

“Do you see me?”

Nurturing Young Storytellers & Their Craft Through Authentic
Writing Experiences

Date: February 14, 2025

Time 8:30-2:30

Presenters:

Jacquie Anderson

Traci Baillie



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





Agenda

8:30–10:15 Getting started

Why story workshop?

What might it look like?

Stories from the Land

10:30 What next?

Extensions and opportunities

Connections to Ministry Documents: *Learning in the Primary Years*

12:15–2:30 Bookmaking



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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?

Consider the unspoken messages to these children:

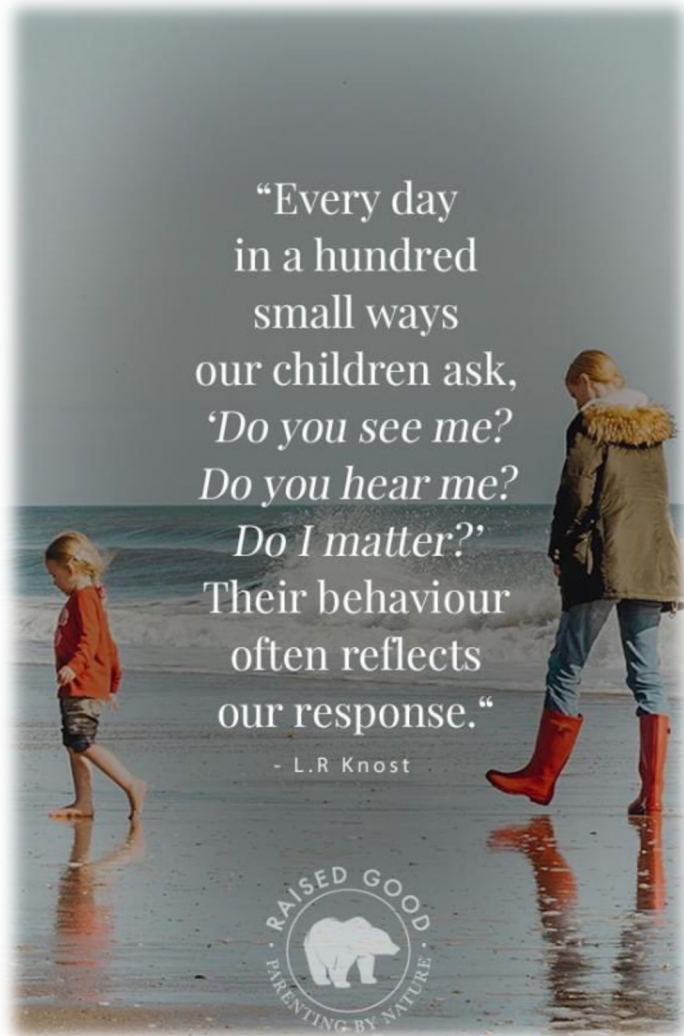
- I know you have stories to tell.
- Your stories will be listened to here.
- The things we do in school rely on your stories.
- I trust you to make choices.
- I am curious about you.
- I am ready to meet you where you are.
- I expect you to listen to other people's stories.
- I know you will find connections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





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



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

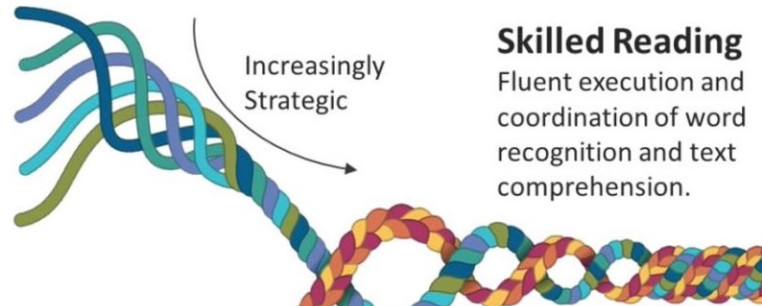




Why Story Workshop?

Language Comprehension

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



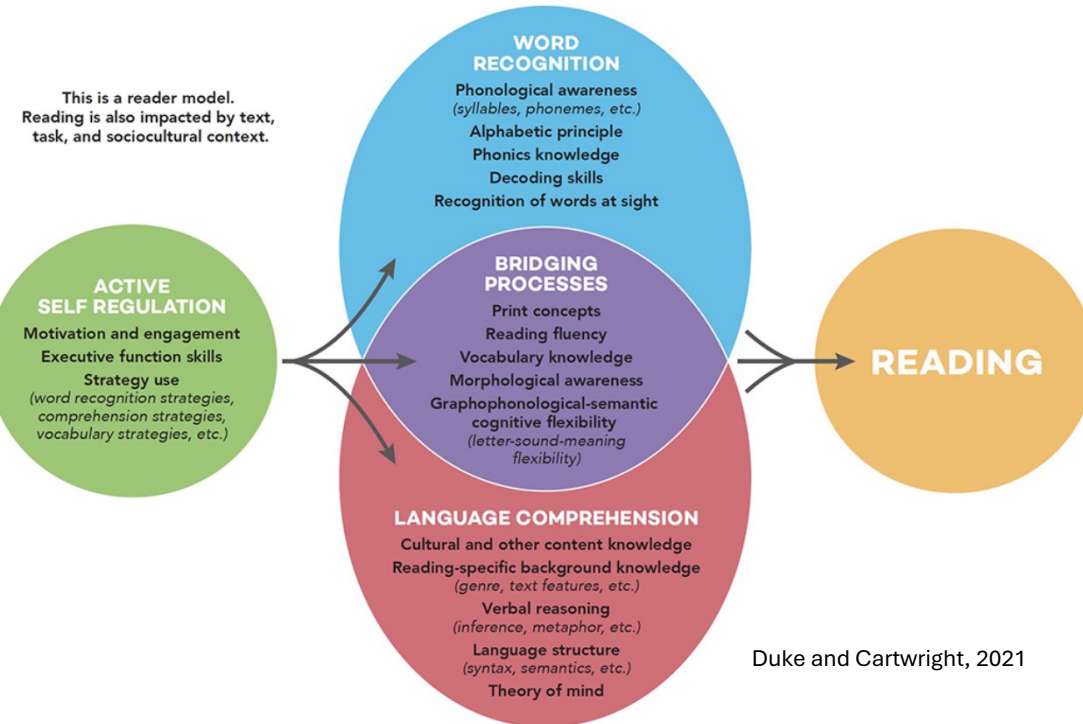
Word Recognition

- 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



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?





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





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!





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 or extension





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?





A progression

The unfolding

exploration

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

construction

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 content, story reading and art.

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





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



Ending



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Extensions

Setting

Characters

Problem

Solution





Extensions

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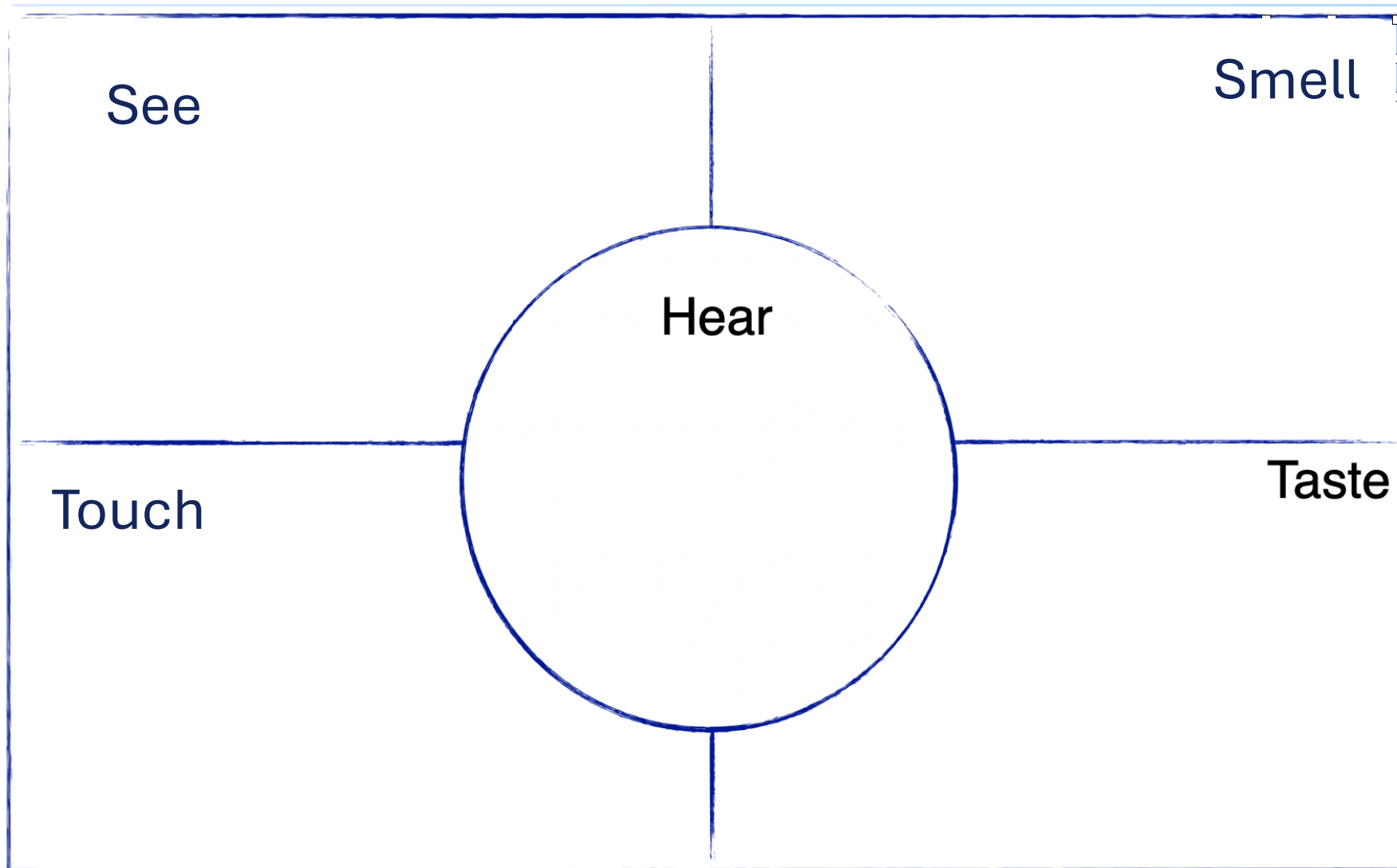
Who?	What?	Where?	When?	Why?
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Setting	Characters
Problem	Solution





