



Provincial Outreach
Program for the Early Years

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

Date: January 22, 2025

Time 8:30–2:30

Presenter:
Jacquie Anderson



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 *Starting in Circle*



*What would I
learn to love
about this
place?*



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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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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
& Early Learning Framework*

12:45–2:30. Bookmaking



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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.

What are you curious about?



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Why Story Workshop?

We are storytelling creatures,
and as children we acquire
language to tell those stories
that we have inside us.

Jerome S. Bruner

 quote fancy



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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.

Why Story Workshop?

What messages are conveyed to students in this simple activity?



Why Story Workshop?

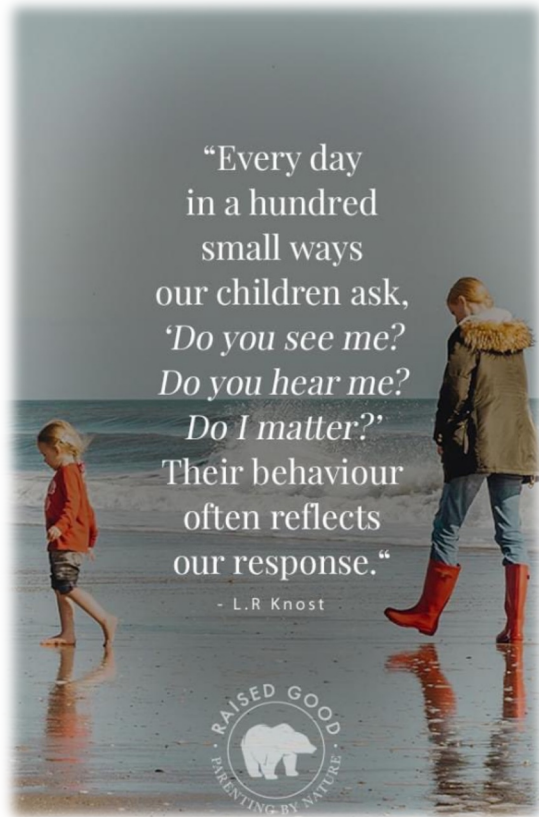
Consider the unspoken messages to these children:

- 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 Power of Inquiry p. 135

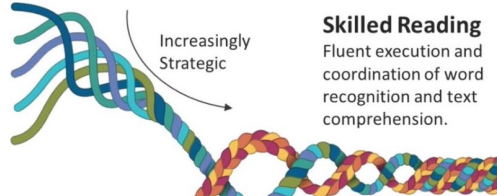




Why Story Workshop?

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

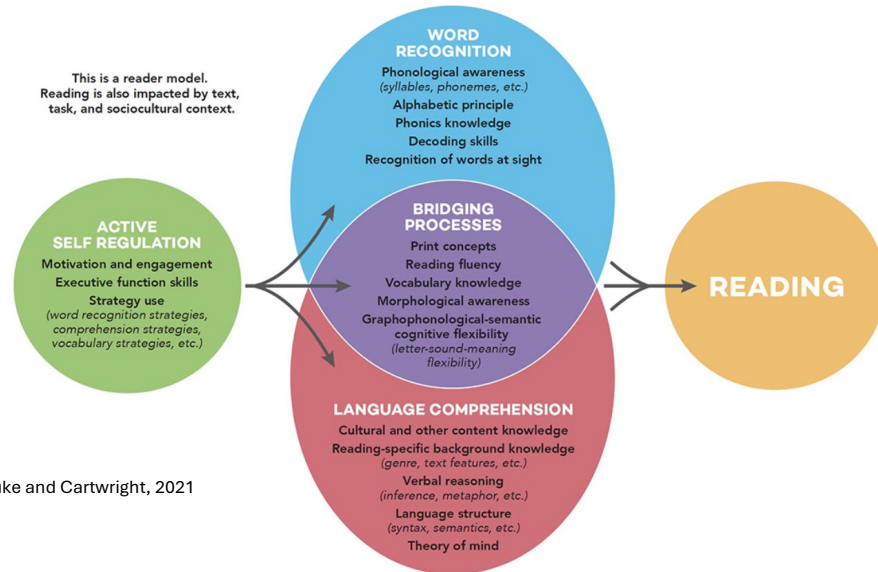
- Phonological Awareness
- Decoding (and Spelling)
- Sight Recognition



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

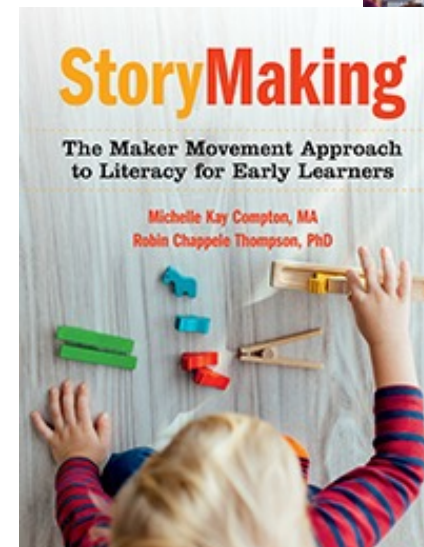
What have you noticed in your experience?



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?





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



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?



- Materials could also be:
 - Art materials
 - Blocks/construction
 - Wire
 - Foil
 - Paper collage
 - Clay



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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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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 making is world making

What **three words** do **you** feel are most important when it comes to supporting your students as **story tellers** and **world makers**?

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



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Provocations

How can these materials tell a story about a place that is important to you?

What did you learn from the land in that place?

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



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 What does it look like?



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What does it look like?



