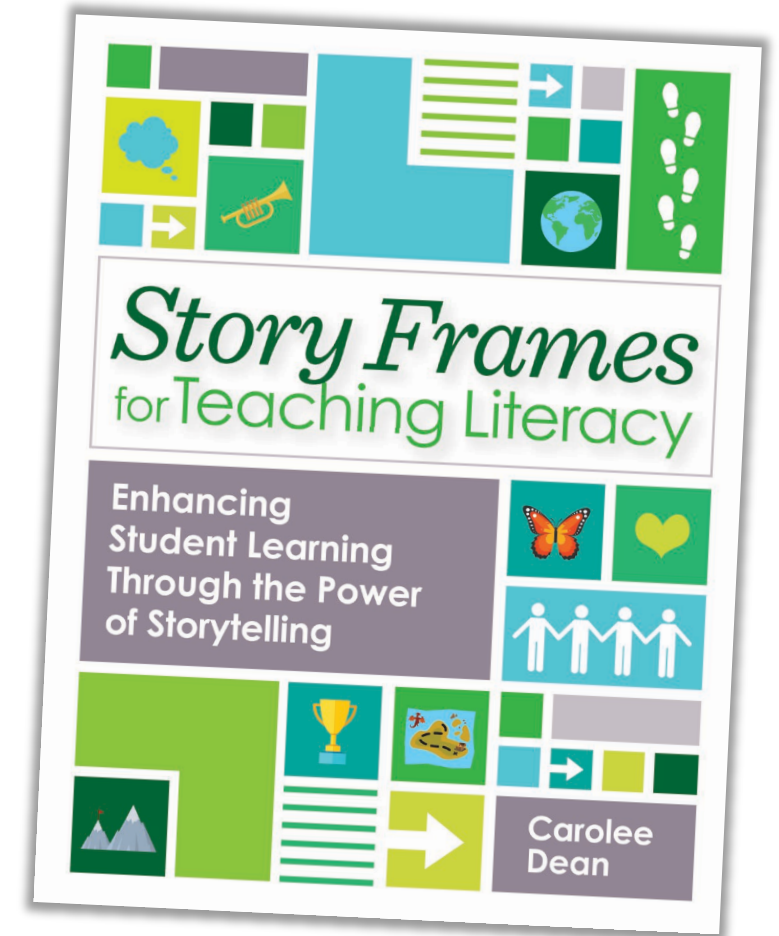


Get started with
structured literacy in a
fun and engaging way!

DISCOVER STORY FRAMES ►

Contents

- 1 About the Book
- 2 About the 12 *Story Frames* Elements
- 3 Interior Features
- 4 Online Materials





About the Book

About the Book



Aligned with the science of reading, this innovative guidebook reveals how to unlock literacy and learning skills by captivating K–12 students with the power of stories: how they’re structured, how they reflect and change lives, and how students can create their own original narratives.

Using dozens of diverse fiction and nonfiction books as vivid examples, you’ll discover how to **teach 12 key story elements (*Story Frames*)** in dynamic, fun, and highly visual ways, including Quick Draws, storyboards, and icons that make narrative structure easy to grasp.

About the Book



Then you'll get **in-depth guidance** on how to use knowledge of story structure to build core literacy skills—from oral language to reading comprehension—and empower students to write their own personal stories in a variety of genres.

Enhanced with **more than 35 adaptable lesson plans** and a **complete package of online support materials**, *Story Frames* is an accessible pathway to structured literacy that any educator can start using right away. You'll use it year after year to strengthen your students' skills and instill a lifelong love of reading and writing in every learner.

Meet the Author



Carolee Dean, M.S., CCC-SLP, CALT

Carolee Dean, M.S., CCC-SLP, CALT, is the founder of Word Travel Literacy, specializes in the treatment of dyslexia, other language-based learning differences, and autism. With over twenty years of experience in the public schools, she now focuses on teletherapy, consultation, and resource development.

