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Explicit Instruction in a Second Grade Picturebook Author Study

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Cover Page Footnote/Acknowledgements

We now have extensive research on explicit writing instruction at the elementary school level. However, we have limited research on implementation of writing pedagogy by teachers in classrooms. Finlayson and McCrudden (2020) report, "[t]here has been limited research in the area of writing instruction that is implemented by elementary classroom teachers and the support they receive as they aim to develop student writing outcomes" (p. 2). Moreover, most of these studies focus on grades four through six, so less is known about kindergarten through grade three. This research is imperative as teachers report feeling less prepared to teach writing and receiving inadequate training on writing instruction (Graham, 2019). Teachers also view reports of teacher-implemented writing instruction, which is the focus of this paper, as more credible as they more closely match their own classrooms contexts (Finlayson & McCrudden, 2020).

Even more limited is what explicit writing instruction looks like in kindergarten through grade three that equally values design-based, multimodal features. Research in social semiotics (e.g., Kress, 2010) and multiliteracies (e.g., Cope & Kalantzis, 2015) shows that young children innately use multimodality as they compose to communicate meaning (Kesler, 2020; Kress, 1997), and that they expand their meaning-making repertoire when we deliberately teach design as part of the composing process (Kesler, 2022; Kesler et al., 2021; Maderazo et al., 2010; Martens et al., 2012; Martens et al., 2017; Pantaleo, 2016a, 2016b).

When I worked with a team of four second grade classroom teachers as a literacy staff developer, I noticed that the first iteration of their Kevin Henkes author study privileged written narratives. The teachers allowed children to do a limited number of illustrations in the final week, with no lessons on art elements, such as layout, font, use of color, or the grammar of visual design. The teachers and I wondered if this emphasis on written text, to the exclusion of other modes, was limiting narrative development of their predominantly emergent bi- and multilingual students. When we watched videos of Henkes's composing process (e.g., https://tinyurl.com/KHComposes), we realized that design was integral to how he created his picturebooks. We decided to expand the study using a design-based approach. We wondered how we might make design an integral part of each day's writing workshop, transforming writing workshop into composing workshop, to be more consistent with Henkes's own composing process.

In this paper I show what this unit of study looked like and how explicit instruction occurred within a Learning by Design (LbD) multiliteracies framework (Cope & Kalantzis, 2015). These purposes are important "to inform future research and to potentially inform teachers' classroom practices" (Finlayson and McCrudden, 2020, p. 2). I address the following research questions:

1. What explicit instructional practices did the teachers enact in this Kevin Henkes author study within a LbD multiliteracies framework?

2. What influence did these explicit instructional practices have on second graders' composing work?

The Kevin Henkes Author Study

The four teachers, Angela, Jessica, Karen, and Yvonne (actual names), are experienced, general education second grade teachers. I provide ELA professional development in their school. (I provide more details under Study Context.) Consistent with social cognition (Vygotsky, 1978; Wertsch, 1991), the teachers valued writing workshop, which provides extended time for students' authentic writing projects within a writing community and enables writers' perspectives and readers' demands (Harwayne, 1992). Writing workshop generally has three phases: it begins with a minilesson of approximately 10 to 15 minutes, followed by workshop time of approximately 25 minutes, and ends with a share session of approximately 10 minutes. One common practice during share time is Author's Chair, when a child shares his/her work and gets feedback from the writing community (Graves, 1983). Writing workshop educators have expressed valuable purposes for author study with children: 1) it teaches children an author's writing process, 2) it enables children to develop intertextual analysis to perceive an author's characteristic style, 3) by perceiving an author's style, students learn an author's craft, 4) it sparks ideas for children's own writing, 5) it inspires students to develop identities as authors themselves (Graves, 1983; Harwayne, 1992; Hindley, 1996).

Kevin Henkes is a particularly good choice for second grade. He writes engaging stories using traditional story structure. Many of his books feature animal characters, predominantly mice, who act and have problems similar to the developmental level of second graders. Moreover, he writes at a text difficulty level that is accessible to most second graders, and the teachers had many strategies for supporting students for whom these texts might be challenging. He uses a wide variety of craft moves that we believed are clear and attainable for our students. On a practical level, the teachers were able to obtain multiple copies of his books through their school purchasing system.