Reflect and Discuss

What are you **noticing** or **wondering** about, in relation to these five elements of story workshop?

1. Preparation
2. Provocation
3. Invitation & Negotiation
4. Story Creation
5. Story Sharing



Reflect on the information just shared and connect it with your own personal **story workshop** experiences, and share your **thoughts, questions, ideas** etc. with your table group.



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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 “**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



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Extensions

Setting

Characters

Problem

Solution



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Extensions

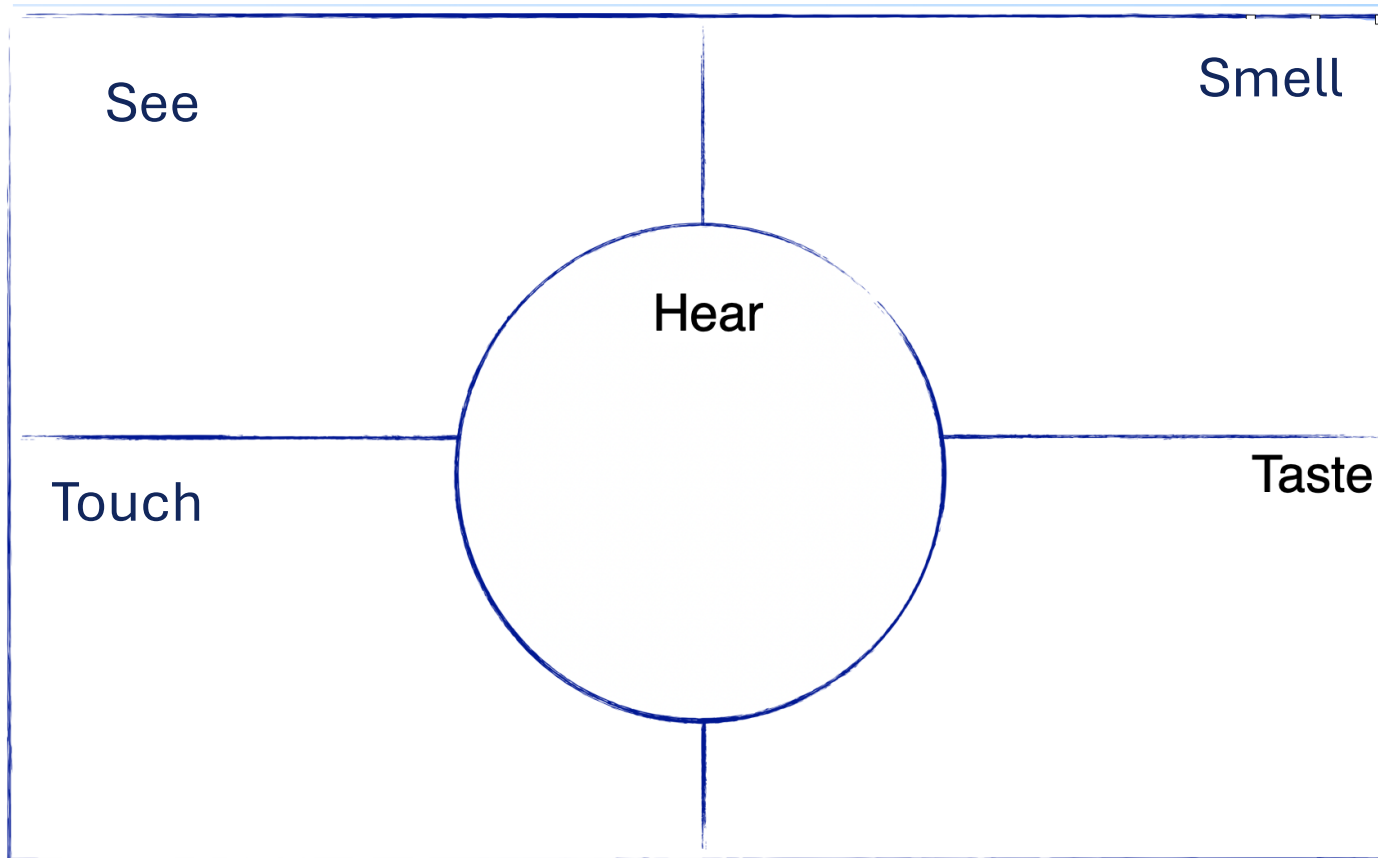
See? Hear? Touch? Smell? Taste?

Who? What? Where? When? Why?