Extensions



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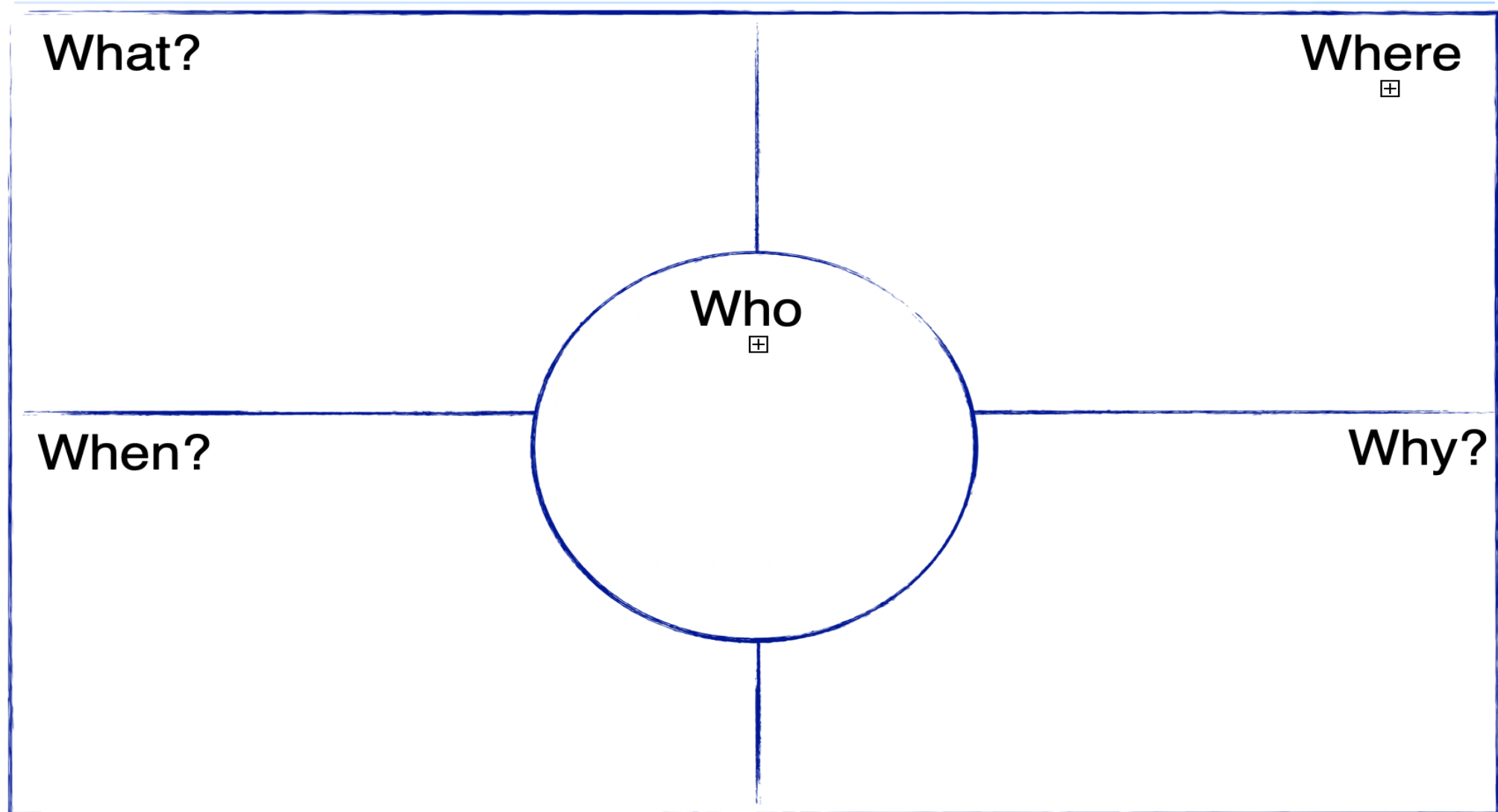
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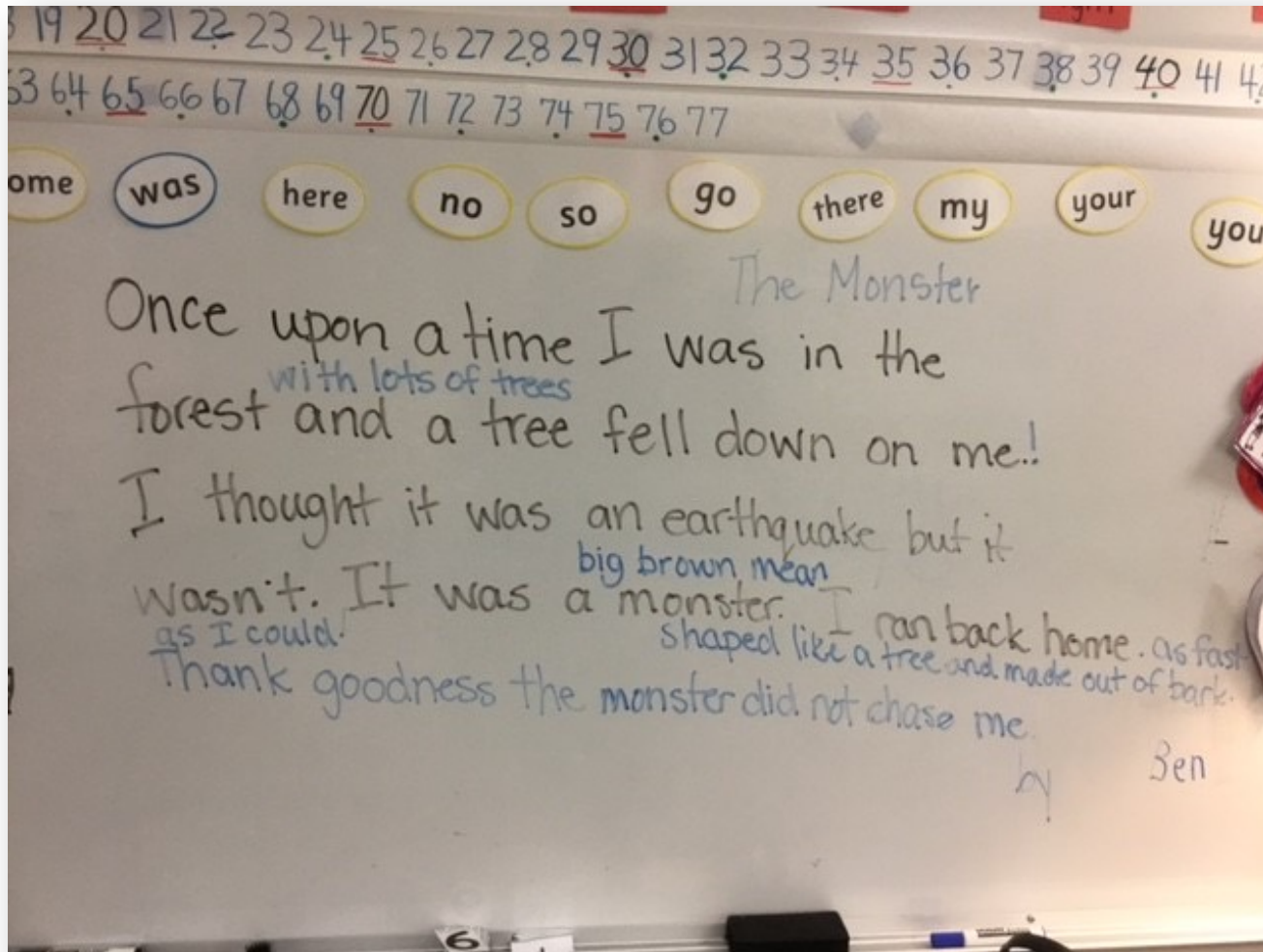