Theoretical Framework

The multi- prefix in the multiliteracies framework embraces both specific sociocultural contexts of meaning for every literacy event and multimodality. When creating multiliteracies theory, The New London Group (1996) emphasized design work. They described three elements to design: available designs ("resources for meaning; available designs of meaning"), designing ("the work performed on/with available designs in the semiotic process"), and the redesigned (the products of design work) (p. 77). They explained, "designing always involves the transformation of Available Designs; it always involves making new use of old materials" (p. 76). Moreover, the redesigned produces "new meaning, something through which meaning-makers remake themselves" (p. 76). Concurrently, the

redesigned relies on "historically and culturally received patterns of meaning" and "is the unique product of human agency: a transformed meaning" (p. 76). These outcomes were what we were aiming for in our author study. We wanted second graders to study the available designs in Henkes's picturebooks, actively engage in design work for their own narratives, resulting in redesigned picturebooks.

Picturebooks are a particularly powerful form of semiotic representation. Sipe (1998) explained a synergy of words and pictures. By synergy, Sipe meant "the total effect depends not only on the union of the text and illustrations but also on the perceived interactions and transactions between these two parts" (pp. 98-99) and is greater than either the text or illustrations alone. To emphasize this synergy, Sipe (2001) blended picture books into a compound word: picturebooks. Picturebooks are multimodal because they include three primary modes for constructing meaning: illustrations, design, and written language. Sipe (1998) explained that, because of the multimodal construction of picturebooks, readers oscillate between the visual, textual, and design principles "in a potentially endless process" of meaning making (p. 106).

The New London Group (1996) articulated a metalanguage to support students' flexible application of design work: "a language for talking about language, images, texts, and meaning-making interactions" (p. 77). The authors asserted developing this metalanguage like a tool kit of analytic and descriptive resources for working on semiotic activities inter-modally. "Teachers and learners should be able to pick and choose from the tools offered" (p. 77). While metalanguage includes both learning terminology and process, in this research, I especially pay attention to process, or how the teachers and students made effective discursive choices as they composed their picturebooks. Grounded in Halliday's (1993) systemic functional linguistics, Myhill (2018) emphasized teaching metalanguage in context, which involves "the explicit attention to and exploration of the relationship between grammatical choices" (p. 14) for "how they shape meaning and connect with their readers" (p. 10). Myhill asserted: "the significance of linking the grammar to learning is central to supporting transfer of learning into writing" (p. 14). This focus on cognition in specific sociocultural contexts is especially supportive of second language learners (see Kesler, 2022), who comprised more than half the students in the second-grade classes of this study. "[L]anguage learners need opportunities for participation in meaningful activities and interaction supported by consciousness-raising and explicit attention to language itself in all its complexity and variability" (Schleppegrell, 2013, p. 154). A description of explicit instruction in actual classrooms will illustrate how this pedagogy enabled learning to occur.

Practice of multiliteracies is always contextual. Each classroom presented a specific "semiotic landscape," which I show in the findings.

> That is, [multimodal semiotic resources] are shaped by the norms and rules operating at the moment of sign-making, influenced by the motivations and interests of a sign-maker in a specific social context. That is, sign-makers select, adapt and refashion meanings through the process of reading/interpretation of the sign. These effect and shape the sign that is made. (Jewitt, 2009, pp. 15-16)

These learning communities enacted social construction of cognition (Vygotsky, 1978). Wertsch (1991) reminded us, "many of the design features of mediational means originate in social life" (p. 34). As students composed their picturebooks, the teachers and I were aware how their work was framed and mediated by our ideology, classroom discourse, the collection of Henkes texts and the pedagogic processes and practices within which these texts were embedded.

The contextual nature of a multiliteracies framework informed the redesign of our unit of study. Cope and Kalantzis (2015) provided a framework—Learning by Design (LbD)—the *how* of multiliteracies, for planning pedagogy based in four knowledge processes: experiencing known and new, conceptualizing by naming and theorizing, analyzing functionally and critically, and applying appropriately and creatively. Table 1 provides an overview of these knowledge processes and how they applied to our Kevin Henkes author study. This framework presents a reflexive pedagogy that melds both didactic and authentic methods. Briefly, in didactic methods, the teacher, in position of authority, transmits knowledge to students. Rather than knowledge that is imposed, authentic methods take the lead from students, pursue their interests and motivations, and promote social participation of learners. Reflexive pedagogy works across all four knowledge processes, blending didactic and authentic practices responsively to students' learning needs. This framework was supportive for teaching students to use Henkes's books as mentor texts because these texts are useful to teach them the many craft moves used by the author.