Setting	Characters
Problem	Solution



 *Extensions*



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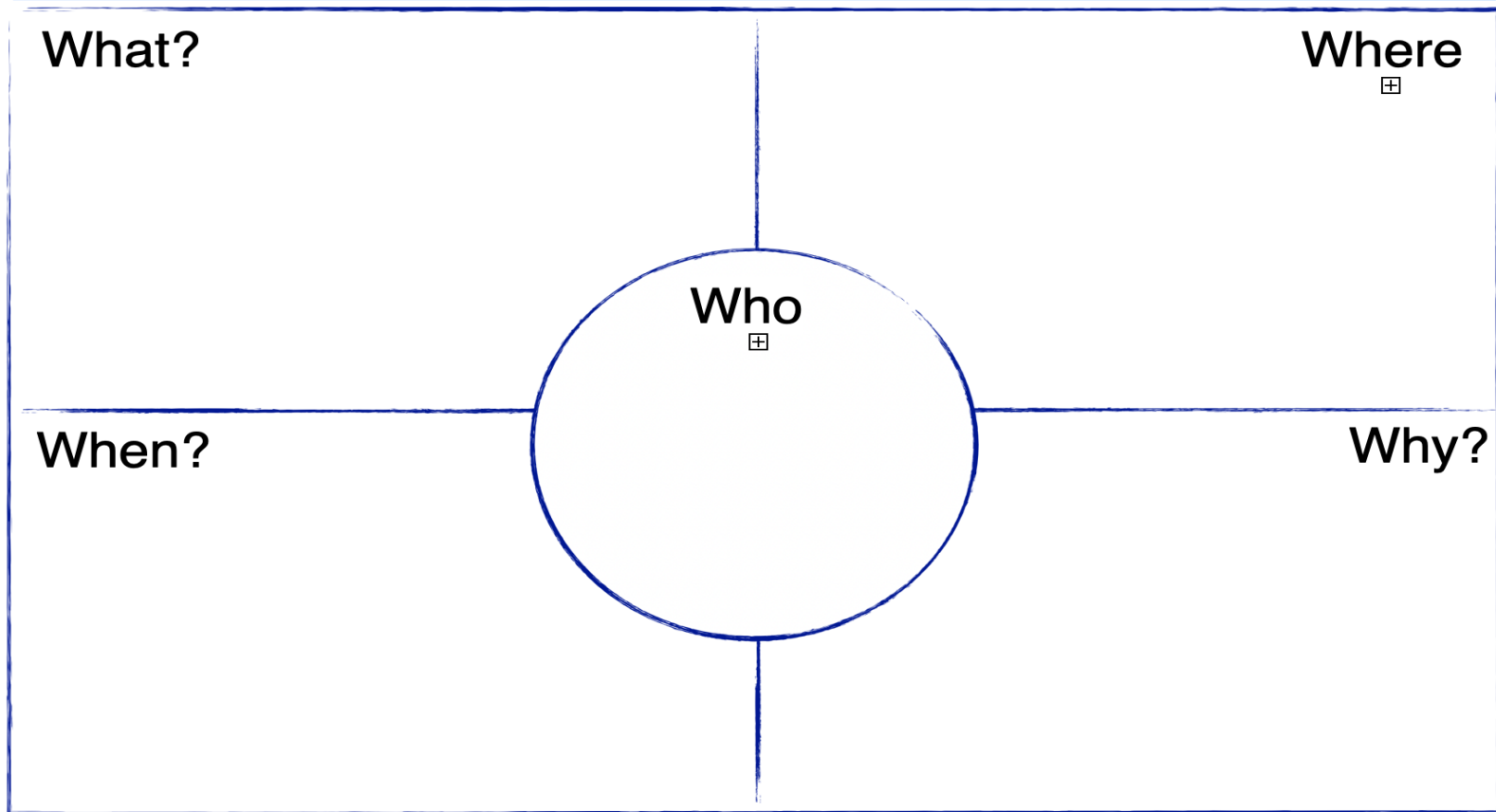


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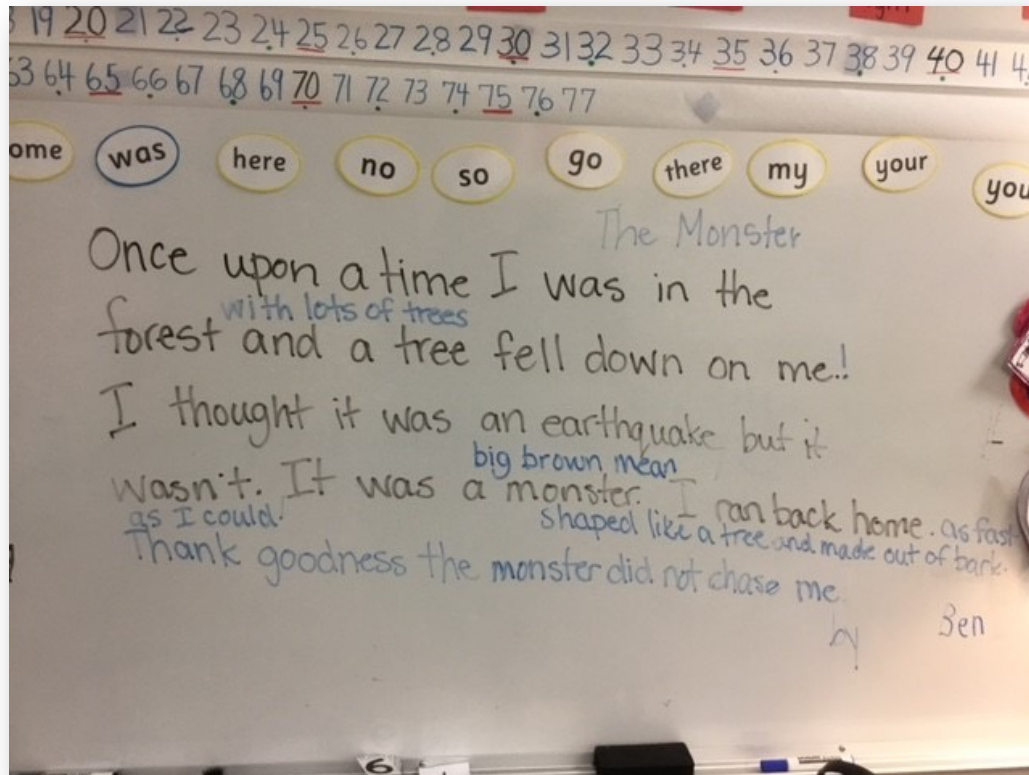