Extensions





Extensions



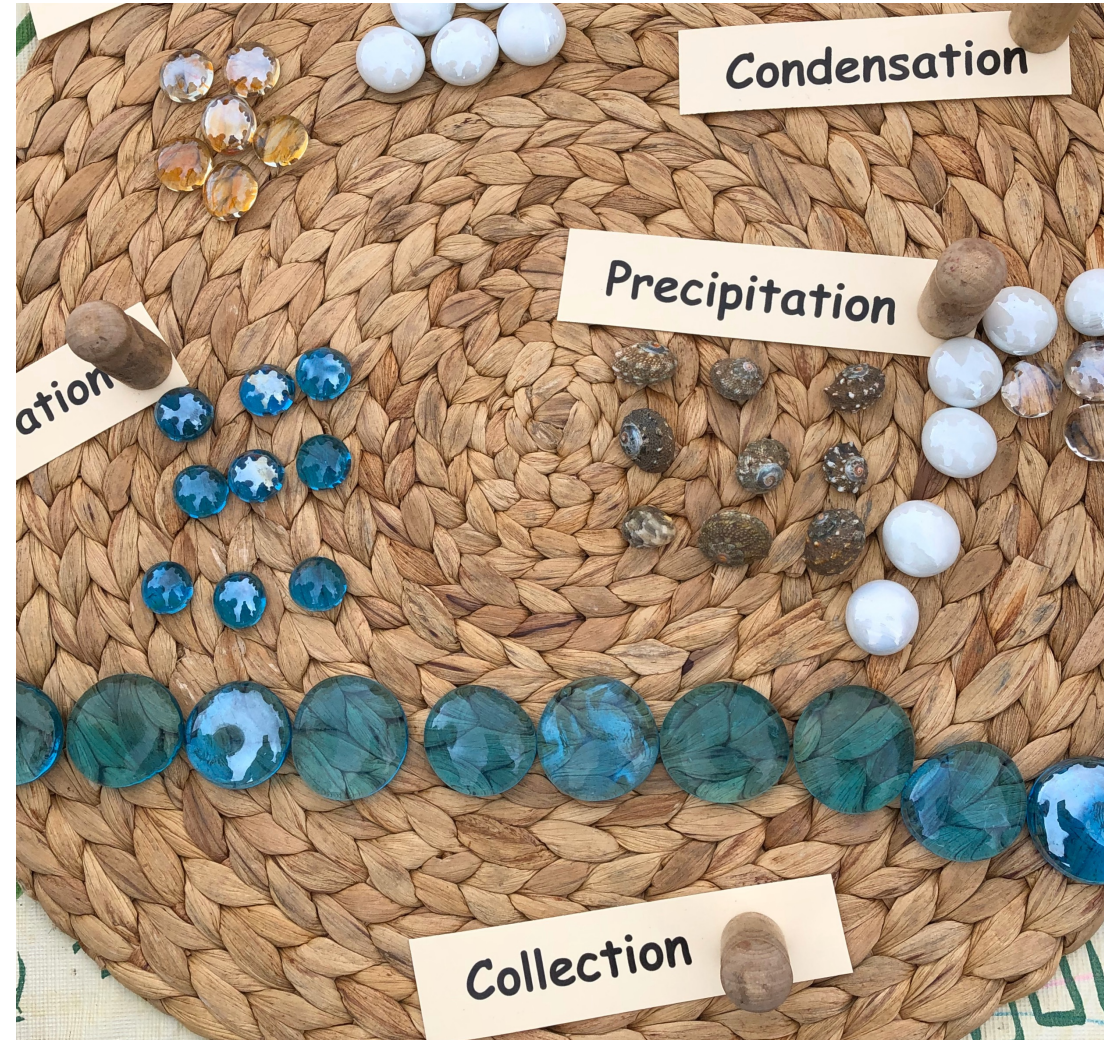
Class editing

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



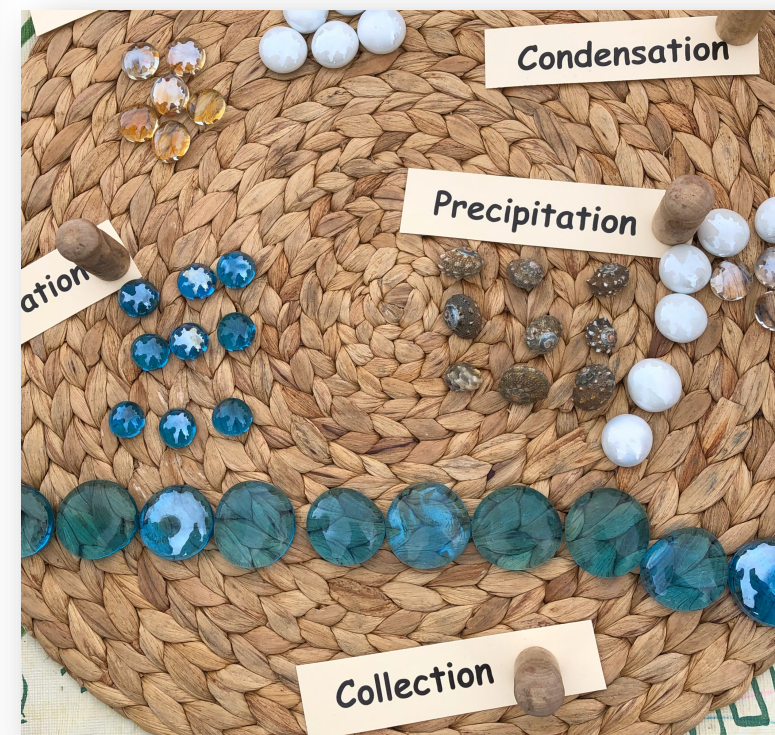
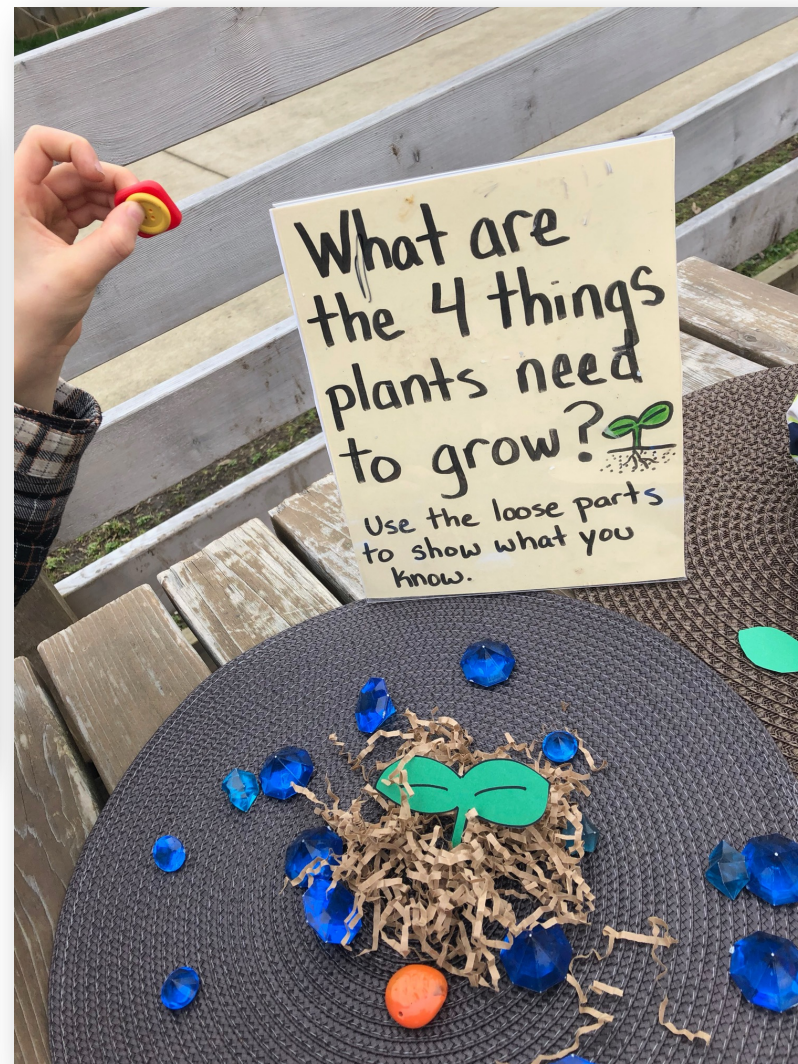