Table 1

Knowledge Processes in Our Second Grade Kevin Henkes Author Study

Learning by Design: How can we apply elements of art, principles of design, and writing craft to improve our narrative writing in a Kevin Henkes author study?		
Knowledge Process	Definition*	As a result of completing this unit of study, students will be able to understand:
experiencing known and new	Human cognition is situated and contextual. Meanings are grounded in real-world patterns of	• the range of picturebooks that feature animals by Kevin Henkes. • common themes and "kid problems" the central characters face in Henkes stories.

	experience, action, and subjective interest. Pedagogical weaving between familiar and unfamiliar texts and experiences.	• the narrative structure in the plots of Henkes stories. • the component parts of a picturebook: the cover; the title page; peritextual elements, including publication information, dedication, About the Author; body elements, such as full-page spread, panels, bleeds, etc. • how to be productive, contributing members of a writing community.
conceptualizing by naming and theorizing	Specialized, disciplinary knowledges, developed by expert communities of practice. The learners become active conceptualizers, making the tacit explicit and generalizing from the particular. Overt instruction/ conceptualizing involves the development of a metalanguage to describe 'design elements'.	• elements of art and principles of design in Henkes's picturebooks for narrative purposes. These include: framing, layout, color choices, use of lines and shapes to show emotion and movement and expression, centering and off-centering images, use of symbols, use of fonts, setting details, showing depth and space, use of patterns. • writing craft in Henkes's picturebooks for narrative purposes. These include: using three examples to show character's behaviors and traits; dialogue; show, not tell; phrasing to show elapsed time; precise nouns, vivid verbs, sparkly adjectives; ending with a twist. • kid problems that arise from dominant behaviors or traits (e.g., lazy, messy, likes to work alone, shy, bossy). • how writers/illustrators/designers use materials and supplies purposefully to plan, draft, revise, edit, and create picturebooks.

		• how authors and artists provide support and constructive feedback and share their work.
		• expectations and goal-setting for compositional work.
analyzing functionally and critically	Developing critical capacity. Analyzing text functions and critically interrogating the interests of participants in the communication process.	• what Henkes does in his books to tell his stories: through art, design, and writing.
		• why and how Henkes uses each device for the purpose of telling each story.
		• what art materials and design decisions would work best to tell our stories in picturebook format.
		• what behaviors and discourse provide support and constructive feedback to a writing community.
		• how to use checklists and anchor charts to support their work.
applying appropriately and creatively	Making texts and putting them to use in communicative action.	• how to create a narrative across pages of a picturebook using elements of art, design principles, and writing craft.
		• how to make purposeful art, design, craft decisions to tell your story.
		• how to make other parts of their picturebook: title, cover, title page, dedication, About the Author.
		• how to be productive and constructive members of a writing community.

*from Cope & Kalantzis, 2015, p. 4.

Review of the Literature

Explicit Writing Instruction

We now know what conditions comprise explicit writing instruction. These conditions include: strategy instruction (Finlayson & McCrudden, 2020), scaffolded instruction (Benko, 2012/2013; Stein & Dixon, 2001) (supplying a temporary structure to complete a new task or raise the level of children's thinking that they would not be able to achieve on their own), teacher modeling (Colwell,

2018; Zimmerman & Kitsantas, 2002; Wray et al., 2000), the use of mentor texts (Corden, 2007), opportunities for sustained independent writing (Corden, 2007; Graham et al., 2012), self-regulatory supports (e.g., checklists, frameworks, rubrics) (De La Paz & Graham, 2002; Stein & Dixon, 2001), having clear plans, goals, and expectations (Graham et al., 2012), close monitoring of children's work (Wray et al., 2000), and social feedback, both peer-to-peer and teacher-student (Beaufort, 2000; Zimmerman & Kitsantas, 2002). The teaching of explicit language features is embedded within authentic writing activities for contextualized learning (Myhill, 2018; Wray et al., 2000). Effective teachers make decisions about the grouping of children based on their learning needs and the demands of the task. They promote and support a community of practice for distributive and social cognition of learning (Beaufort, 2000; Graham et al., 2012). Likewise, they organize their classroom environment in support of these purposes (Graham, 2019).