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 *Extensions*



Extensions



Class editing

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



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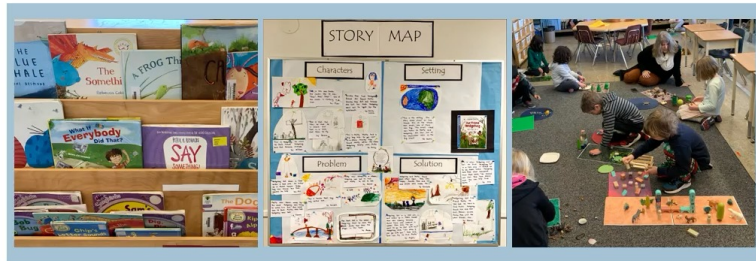
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Other options

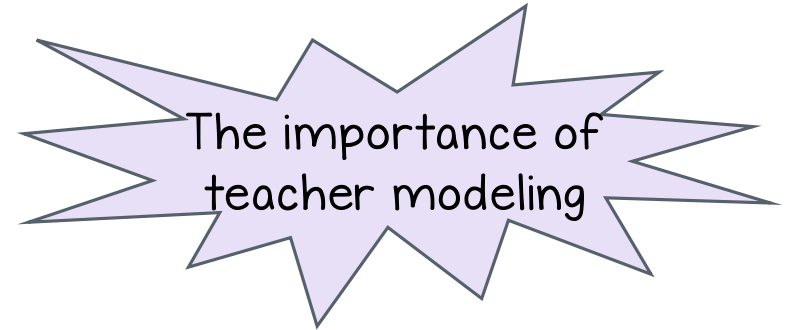
Alison Walkley, SD71

Story Elements:



Shared Stories, Story Maps, and Story Workshop

Alison Walkley, Words on Wednesdays, January 25th 2024
SD 71



Catherie Munro: SD71 SW to bookmaking

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	

The Writing Book

Other resources

[Project Zero: Thinking With Materials](#)

[Thinking With Materials Resources SD23 \(Central Okanagan\)](#)



 HARVARD
GRADUATE SCHOOL OF EDUCATION



[Project Zero: Thinking With Materials](#)

[Thinking With Materials Resources SD23 \(Central Okanagan\)](#)



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Connections: small fires

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

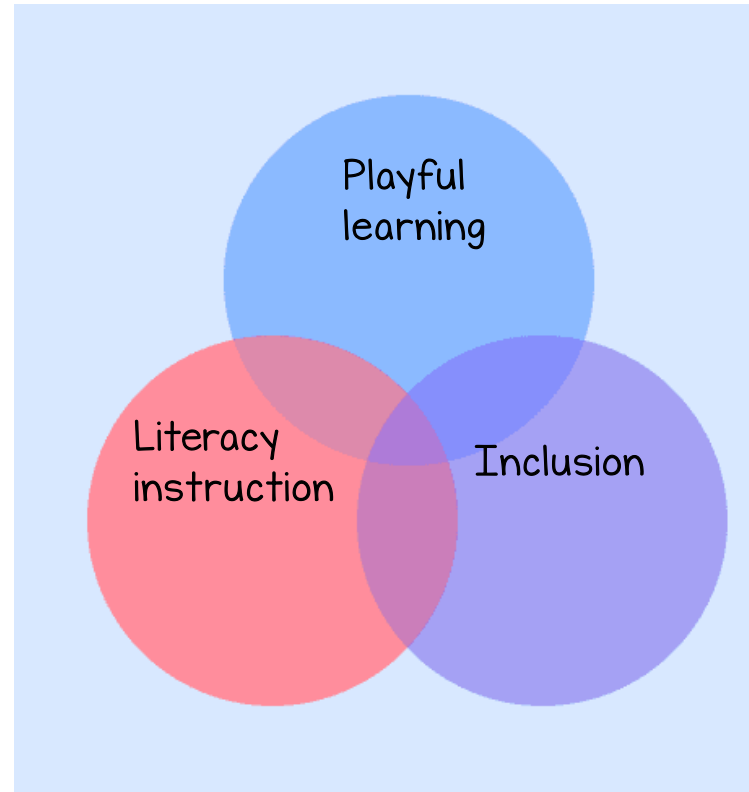
All children's voices need to be heard and honoured in a classroom. Their stories, their passions and interests, and their questions guide our instruction and create a strong and supportive community of learners. p. 43