Curriculum connections





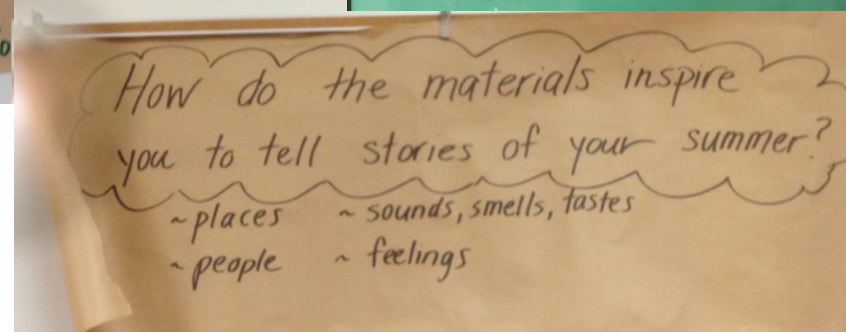
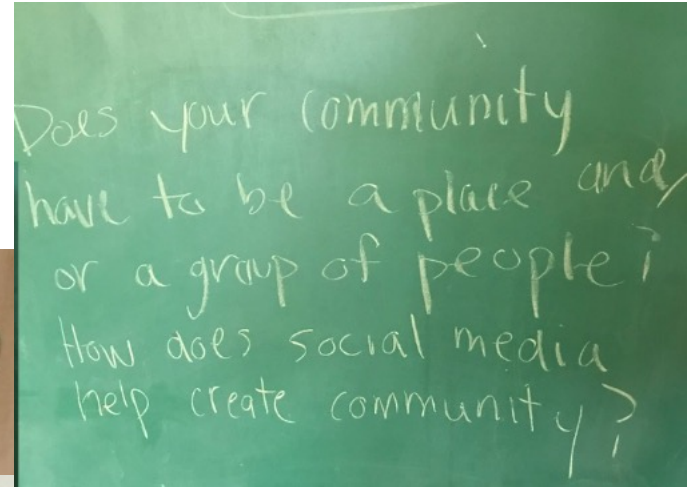
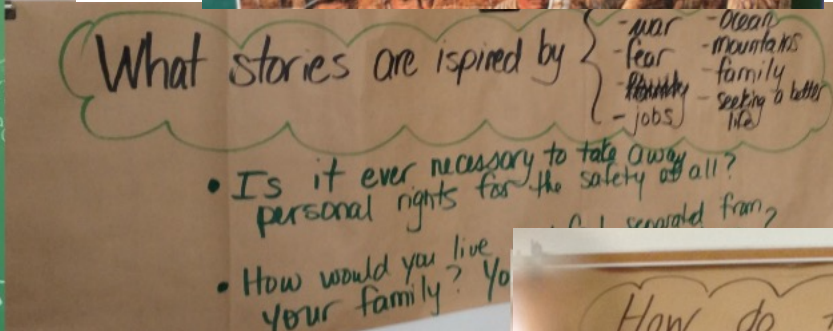
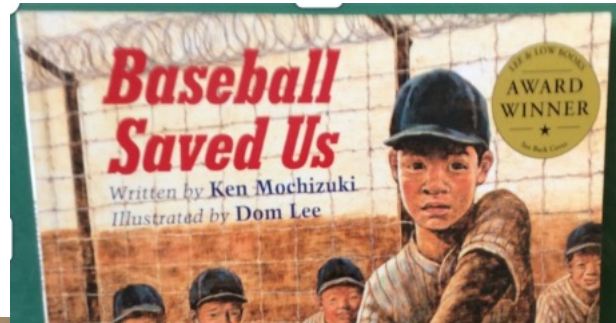
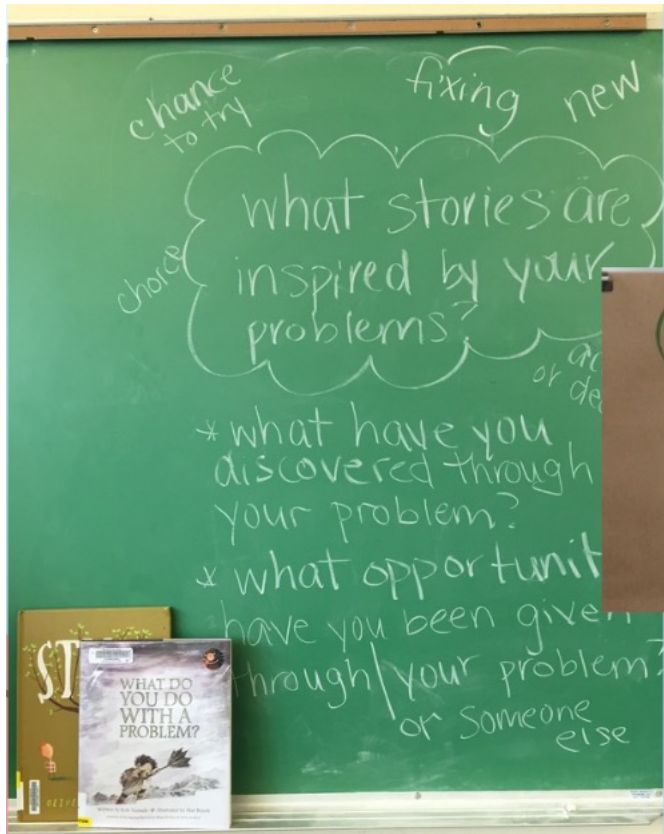
Curriculum connections





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.



Other resources

Project Zero: Thinking With Materials



PROJECT ZERO



HARVARD
GRADUATE SCHOOL OF EDUCATION

Thinking With Materials Resources SD23 (Central Okanagan)