Based in social cognition, Zimmerman and Kitsantas (2002) showed how a teacher's use of a coping model is more effective than a mastery model to demonstrate a writing strategy for students' learning. A coping model means showing the errors, struggle, and self-corrections that lead to correct use of a strategy. However, Colwell (2018) explained that teacher modeling usually focuses on decontextualized strategy instruction. Instead, writing process advocates emphasize "writing from the inside out" (Graves, 1983). In other words, teachers should demonstrate their own writing, thinking aloud how they use a specific strategy in their own authentic writing piece, in minilessons, conferencing, and share sessions, so students get a holistic picture of the process leading to a finished product. Cremin and Baker (2010) suggested dual positions of teacher-writer for whole class instruction, "where the craft of writing can be modelled and textual features displayed," and writer-teacher in small groups, where "conversations about one's text and the art of writing may emerge more naturally" (p. 22).

Analysis of mentor texts highlights craft and artistry in writing (Corden, 2007; Harwayne, 1992). With explicit instructional supports, children learn to transfer these ideas to their own writing. In designing our unit of study, the teachers and I wanted to see if children could deliberately transfer elements of design to express narrative understandings by studying Henkes's craft and artistry. This deliberateness would evidence children's metalinguistic understanding of their own composing process (Martens et al., 2017; Myhill, 2018; New London Group, 1996; Pantaleo, 2016a, 2016b; Shanahan, 2013). Bereiter and Scardamalia (1987) distinguished knowledge telling and knowledge transformation. In knowledge telling, children's writing is linear, one sentence building on the next, with little attention to overall coherence, the confines and possibilities of genre, or audience awareness. Conversely, in knowledge transformation, children draft, revise, and edit recursively, as they develop a keen sense of audience, and therefore, overall coherence, language and design choices, content and form, playfully exploring the

possibilities of genre. They express metalinguistic awareness of their choices. Bereiter and Scardamalia claimed that the process of revising text and rethinking rhetorical choices "provides a strong indication of increasing compositional maturity" (p. 266).

Design-Based Units of Study

An inquiry stance is integral to author and picturebook writing units of study at the elementary school level. Consistent with advice on using books as mentor texts, these units always begin with immersion: reading and re-reading the books. The books then become resources during writing work. "We must recognize and savor the impact of the writing as a reader to cultivate the desire to emulate those moves in our own writing" (Laminack, 2017, p. 754). In a picturebook biographies study with third graders (Dawes et al., 2019), children immersed themselves in four biographies by the author/illustrator team of Jen Bryant and Melissa Sweet. By studying these mentor texts, they learned "*what* the writing conveyed, *how* the author/illustrator employed text and image to create meaning, and *why* the text and images moved us as readers" (Dawes et al., p. 164). Consequently, the children learned "a disposition towards inquiry" (Dawes et al., p. 164) in addition to the craft of picturebook biographies.

Hindley (1996) described a picturebook writing unit of study with her third-grade class. Hindley emphasized an inquiry stance. The unit began with learning to read favorite picture books like writers, as mentor texts – "What does this writer do that I wish I could do?" (p. 61). For both writing and illustrating craft moves, Hindley directed her students to see the *why* behind the *what.* For example, they inquired why a particular illustrator chose a particular medium (p. 70). Like Dawes et al. (2019), Hindley showed teaching as inquiry and how her students became her curriculum informants and collaborators. However, while Hindley's students used mentor texts to study elements of art and principles of design in picturebooks, artwork followed writing. The teachers and I wanted to consider principles of design and make design an integral part of the meaning-making process from the start, consistent with the approach used by Henkes.

In addition to developing an inquiry disposition, researchers and teachers who gave young children opportunities to compose multimodal picturebooks demonstrate how children became agentive interpreters of texts and gained expansive ways to express narrative ideas to evoke personal themes and histories in authentic ways (Kesler, 2022; Kesler et al., 2021; Maderazo et al., 2010; Martens et al., 2012; Zapata et al., 2015). They also show how experiencing, conceptualizing, analyzing, and applying the language of art, such as the elements of art and the principles of design, within a reflexive pedagogy, empowered children (Martens et al., 2012; Pantaleo, 2016a, 2016b). By developing metalinguistic awareness of what picturebook makers do, children became creators

rather than "reproducers of common beliefs of texts and literacy" (Martens et al., 2012, p. 293).