Connections: small fires

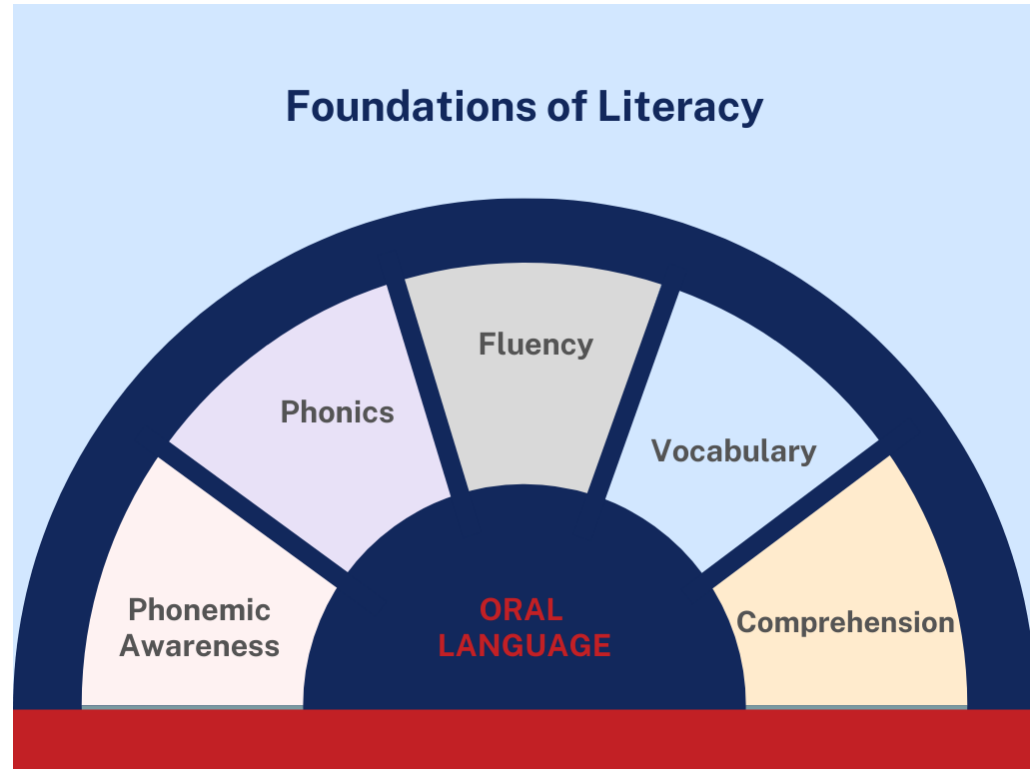


1. How does an instructional routine like Story Workshop amplify the ideas in this quote?
2. Where do you see yourself in this quote?
3. What new view have you seen today?





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:

- Gratitude
- Orienting ourselves: *Who are we and where are we on the journey?*
- Bookmaking: why and what?
- The Principles of Teaching Writing
- Why this workshop? *Orienting it within the Literacy Framework*
- What next?



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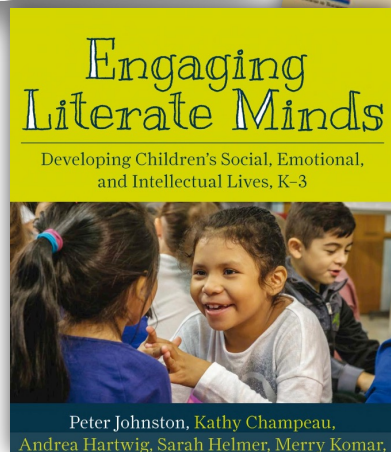
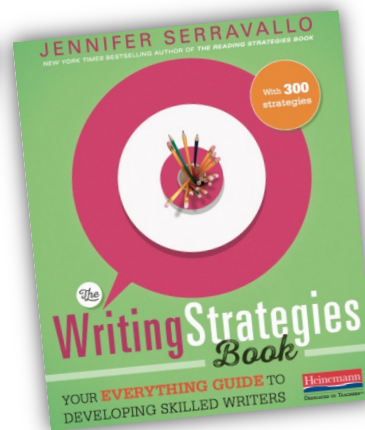
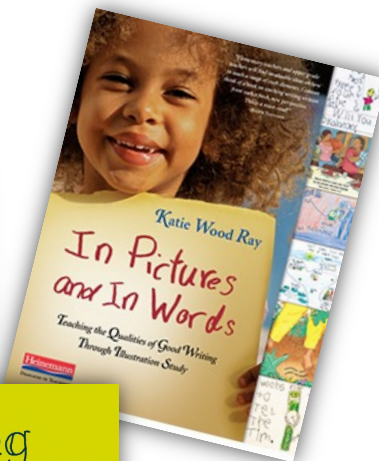
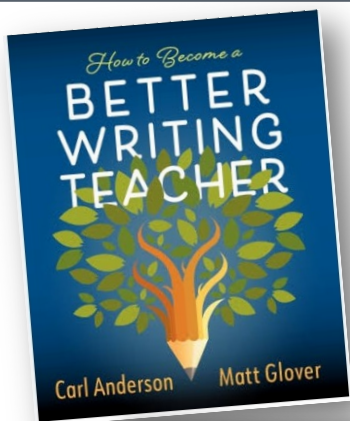


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Bookmaking: Writing for Real



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



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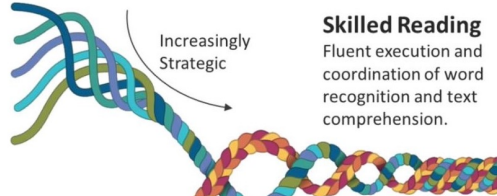
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Why Writers' Workshop and Bookmaking?

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

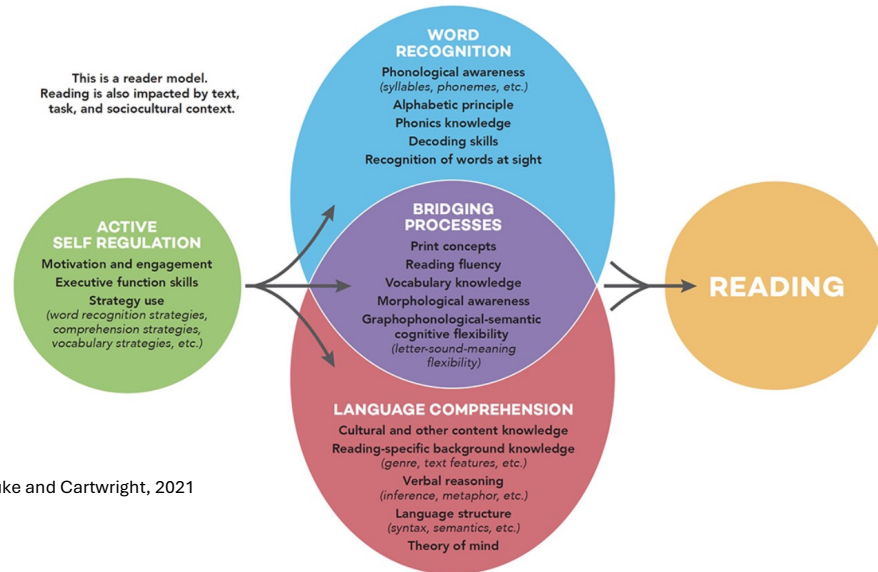
- Phonological Awareness
- Decoding (and Spelling)
- Sight Recognition



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.