Instructional Leadership Team

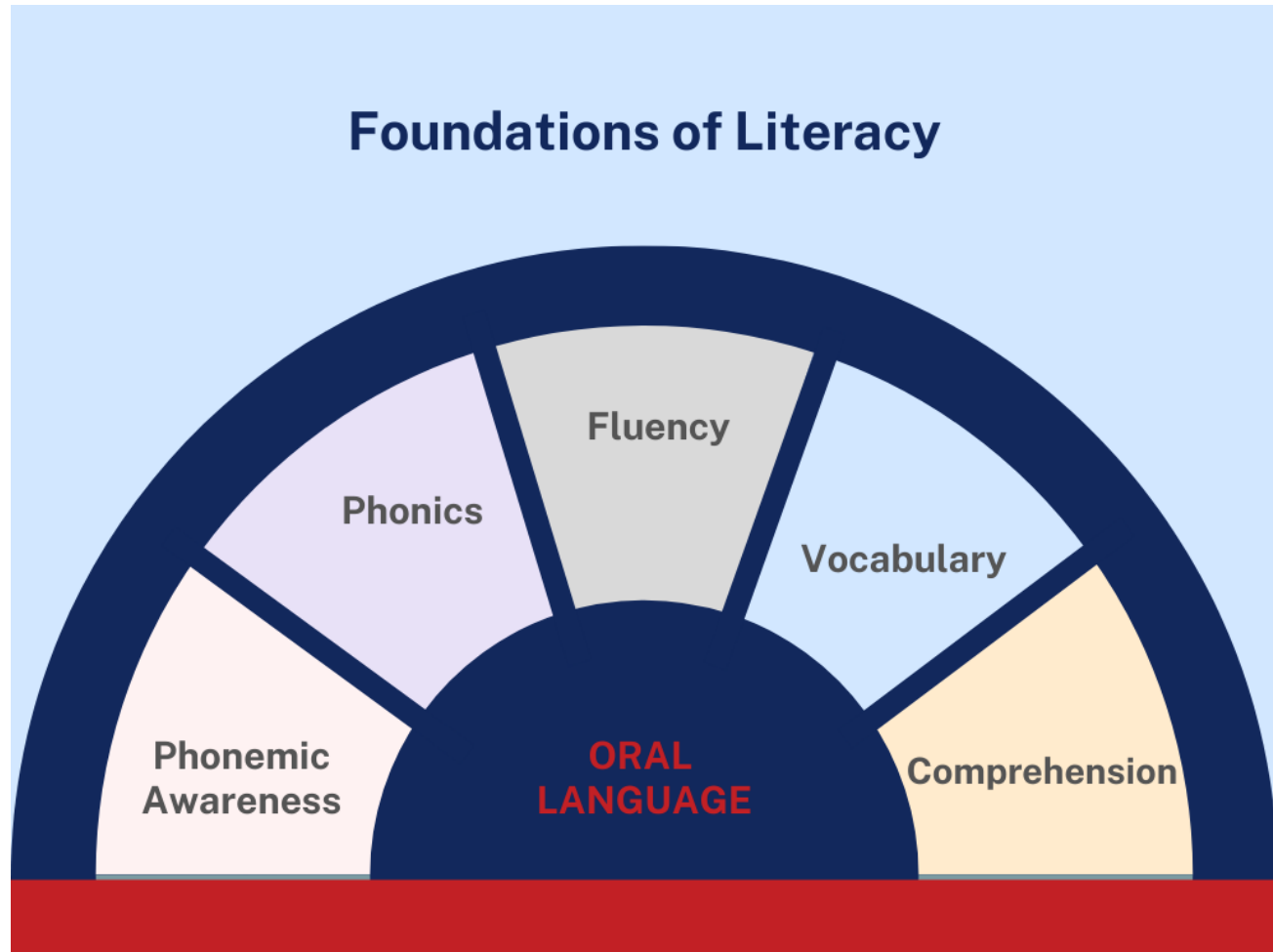
Central Okanagan Public Schools





Connections

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

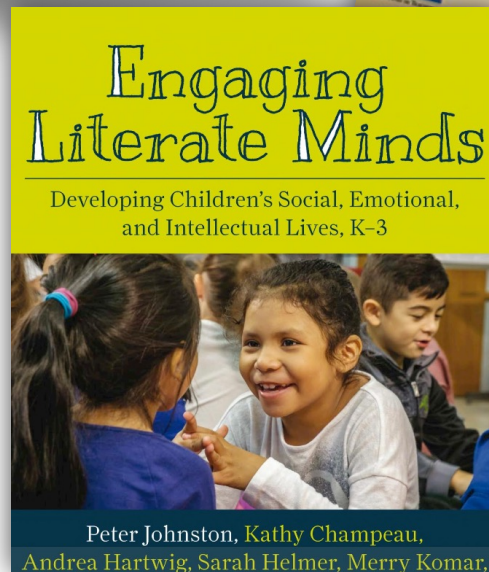
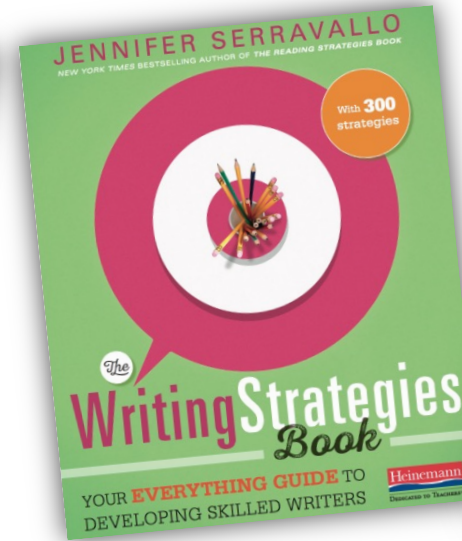
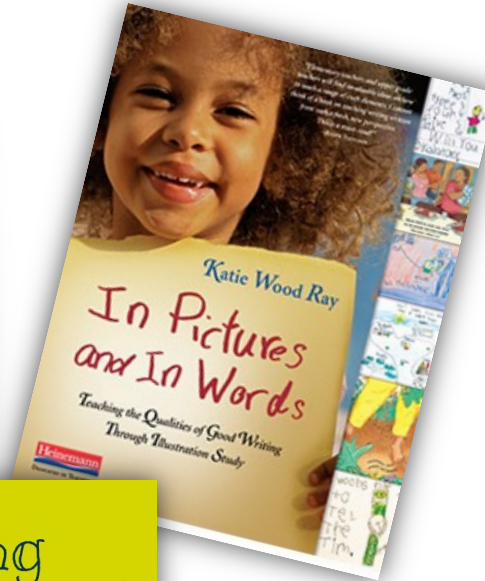
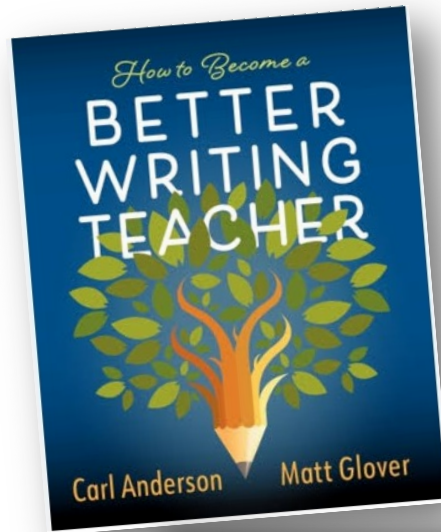
Agenda:

- Orienting ourselves: *Who are we and where are we on the journey?*
- Bookmaking: why and what?
- The Principles of Teaching Writing
- What does it look like?
- What next? Reflection





Bookmaking: writing for real



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



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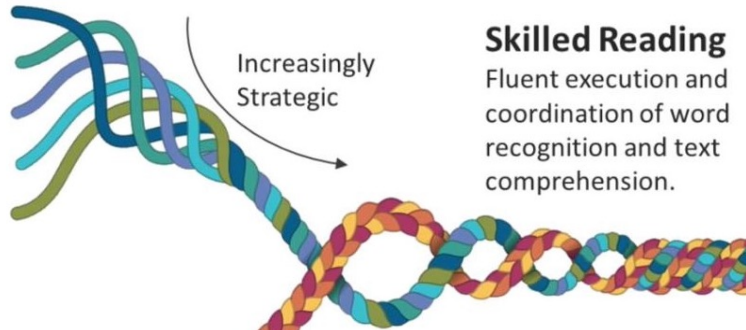
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Why Writers' Workshop and Bookmaking?

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

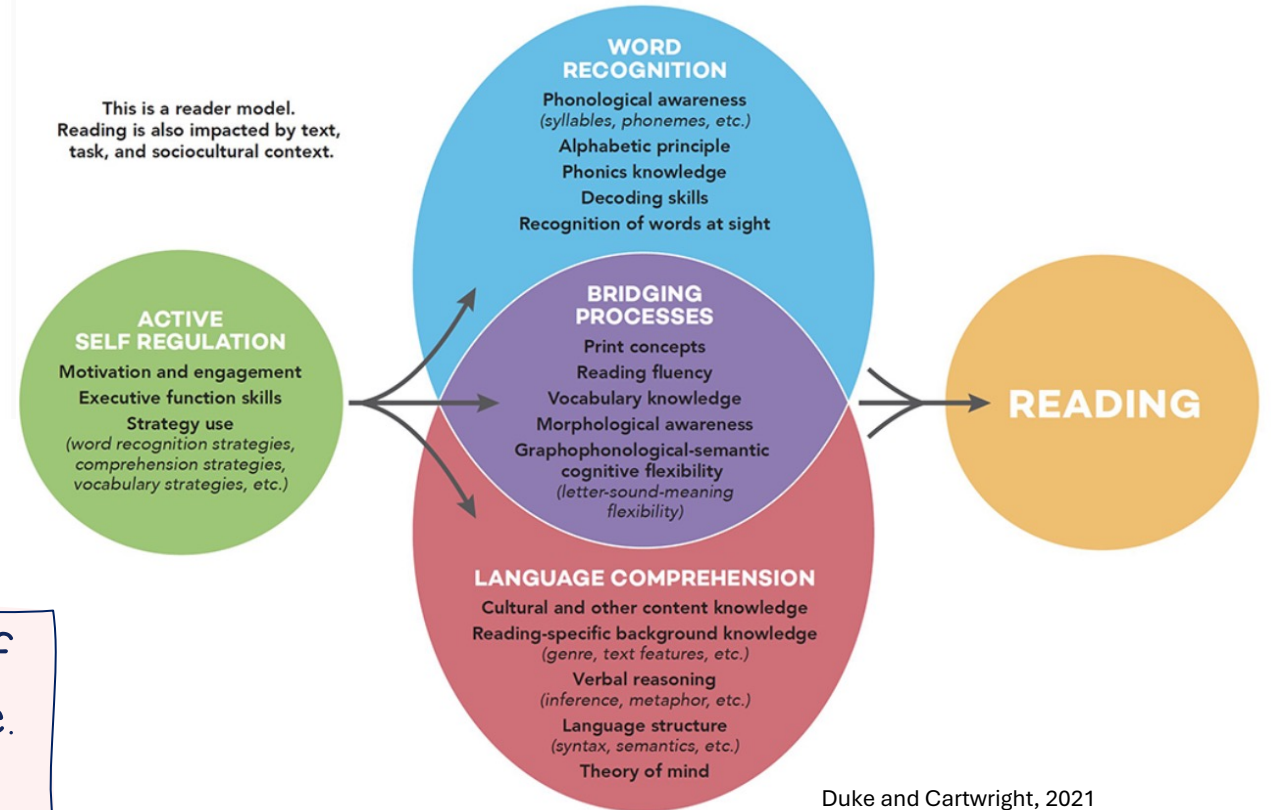
- Phonological Awareness
- Decoding (and Spelling)
- Sight Recognition



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.

- ✓ 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.



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

Wiley Blevins

Duke and Cartwright, 2021



Why Writers' Workshop and Bookmaking?

In order to read, one must internally **speak** and **hear** the sounds.



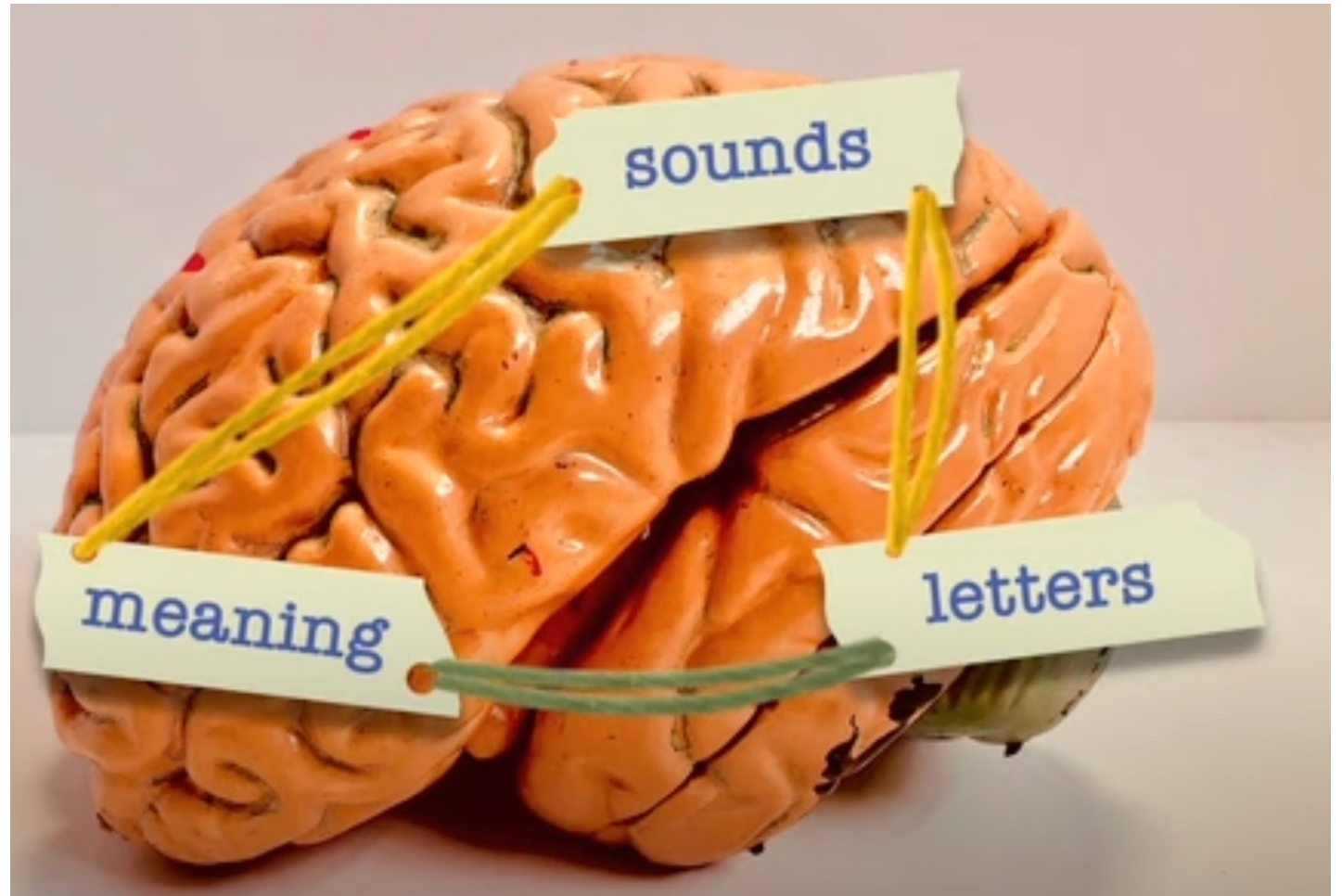
In order to write, one must internally **hear** the speech.