[Read Ms. Dean's full bio](#)

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About the 12 *Story Frames* Elements

About the Elements

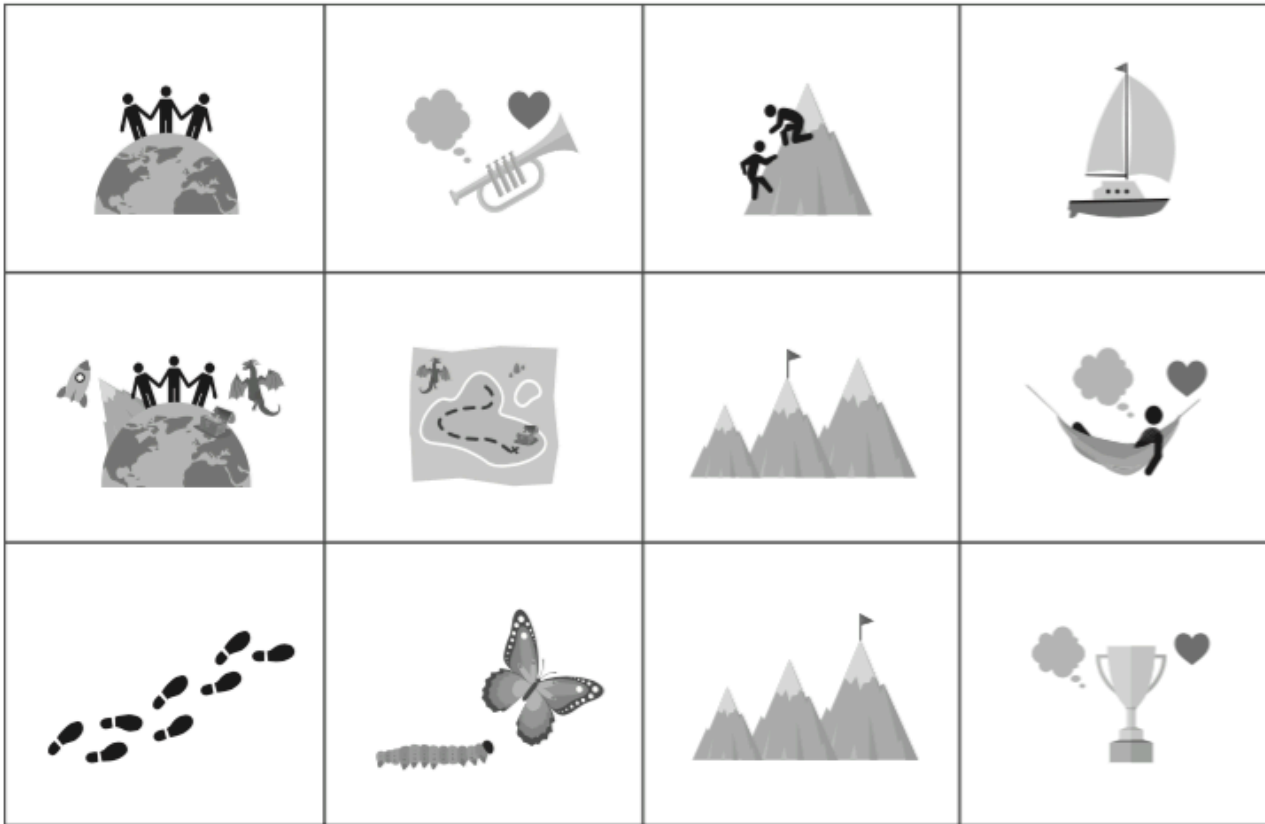


Figure I.2. Story Frames icons for the 12 elements, for use with all ages.

Story Frames uses the same 12-element plot structure to discuss a variety of genres, including narrative nonfiction picture books, chapter books, and novels.

The 12 Elements



The 12 elements found in *Story Frames* are described briefly below. Note: Whenever *he or she* appears generically, these terms should be considered as gender-neutral references.

