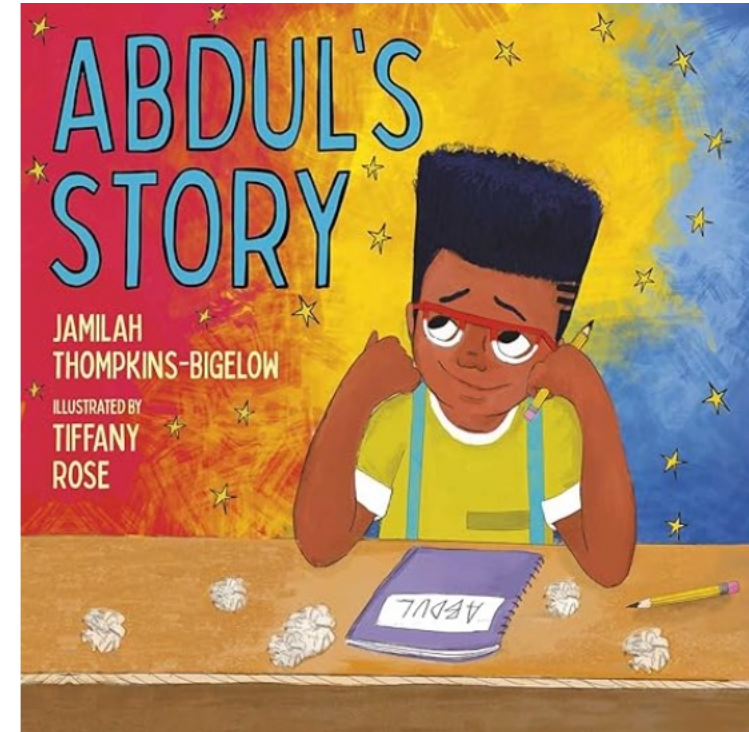
- How do you know your book is finished?
- Reflection: who helped you or what did you do to make your writing better today?





Getting started: *late primary*

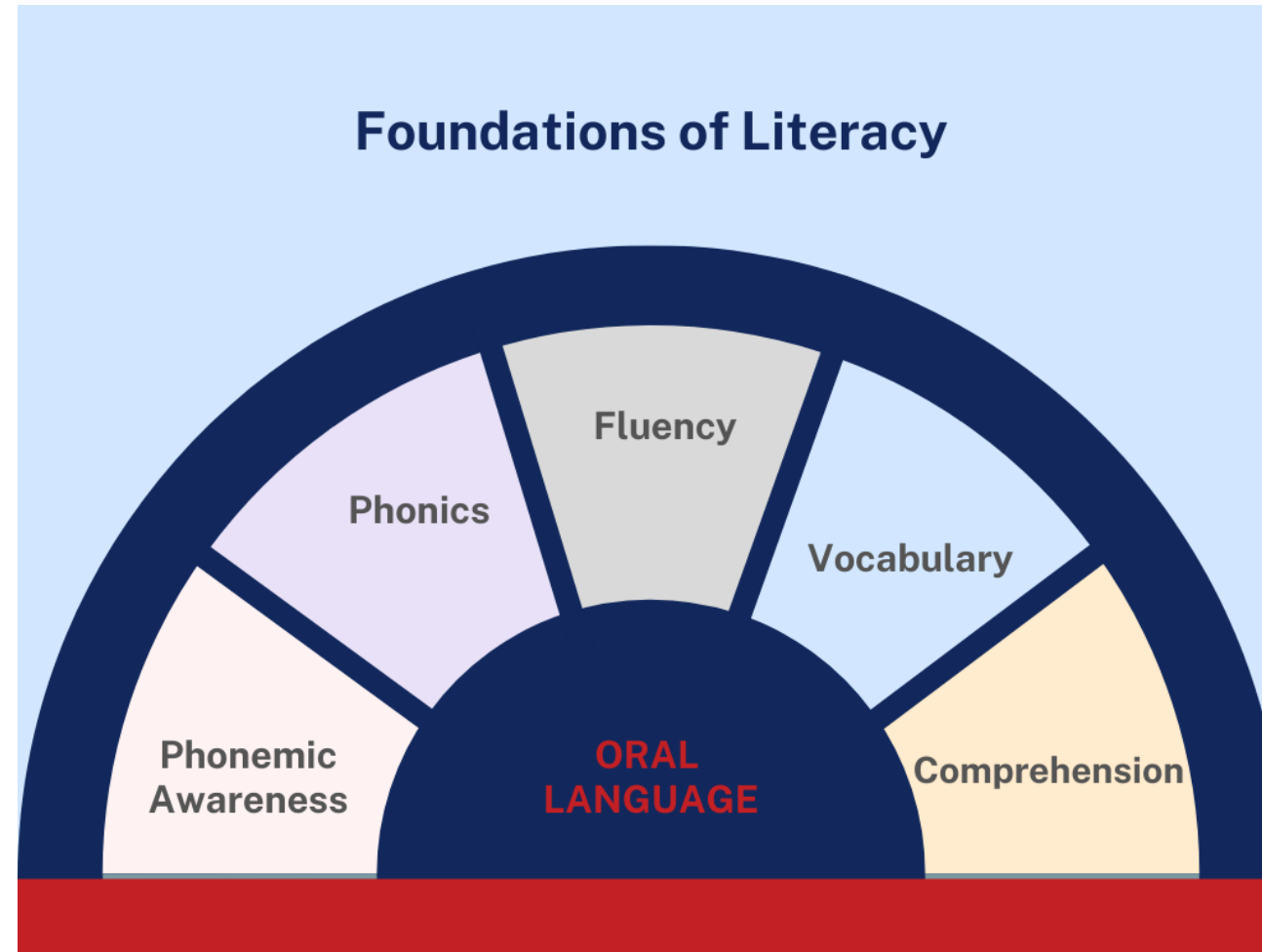
- Session 5: what will you do next?
Brainstorming new ideas
- Could introduce a new genre?
- Session 6: Abdul's Story; Now that you know about making books, what advice would you give kids just starting? How many different titles do we have in the class? Celebration!!





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





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?



A black and white portrait of Bell Hooks, a Black woman with short dark hair, smiling and wearing a patterned scarf and a dark jacket. She is positioned on the left side of the image against a blue gradient background.

“

AS A CLASSROOM COMMUNITY,
our capacity to generate
excitement is deeply affected by
our interest in one another, in
hearing one another's voices,
in recognizing one
another's presence.

—BELL HOOKS

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
- *A Teacher's Guide to Writing Workshop Essentials*—Bomer and Arens
- *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,
- *Creating Cultures of Thinking*:—Ron Richart
- *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
feedback survey



Thank you from the POPEY team!