Duke and Cartwright, 2021

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

Why Writers' Workshop and Bookmaking?

Expressive stance



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

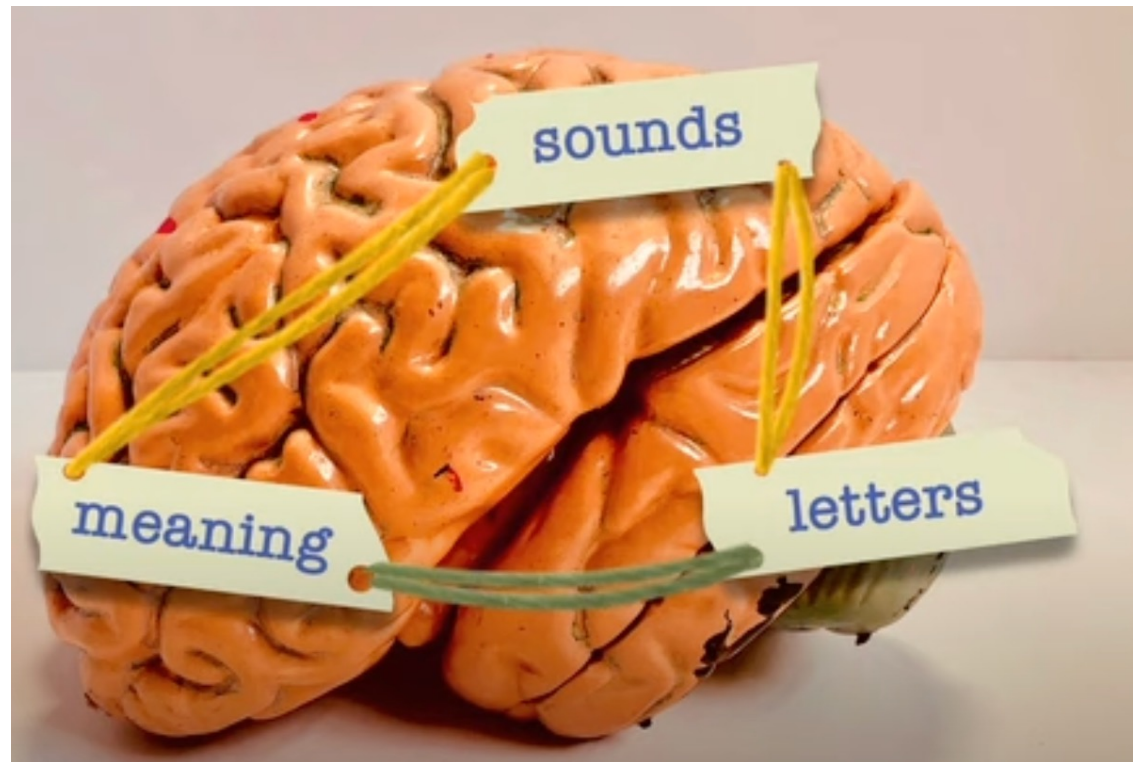
In order to write, one must internally hear the speech.

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.





Why this model?

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*





All we are is stories.

Thomas King



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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.” (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*



Guiding Principles of Writing Instruction

Kids are ready!

This is where phonemic skills and your phonics program 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



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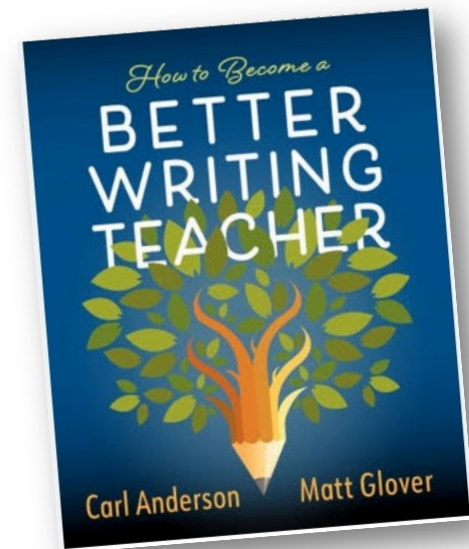
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Pause and reflect

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?		





A possible progression....

Getting started:

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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A possible progression...

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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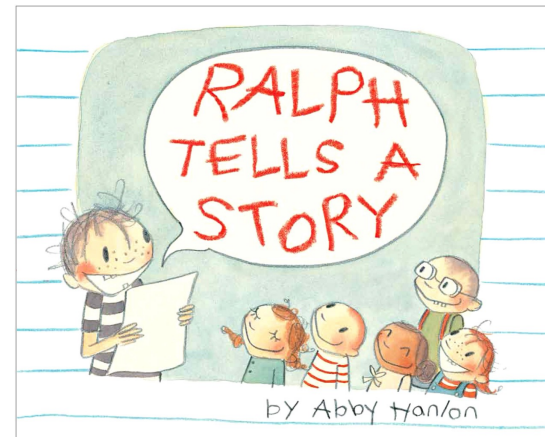
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A possible progression....