- 1 **Ordinary World:** The main character (MC) appears in his everyday world.
- 2 **Call and Response:** Something alerts the MC that things are about to change. She may quickly embark on the story journey, or a period of reflection, argument, and defiance may follow.
- 3 **Mentors, Guides, and Gifts:** Someone comes along to help the MC get started. This story element often involves gifts or information that will help the hero on his journey and motivate him to begin.

The 12 Elements



- 4 **Crossing:** The MC crosses over from the Ordinary World to the New World.
- 5 **New World:** The MC may travel to an entirely new location or his current world may be changed by the arrival of someone or something new. Whatever happens, a new situation will arise.
- 6 **Problems, Prizes, and Plans:** A clear story goal emerges. It will start with either a Problem to be solved or a Prize to attain. The MC then makes Plans to attain the Prize or solve the Problem.
- 7 **Midpoint Attempt: Going for the Prize:** This represents a major attempt to achieve a goal and the consequence of that effort. It occurs midway through the story.

The 12 Elements



- 8 **Downtime Response:** The MC responds to whatever happened at the Midpoint. It may be a time of celebration or reflection. New Plans may need to be made. Some twist usually sends the action off in a new direction.
- 9 **Chase and Escape:** The MC pursues her goal or, sometimes, she is pursued by an adversary.
- 10 **Death and Transformation:** The MC's life or happiness may be in peril, someone close to him might die, or what he holds most dear may be threatened. As a result, he goes through an inner Transformation.

The 12 Elements



- 11 **Climax: The Final Test:** The MC must face his ultimate challenge and prove that the changes he has made are real and not just temporary. It is the Final Test.
- 12 **Final Reward:** The MC gets what she has earned. There is often a celebration and reflection on what has happened.



Story Frames provides a structure for understanding stories that may be used to develop key skills for students of any ability level. The use of pictography strategies, storyboards, and icons representing the various story elements helps to make abstract concepts concrete and accessible.



Interior Features

About the Features



Story Frames for Teaching Literacy, includes a variety of features designed to enhance reader understanding.

Examples include:



Downloadable Resources



Tips for online learning
and teletherapy



Chapter conclusions



Sample Activities



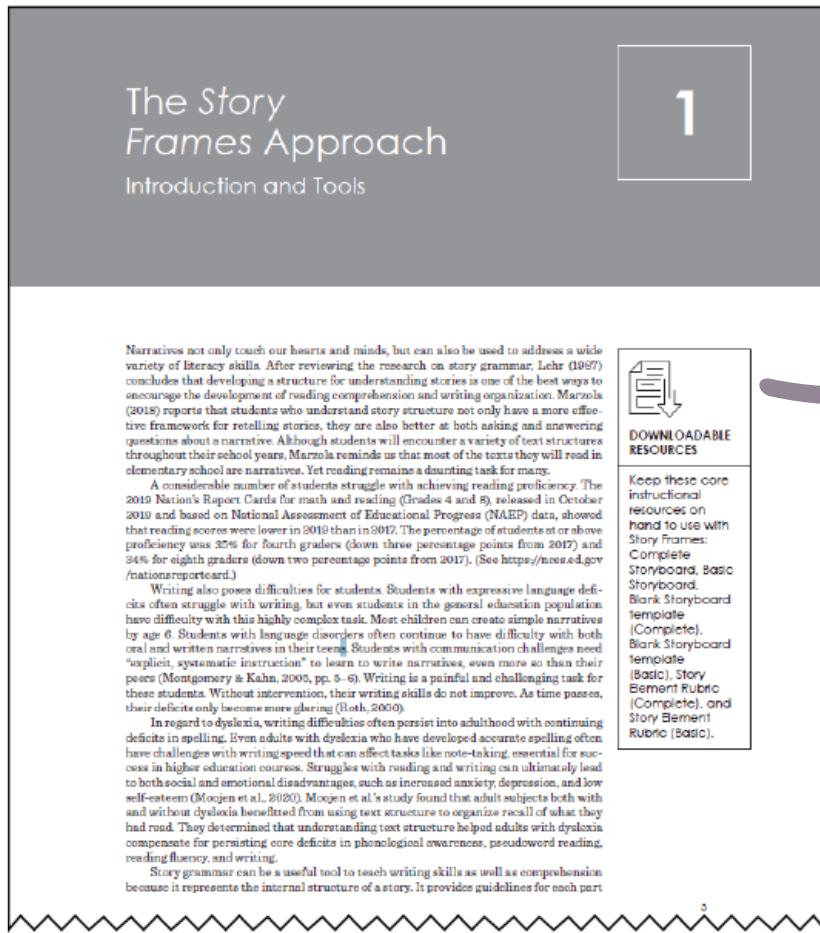
Tables and figures



References



Downloadable Resources



DOWNLOADABLE RESOURCES

Keep these core instructional resources on hand to use with Story Frames:

- Complete Storyboard, Basic Storyboard, Blank Storyboard template (Complete), Blank Storyboard template (Basic), Story Element Rubric (Complete), and Story Element Rubric (Basic).

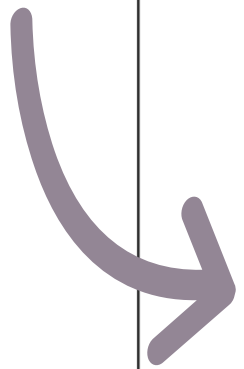
Downloadable resources inform readers which core instructional materials they should have on hand throughout the chapter.



Sample Activities



LESSON 68: THE TIES THAT BIND	ACTIVITY
<p>Directions</p> <ol style="list-style-type: none">Using the sentences on the Plot Pages, instruct students to write transition words or phrases at the end of each page to show a shift between paragraphs. Tell them a list of transition words may be found on their storyboard. Use a different color of pencil or pen so additions are easy to see. This may also be done for each sentence in the margin for older students.Circle pronouns referring to people (<i>him, her, she, he, they</i>). Tell students to proof-read the sentence to make sure it is clear who the pronoun is referring to. If this is not clear, instruct students to cross out the pronoun and write the name of the character above it.Insert these additions when writing the story summary on the summary page. <p>Creating an Introduction and Conclusion</p> <p>To turn these paragraphs into a summary, the student then creates an introduction and a conclusion. They may add these components to the first and last paragraphs, or the introduction and conclusion may become additional paragraphs for older students. If they are standalone paragraphs, the summary becomes a five-paragraph writing assignment. For some students, merely constructing one paragraph based on one section of the story is enough of a challenge.</p> <p>A review of student writing samples in CCSS Appendix C (found at http://www.corestandards.org/assets/Appendix_C.pdf), as well as specific standards for Writing Text Types and Purposes across Grades 1–8, reveals these expectations:</p> <ol style="list-style-type: none">First grade: Students are expected to write an introduction that includes the title of a book, their opinion about the book, reasons for their opinion, and provide a sense of closure.Second grade: In addition to the first-grade expectations, the introduction and conclusion are written as statements. One sentence for each would be a reasonable aim.Third grade: Ideas are grouped into paragraphs. Introductions and conclusions may still comprise only single sentences, but might also appear in sections that resemble short paragraphs.Fourth and fifth grade: An introductory paragraph clearly states the topic. Conclusions typically appear in their own paragraphs, but these may be short or may still only be statements of one or two sentences.Middle school: Writing expectations continue to grow. Introductory and concluding paragraphs should be longer, but as sentences become more complex, sometimes the actual number of sentences is still low. There is a stronger sense that the conclusion arises from the argument or opinion presented in the preceding paragraphs. <p>To further explore the concept of introductions and conclusions, see the lesson plans that follow for the oral language activities called Bookends and Cash for Our Cause.</p>	<p>Objectives: Improve written organization and syntax skills; encourage use of transition words and cohesive ties</p> <p>Grade Level: Third and up</p> <p>Time: 45 minutes</p>



ACTIVITY
<p>Objectives: Improve written organization and syntax skills; encourage use of transition words and cohesive ties</p> <p>Grade Level: Third and up</p> <p>Time: 45 minutes</p>

Throughout the book, readers can find sample activities that include methods for differentiating instruction for both emerging and advanced readers and writers.



