

Provincial Outreach Program for the Early Years

School District 42

“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 Bolle

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Today's learning objectives

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

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

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Why Story Workshop?

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

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

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

Teachers' Professional Directors: Getting Started with Story Workshop
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Why Story Workshop?

What messages are conveyed to students in this simple activity?

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Why Story Workshop?

Consider the unspoken messages to these children:

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

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

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Why Story Workshop?

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

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

Illustration: Michelle Kay Compton and Robin Duppelle Thompson www.popey.ca @popeybc @POPEYEC POPEY

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Why Story Workshop?

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

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

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

Creating Cultures of Thinking—Ron Richhart
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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.

Increasingly Strategic

Increasingly Automatic

Oral language
Builds syntactical skills, Language structures
Language comprehension

Elements of story
Accesses cultural funds of knowledge

READING

What have you noticed in your experience?

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What might it look like?

So many options!

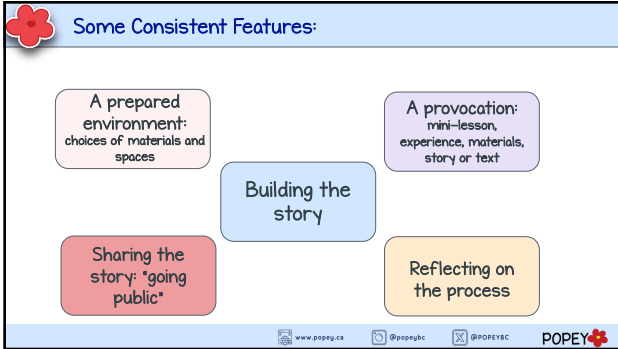
- A particular activity, with its own boundaries
- An extension of play, with the intention of building stories around their activity
- A retelling of a meaningful read-aloud
- A summative representation of what they've been learning
- A process with discrete stages culminating in a written product
-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

StoryMaking
The Maker Movement Approach to Literacy for Early Learners
Heidi M. Hart, PhD
Kate Christensen, PhD

STORY WORKSHOP
New Possibilities for Young Writers

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Materials and options

Thinking with materials...look for high affordance materials

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

- Story workshop is different than play centres, and distinct from writer's workshop
- High affordance materials help develop the mental image for reading (Constance Kamii)
- It is a platform from which to leap!

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What do you need?

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

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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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A progression

The unfolding

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


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Reflect and Discuss

What are you **noticing** or **wondering** about in relation to 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.

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Extensions

Story Grammar Marker (SGM)



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

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

Each of the boards 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 **smile** or a **frown** instead. It is represented by **two small hearts**.

Story Grammar Marker

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Extensions

Setting	Characters
Problem	Solution

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Extensions

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

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Extensions

See	Hear	Smell
Touch		Taste

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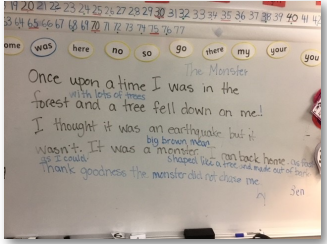
Extensions

What?	Who	Where?
When?		Why?

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Extensions



The whiteboard shows a story titled "The Monster" with handwritten text: "Once upon a time I was in the forest and a tree fell down on me! I thought it was an earthquake but it wasn't. It was a monster. Thank goodness the monster did not chase me." Above the story, words are circled: "was", "here", "no", "so", "go", "there", "my", "your", "you".

Class editing

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


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The role of the teacher

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

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






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Other resources

[Project Zero: Thinking With Materials](#)

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

Project Zero: Thinking With Materials
Thinking With Materials Resources SD23 (Central Okanagan)

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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

Adapted from A Close Look at the Five Essential Components of Effective Reading Instruction www.popecy.ca @popecybc @POPEYEC POPEY

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Why Writers' Workshop and Bookmaking?

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

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

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

Adapted from www.popecy.ca @popecybc @POPEYEC POPEY

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Why Writers' Workshop and Bookmaking?

Expressive stance

speaking writing

Receptive stance

reading listening

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

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


The Six Shifts—Burkin and Yates www.popecy.ca @popecybc @POPEYEC POPEY

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Why Writers' Workshop and Bookmaking?

Writers Workshop and bookmaking

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



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

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Guiding Principles of Writing Instruction

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

Time

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

Ownership

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

Response

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

Becoming a Better Writing Teacher—Anderson & Glover www.popeg.ca @popegbc @POPEYEC POPEY

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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

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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

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Getting started: early primary

A possible progression:

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

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

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

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

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Getting started: early primary

Session 3: mentor texts and conventions

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

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

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

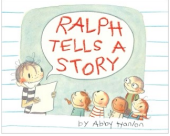
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Getting started: early primary

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

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



Ralph Tells a Story - Abby Hanlon
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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?



generating ideas organization initial draft

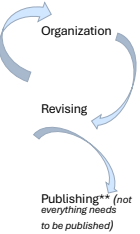
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Getting started: late primary

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?



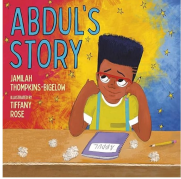
Organization
 Revising
 Publishing** (not everything needs to be published)

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Getting started: late primary

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

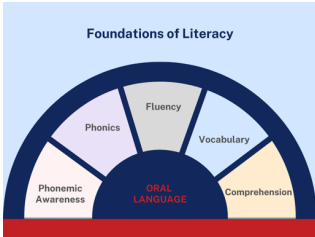


Abdul's Story - Jamilah Thompson-Ferguson
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Foundational Skills for Reading

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



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

Updated From: A Closer Look at the Five Essential Components of Effective Reading Instruction
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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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Resources

Online resources

- [Reading Embedded Questions: Getting Started with Story Questions](#)
- [Models of Reading](#)
- [Story Resource Master](#)
- [Thinking With: Metacognitive Resources: SWK \(Central Arkansas\)](#)
- [Project Zero: Thinking With: Materials](#)
- [Thinking With: Thinking With: Models](#)
- [Metacognitive Strategies: 10 Big Effective Writers](#)
- [The Sentence Store](#)
- [Writers](#)
- [A Handbook of the Five Essential Components of Effective Reading Instruction](#)

Videos

- [Understanding Story Workshop](#)
- [Writers](#)
- [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**: Dohy & Bologovsky
- **Story-Making**: Michele Kay Corrigan & Robin Chappelle Thompson
- **Robin Tells a Story**: Abby Hanlon
- **Engaging Literate Minds: Developing Children's Social, Emotional and Intellectual Lives, K-5**: Peter Johnston, Kathy Cunningham, Andrea Hartwig, Sarah Hammer, Henry Kessler, Tara Knaeuper, Laurie McCarthy
- **Story Workshop: New Possibilities for Young Writers**: Susan Harris MacKay
- **Power of Inquiry**: Kathy Murdoch
- **What's Next for This Beginning Writer?**: Tammie Reed, Bethy Schultze, Ulla Petersen
- **Robin Tells a Story in Tall**: Philip C. Stead, Erin E. Stead, et al
- **Robin Tells a Story**: Jamilah Thompson-Bigelow
- **Encouraging One-Up's Meditations**: Richard Magonson
- **Embedding Formative Assessment**: Susan Wilson and Sakinah Leahy
- **In Pictures and In Words**: Katie Wood Ray
- **The Writing Book**: The Literacy Place

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thank you

Thank you from the POPEY team!

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