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*

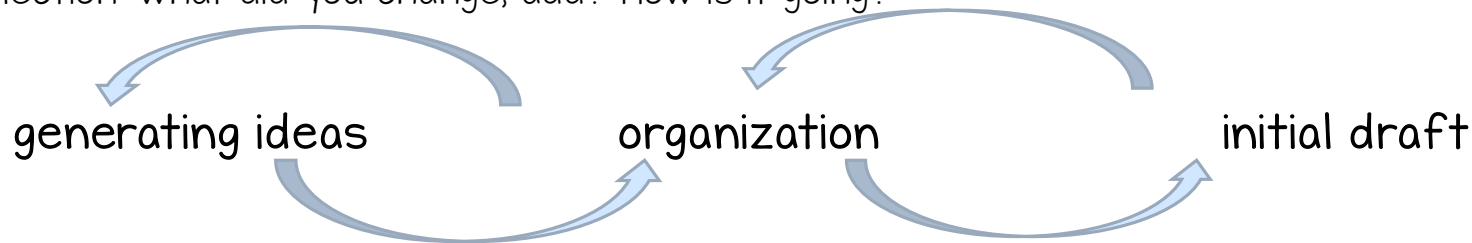
a sample progression

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
- 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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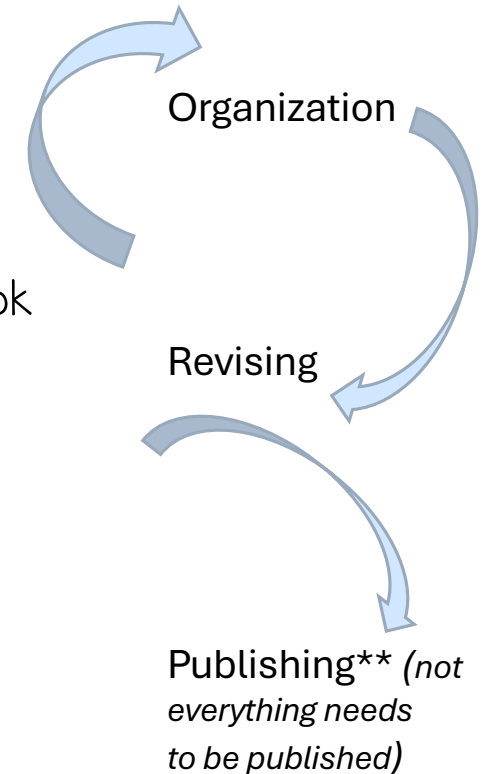
Getting started: *late primary*

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?

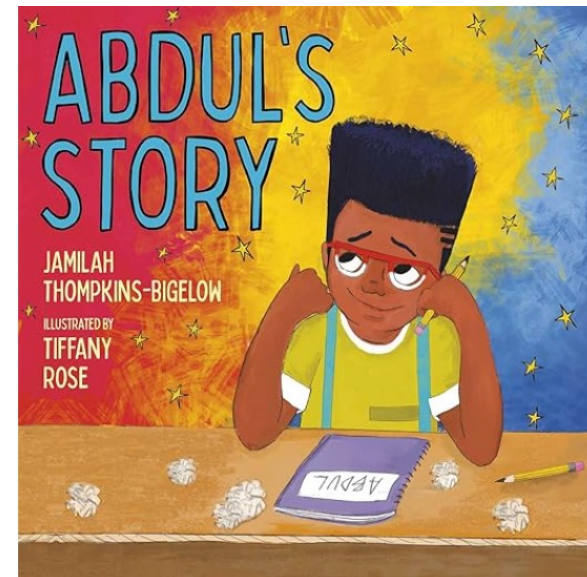
Session 4: revisit criteria for books: features of books (*writing like a reader*)

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



Getting started: late primary

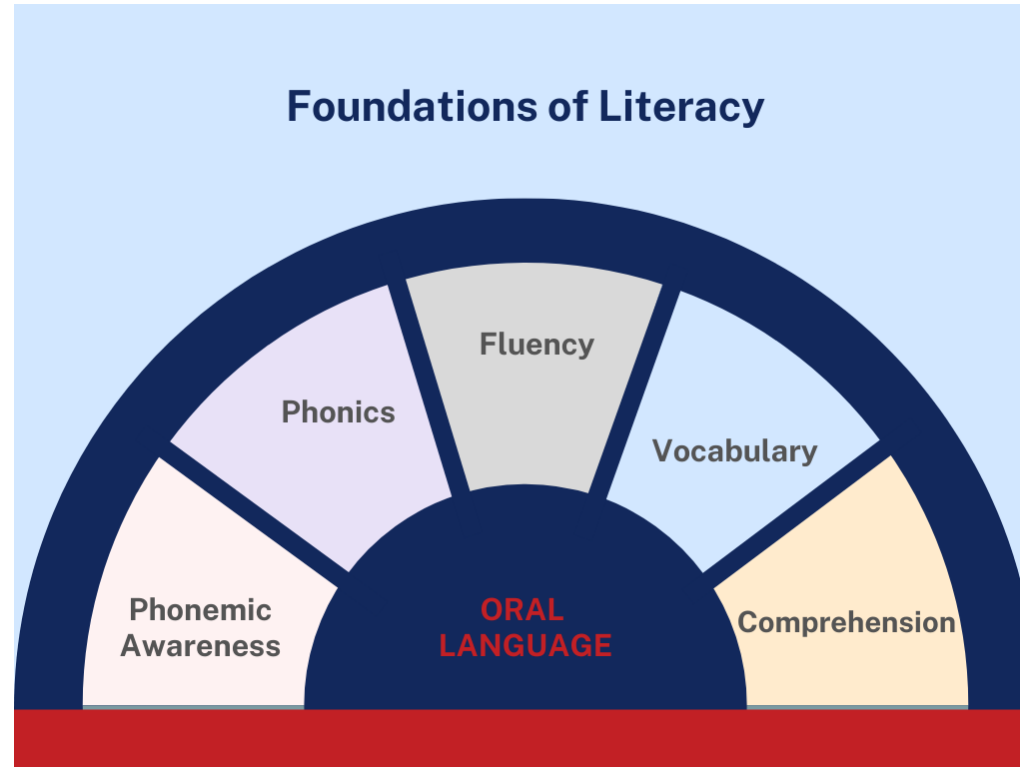
- Session 5: what will you do next?
Brainstorming new ideas
- Could introduce a new genre?
- Session 6: Abdul's Story; Now that you know about making books, what advice would you give kids just starting? How many different titles do we have in the class? Celebration!!