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.





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





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
- ❖ Teaches students how to use the writing process for a variety of purposes (WWC)
 - ❖ Flexibility: *repertoire and adaptability*
 - ❖ Purpose: *urgency and investment*
 - ❖ Audience: *who is it for and why does it matter to them?*

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



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



Guiding Principles of Writing Instruction

Here are some more: (*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*

Mentor Authors: *study what experienced writers do*

Differentiated Instruction: *using conferences to consider varied needs*

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

Nudging: *zone of proximal development*

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

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



Authentic Practice

This is where phonemic skills, your phonics program and your writing instruction hit the road!

Conventions:

“Nobody said ‘Wow, I love that book because of its proper conventions! But they are more likely to love the book because it has conventions.’ ”

Matt Glover



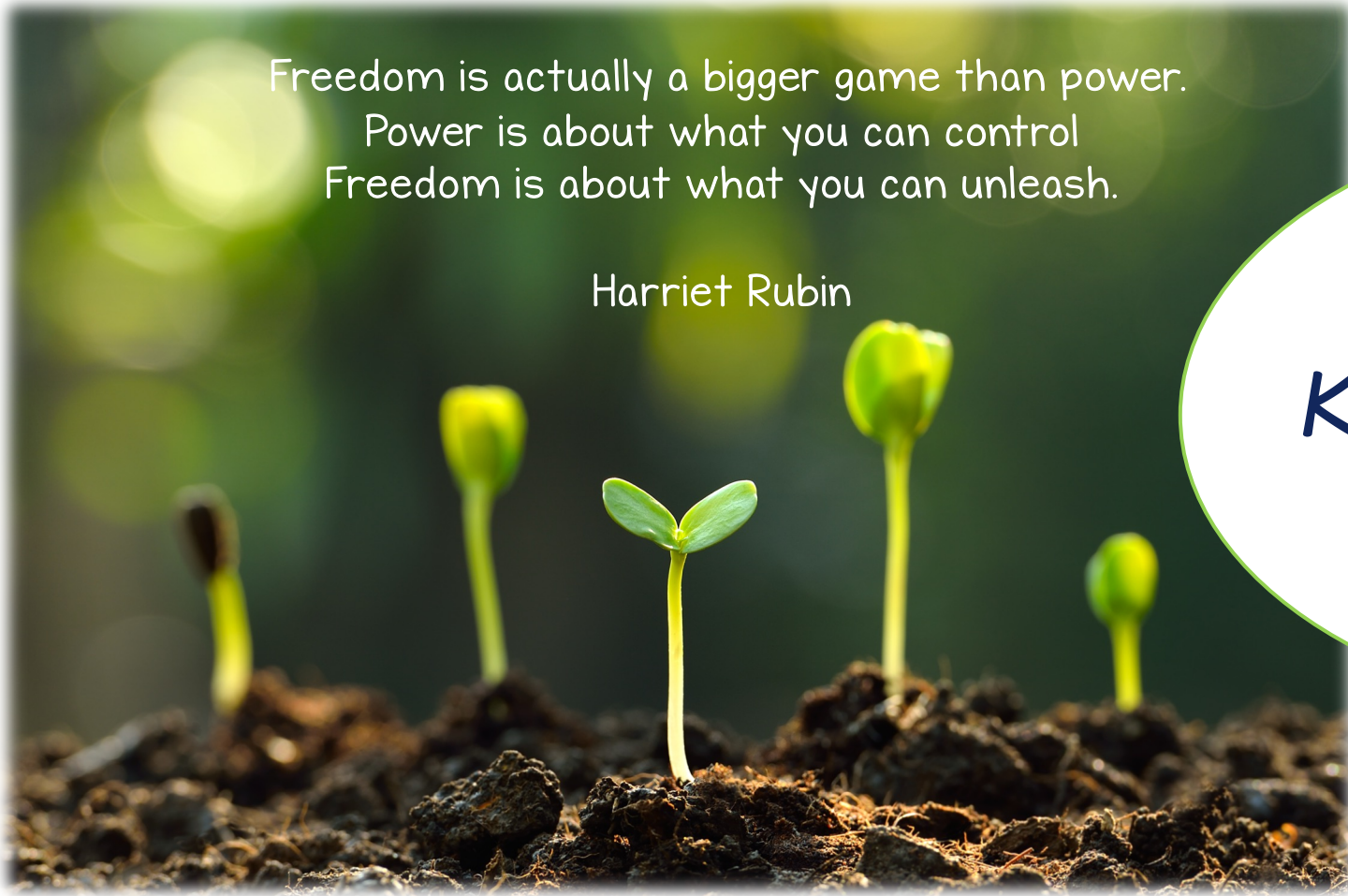


Authentic Practice

Freedom is actually a bigger game than power.
Power is about what you can control
Freedom is about what you can unleash.

Harriet Rubin

Kids are ready!



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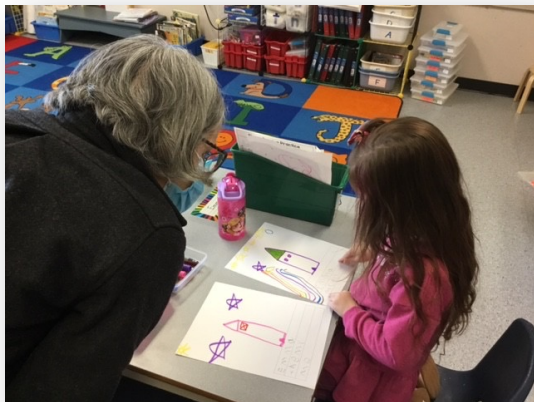
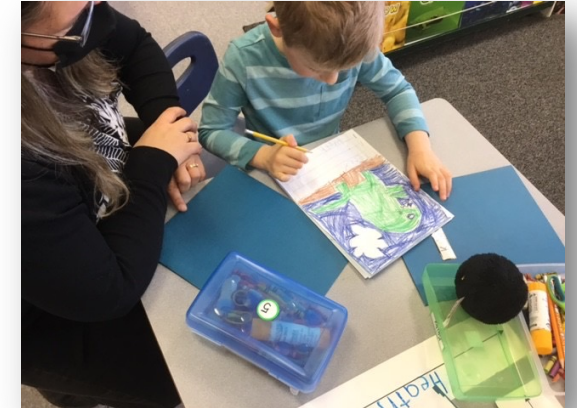


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What does it look like?



The greatest impact on learning is the daily lived experiences of students in classrooms, and that is determined much more by how teachers teach than by what they teach.

-Dylan Willam





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?



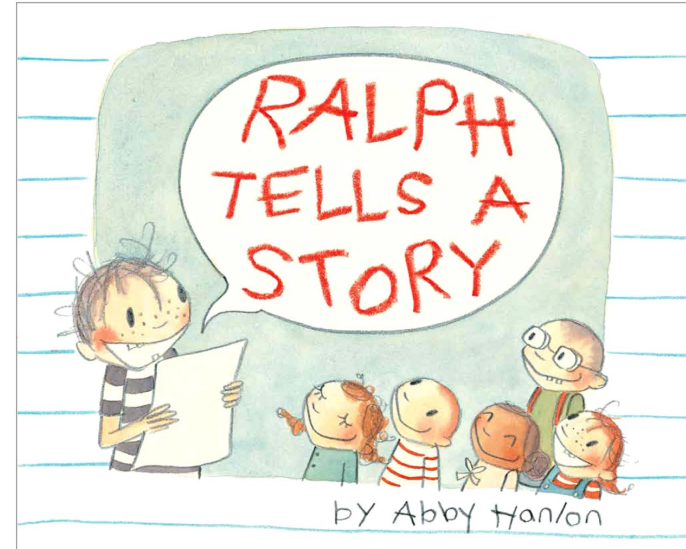


Getting started: *early primary*

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: *early primary*



Setting the stage: invitation and negotiation



Scaffolds...