Tips for online learning and teletherapy



TIPS FOR ONLINE LEARNING AND TELETHERAPY

The following tips for working with students online are specific to this chapter.

1. For the Rhyme Sort lesson plan, copy and paste the spider web from the downloadable resources onto a Google slide. After adding the names to the various spiders, create screenshots of the spiders and copy them onto the slide with the spider web. The spiders can then be moved in and out of the spider web for demonstration purposes. Email the spider web and spiders to the home or school. The monitor working with the student(s) may assist them with constructing the spiders and the web.
2. For Odd One Out, choosing which word in a list does not rhyme with the others, the educator shares the word lists with students via screen share and uses the annotation feature of Zoom to allow students to cross out the word that does not rhyme with the others.
3. Project all poetry examples using the screen share feature of Zoom or another online platform.
4. For the Haiku Builder activity, student responses may be typed into a PowerPoint file or Word document and shared via screen share.

Each chapter includes strategies that can be implemented during lessons or therapy sessions conducted virtually.



Tables and Figures



Directions: Roll the dice to choose 1) a main character, 2) what the main character is doing at the start of the story, and 3) a setting. Put these three things together to create an opening sentence.

MAIN CHARACTER

1	Teenager	4	Athlete
2	Prince or princess	5	Grandparent
3	Scientist	6	Animal

WHAT ARE THEY DOING?

1	Watching TV
2	Cleaning
3	Cooking

SETTING

1	Trailer
2	House
3	School

Figure 6.8. Sample Dicey Stories options.

Table 7.1. Genre development in writing

Grades	Narrative	Persuasive	Expository
K-1	Proto-narratives (heaps of actions or chains of cause and effect sequences)	Simple statements of opinion on a subject, perhaps with reasons	Simple expressions of topic-related information
2-3	True narratives with simple episodic structure	Opinions with reasons (mostly experiential)	Mostly list-oriented facts and minimal details based on experience and some source materials
4-6	Elaborated episode structure (goals and plans, coordinated setting, plot, and character traits) with somewhat more literate language style	Opinions with reasons (experiential, emotional, and minimal factual/logical) though often no markers of negotiation (counter-arguments)	Facts and details organized around major themes/qualities (marked in text) based more on source materials
7-12	Sequential, interactive, and nested episodes with multiple characters, competing goals, and figurative language	True persuasion with factual/logical appeals that are related and focused with supporting data and counterarguments	Relationships between themes/qualities are elaborated and information is based on vetted sources with citations

From Troia, G. A. (2016, October). Learning progressions for writing genres and instructional supports for students with LD/dyslexia. In G. A. Troia (Chair). *Development, assessment, and instruction of writing skills in children with and without learning disabilities*. Symposium conducted at the meeting of the International Dyslexia Association, Orlando, Florida; reprinted by permission.

More than 80 tables and figures reinforce important concepts and provide ways to more easily understand the material.



Chapter Conclusions



CONCLUSION: STORY FRAMES AND THE SALUTOGENIC APPROACH

The *Story Frames* approach provides structure, image, and content to the writing process. *Story Frames* establishes an external support system for the writer in the same way that a map gives us guidance and orientation when we travel. Using *Story Frames* gives the students access to explicit step-by-step directions leading directly to the intended destination. Offering such an outline or guide for students to consider both prior to and while writing instills confidence and a sense of connectedness.