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

[Adapted from the National Reading Panel's Five Pillars model](#)



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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



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How are we doing so far?

What resonates? What questions do you have?

Turn and talk.....



CartoonStock.com



“When you fall in love with the process rather than the product, you don’t have to wait to give yourself permission to be happy. You can be satisfied anytime your system is running.”

James Clear



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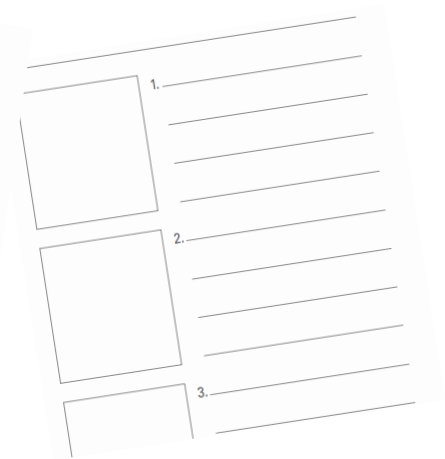
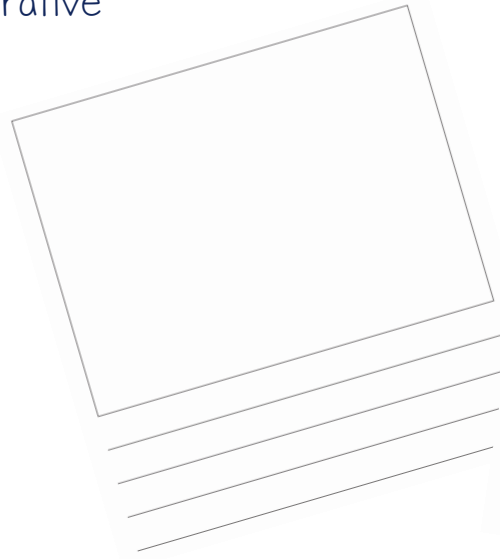


Your turn:

5 minute write—

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

A large empty rectangular box for writing, with three horizontal lines below it.

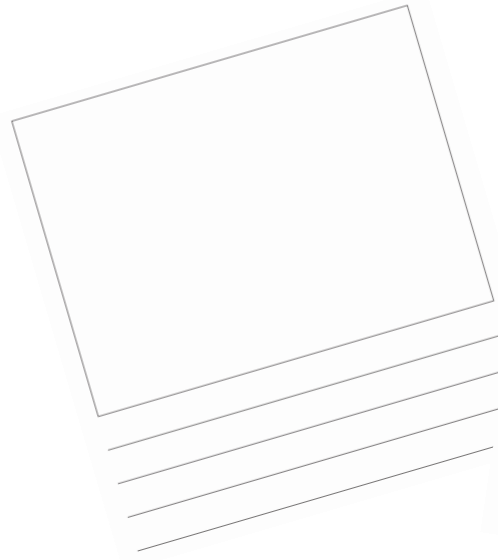




Your turn:

5 minute write—

- Now re write it in a different genre



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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?



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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





“

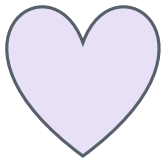
AS A CLASSROOM COMMUNITY,
our capacity to generate
excitement is deeply affected by
our interest in one another, in
hearing one another's voices,
in recognizing one
another's presence.

—BELL HOOKS

edutopia



Share your thoughts...



Favourite word or phrase?



Eureka!

Don't want to forget this!



I wonder...



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*Attention is the rarest and
purest form of generosity.*
Simone Weil



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Resources

- [Teaching Preschool Parnters: Getting Started with Story Workshop](#)
- readingrockets.org
- Story Grammar Marker; <https://mindwingconcepts.com/collections/story-grammar-marker>
- [Project Zero: Thinking With Materials](#)
- [Learning in the Primary Years](#)
- [The National Reading Panel](#), 2020
- [Thinking With Materials Resources SD23 \(Central Okanagan\)](#)
- [Teaching Elementary Students to Be Effective Writers](#)
- [Kindergarten Story Workshop](#)
- [Learn71](#)
- [The Reading Brain: How We Learn to Read](#)
- [Storymaking](#): Michelle Kay Compton and Robin Chappelle Thompson, 2018
- Story Workshop: New Possibilities for Young Writers, Susan Harris MacKay, Heinemann, 2021
- Power of Inquiry, Kath Murdoch, SeaStar Education, 2015
- Daly and Beloglovsky, Loose Parts: Inspiring Play in Young Children, Redleaf Press, 2014
- The Writing Book; The Literacy Place
- Becoming a Better Writing Teacher; Anderson & Glover
- In Pictures and In Words—Katie Wood Ray
- Ralph Tells a Story— Abby Hanlon
- Abdul's Story—Jamilah Thompkins—Bigelow



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Thank you from the POPEY team!