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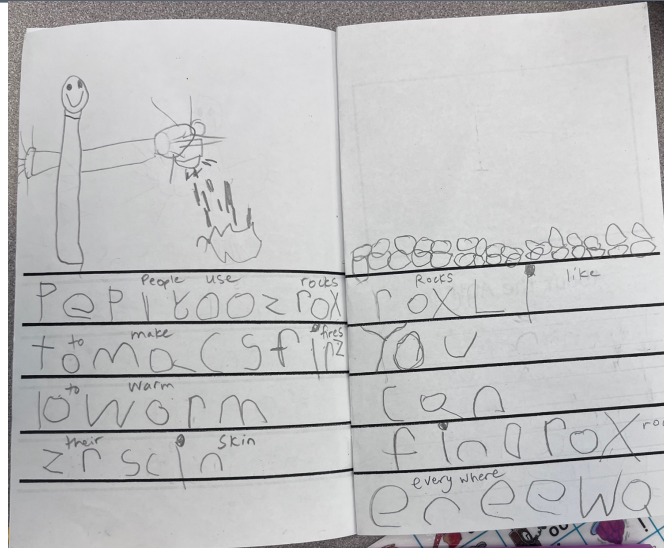
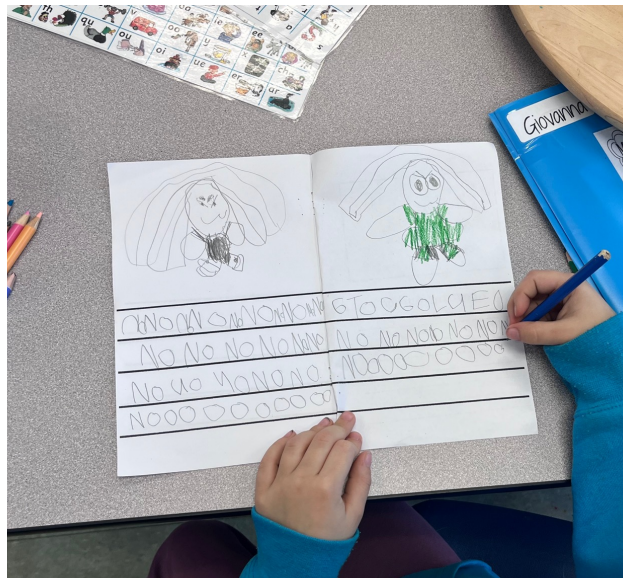
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Getting started: *early primary*

quantity...

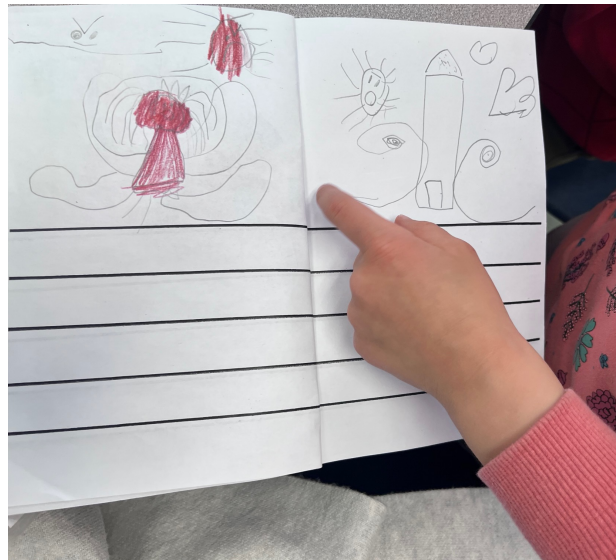


stamina...

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details...



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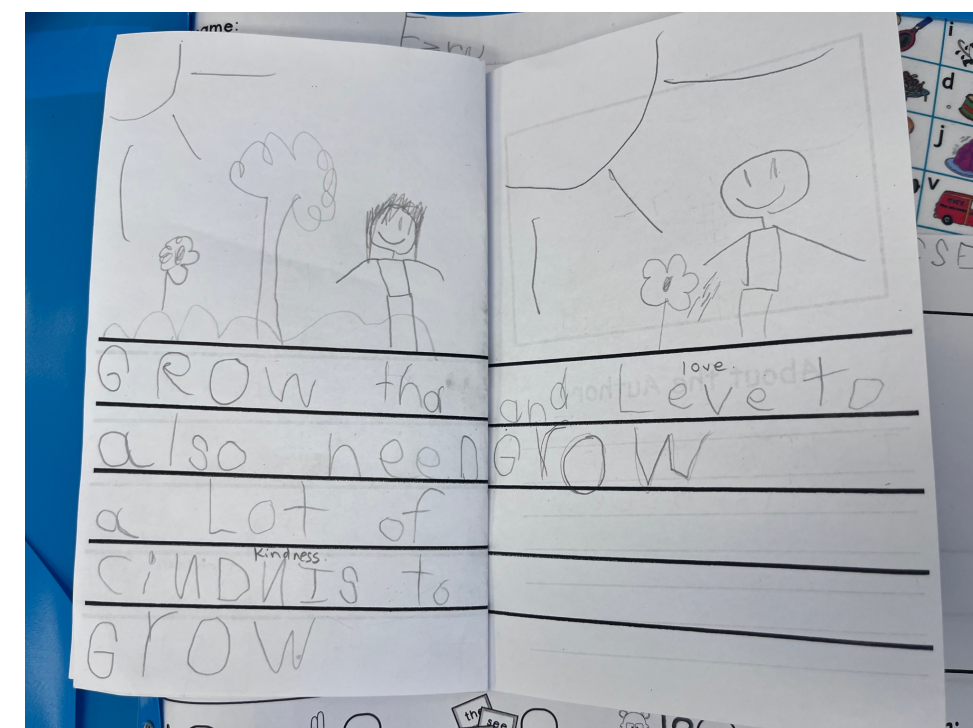
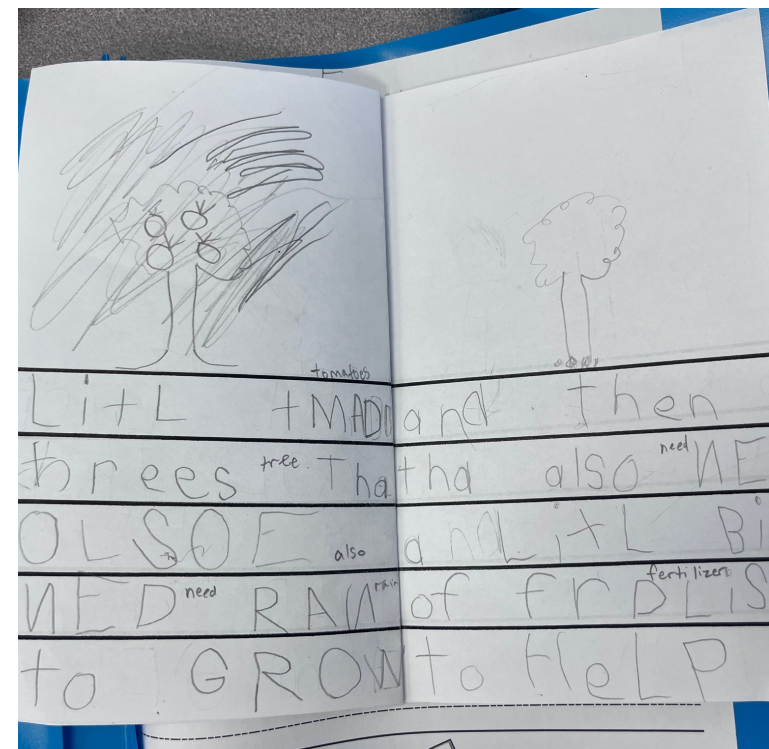
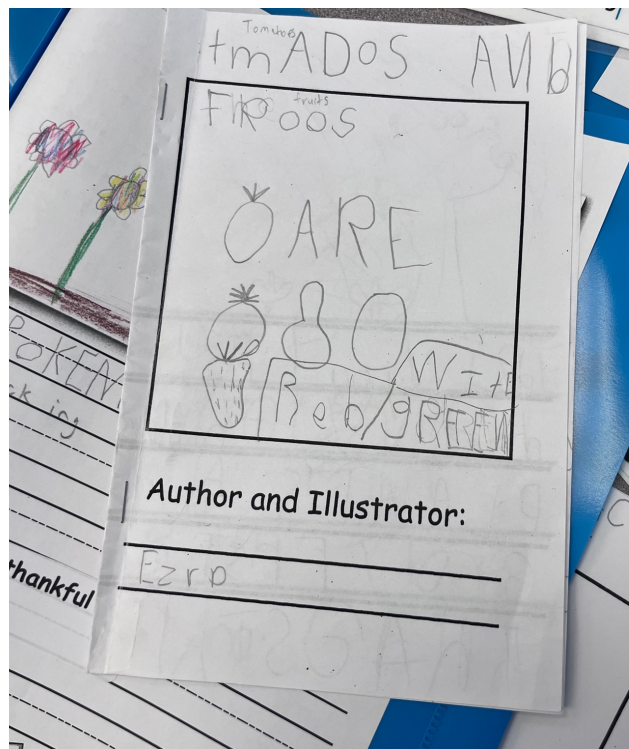


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Getting started: *early primary*



Voice.....



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Getting started: *late primary*

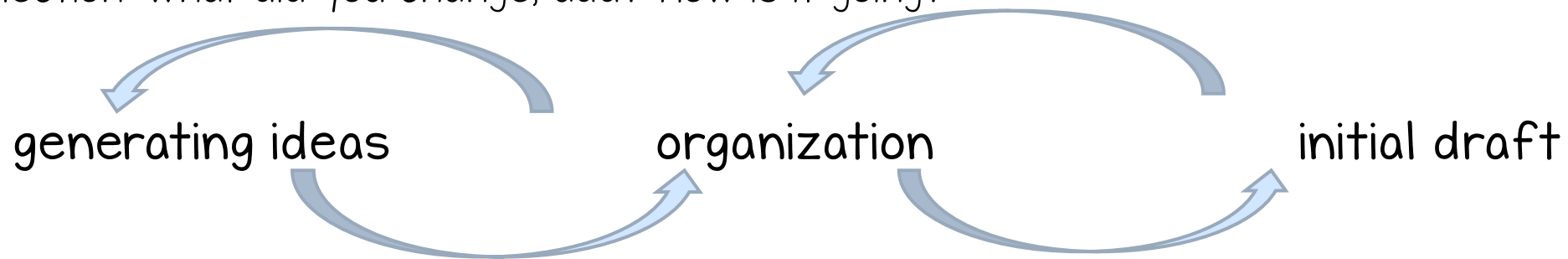
a sample progression

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?