The inner structure for writing can be provided by the salutogenic approach to executive functions. Activating the student's capacity for mental images and directly teaching the student how to preview and review starts the necessary process of inner engagement. Active and passive attention working together with mental imagery and review and preview opens up access to the full range of executive skills we use for receptive and expressive language. It then becomes possible for the student to unite skills in the craft of writing together with personal insight and executive function. The writing process becomes:

- Comprehensible, because the student understands the basic principles of what is being asked, understanding and comprehending what is being asked of her in the writing process
- Meaningful, because the student feels as if she can relate to the content of the story she is writing, the story becomes a part of her own story, and is therefore relevant
- Manageable, because the writing is taught with consistent practice of the basic tools of writing, and the student becomes more skilled in the craft of writing

When the outer structure of *Story Frames* meets the inner structure of a salutogenic approach to executive functions, the student experiences security, confidence, and success.

Each chapter closes with a final section that summarizes its key elements and provides readers with an abstract of the covered material.



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Citations include review articles, reports of study findings, research findings, and other key references that can be used to find additional information.



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Online Materials

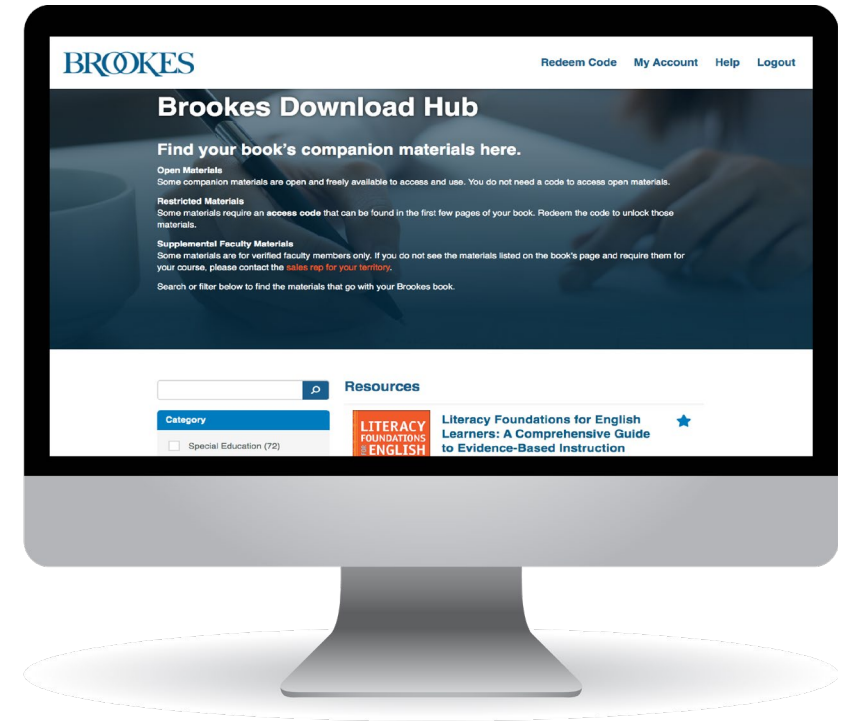
About the Materials



Readers can access, download, and print the following from the Brookes Download Hub:

- Sample storyboards and templates
- 40+ handouts and worksheets
- Game cards
- Slide decks to use in instruction
- 30+ sample story analyses of books for children and young adults
- Brief literature guides for applying *Story Frames* to picture books and to chapter books and novels

[Visit the Brookes Download Hub](#) ►

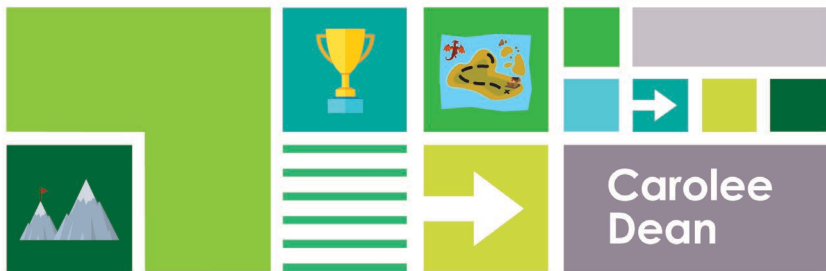


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