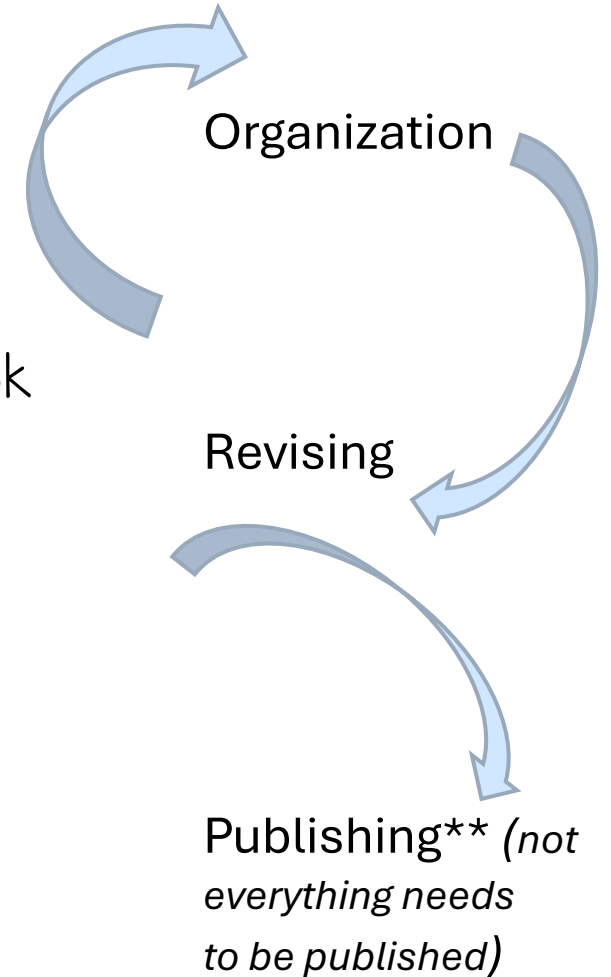
Getting started: *late primary*

Session 3: mentor texts and conventions

- Homing in on particular conventions your students need:
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 - 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*)

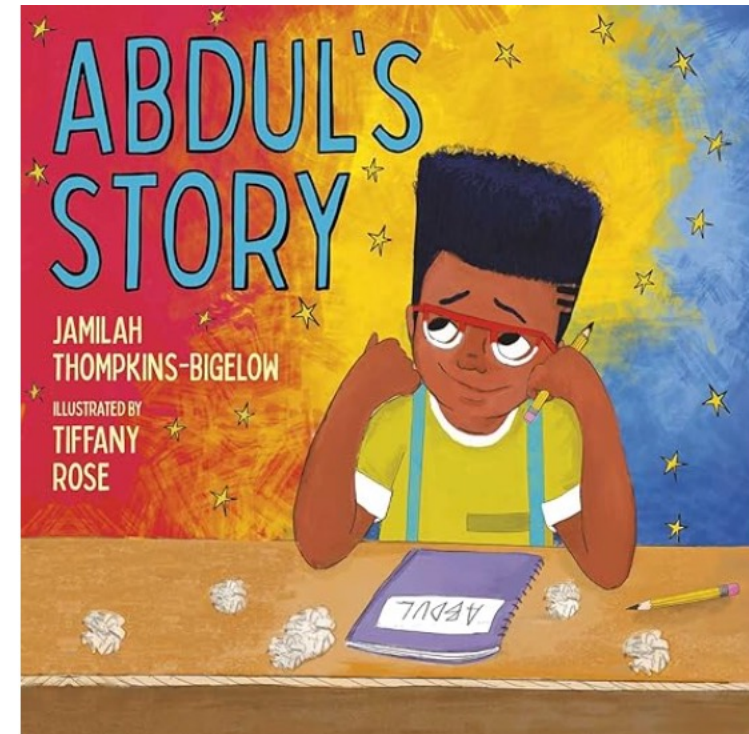
- How do you know your book is finished?
- Reflection: who helped you or what did you do to make your writing better today?





Getting started: *late primary*

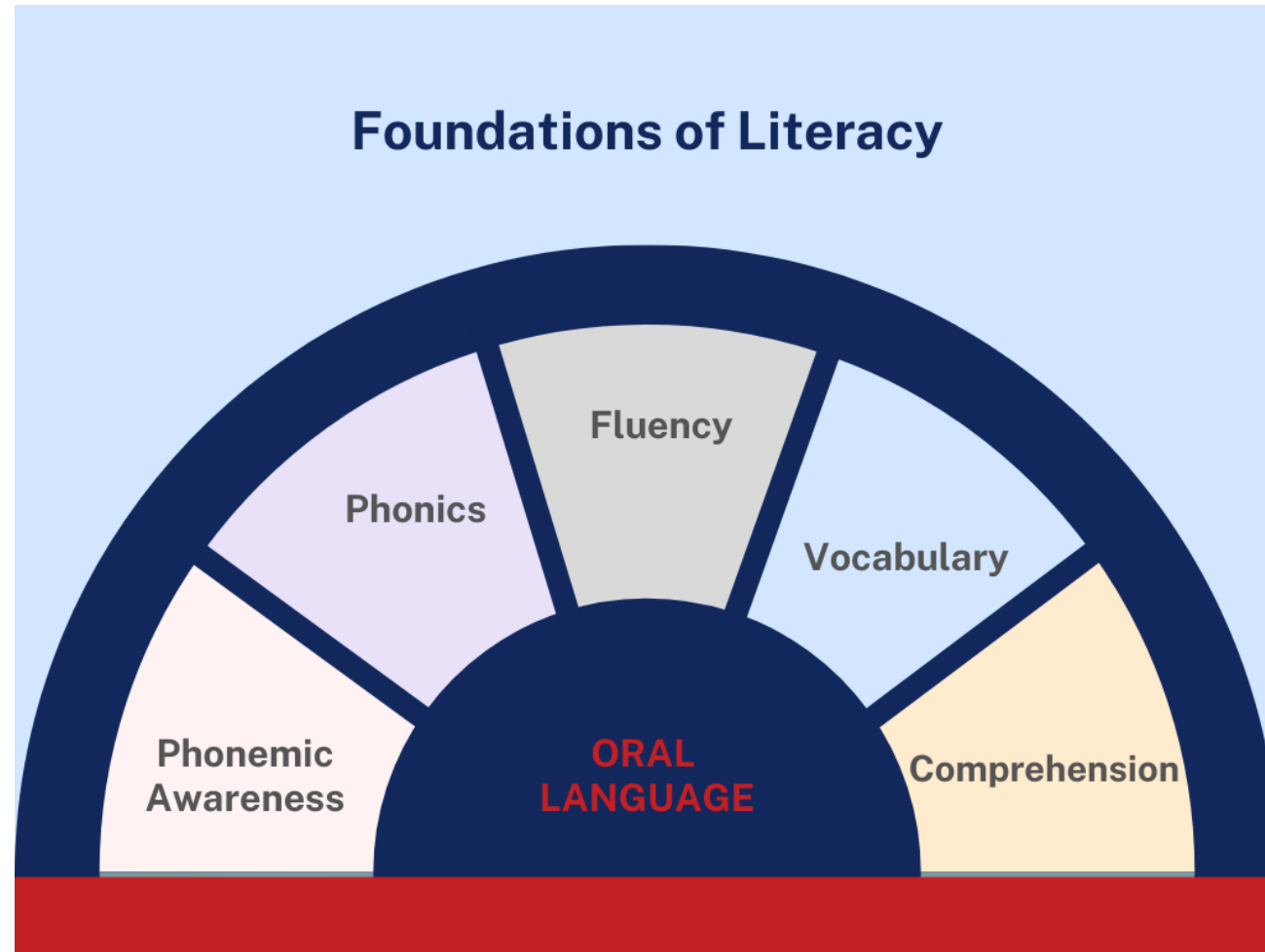
- Session 5: what will you do next?
Brainstorming new ideas
- Could introduce a new genre?
- Session 6: Abdul's Story; Now that you know about making books, what advice would you give kids just starting? How many different titles do we have in the class? Celebration!!





Foundational Skills for Reading

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



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



Extra notes:

- Not everything needs to be published
- Writer's notebooks
- Writing continuum
- Immersion, immersion, immersion
- Conferencing (principles of writing instruction)
 - How? When? What?
- Peer feedback—community of writers
- How can you see this pedagogy crossing curriculum lines?

“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





Your turn:

At your tables:

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?



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A black and white portrait of Bell Hooks, a Black woman with short dark hair, smiling warmly. She is wearing a dark jacket over a patterned scarf and has her arms crossed. The background of the entire image is a blue gradient.

“

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



Resources

Online resources

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

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,
- *Bear Has a Story to Tell*– Phillip C. Stead, Erin E. Stead, et al.
- *Abdul's Story*, Jamilah Thompkins-Bigelow
- *Embers: One Ojibway's Meditations*, Richard Wagamese,
- *Embedding Formative Assessment*–Dylan Willam and Siobhan Leahy
- *In Pictures and In Words*, Katie Wood Ray
- *The Writing Book*; The Literacy Place





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