Study Context

This study occurred in a public early childhood school (pre-K through grade three) in a large northeast city in the United States. The school serves the local community and a predominantly immigrant and economically-disadvantaged population (67% free or reduced-price lunch). The school population is 87% Asian, 1% Black, 8% Hispanic or Latinx, and 2% White. Fifty-nine percent of students are English language learners, 20% speak two or more languages other than English, and 11% are students with special needs. Seventy-eight percent of families are Chinese immigrants. Mandarin is the predominant language in the home.

The four teachers, Angela, Jessica, Karen, and Yvonne (actual names), are White, cis-gendered women, with an average of 12.5 years as lead teachers. Table 2 shows their years of experience, class sizes and demographics at the time of this study (N = 90). Yvonne had a paraprofessional to serve one student with learning dis/abilities. Neither the teachers nor I speak other languages.

Table 2

Second Grade Class Demographics

CLASS 2A	CLASS 2B	CLASS 2C	CLASS 2D
Yvonne (22 years teaching)	Jessica (12 years teaching)	Angela (12 years teaching)	Karen (4 years teaching + 10 years as assistant teacher)
22 Students: 9 EMLs* 1 special needs student	22 Students 7 EMLs	23 Students 8 EMLs	23 Students 9 EMLs

*EMLs = emergent bi- or multilingual learners

Researcher's Role

I am a White, cis-gendered man and an associate professor at the local college. Across 20 days each school year since 2015-2016, I have worked with the entire faculty in various capacities: 1) planning and revising units of study, as we did for this author study, 2) demonstrating teaching practices, 3) observing teachers and providing feedback, 4) providing workshops on specific literacy topics, 5) working on pacing calendars, 6) introducing new resources or pedagogical ideas. After introducing the LbD framework, the teachers and I met for several planning sessions to revise their Kevin Henkes unit of study to make design an integral part of the work. They implemented this re-designed unit the year prior to this study. Based on their reflections, we had several more planning sessions to make further refinements to the unit to prepare for this formal study.

Implementation of the author study was six weeks, from February through mid-March. During field work, my role shifted to observer-participant, in which I "observe[d] and interact[ed] closely enough with members to establish an insider's identity without participating in those activities constituting the core of group's membership" (Adler & Adler, 1998, p. 85). During workshop time, I sometimes offered instructional ideas, asked clarifying questions, or conferred with students as they worked. The teachers and students were used to these interactions in our ongoing work.

Materials and Methods

Our unit plans used the LbD framework, applying a reflexive pedagogy that worked across all four knowledge processes, blending didactic and authentic practices responsively to students' learning needs. See Table 1 for unit objectives. I present details of the unit in Findings and in Kesler et al. (2021).

Data Collection

I visited classrooms 12 times during the six-week study (two visits per week) during composing workshop in each class. Each workshop session lasted 50 minutes. In my role as observer-participant, I kept field notes, took pictures of the classroom environment and teachers and students at work, audio and video recorded composing workshop events, and wrote a reflective entry after each visit. After the study, I had a 45-minute grade group reflective discussion, and 15- to 20-minute reflective discussions with each class. Using purposeful sampling (Merriam & Tisdell, 2016), the teachers each chose three students who represented the range of students in their classes, but who also were extroverted in their personalities, to meet with me for retrospective accounts of their composing habits, process, and final product. From one class, we chose four students, for a total of 13 students. Each one-on-one session averaged 20 minutes. The purpose was to provide deeper analysis to address the second research question. All sessions with teachers and students were later transcribed for detailed analysis.

Documentation of classroom artifacts included photos of anchor charts for the study, all checklists and rubrics that teachers used with students, in addition to teachers' plans and conference notes. Students' folders had their story maps, draft books, checklists, self-evaluations and reflections of their work, along with their final picturebooks. The teachers did their own documentation: photos, some videos of conferences, children at work, and share sessions. I also had access to their written reflective entries that they kept during the unit.

Data Analysis

In the first phase, I read across my field notes, reflections, images and video recordings, across the four classroom cases, using a cross-comparative method (Merriam & Tisdell, 2016) to identify explicit writing instruction and mediational supports across the three phases of composing workshop. Table 3 displays these results. This analysis addressed my first research question.

Table 3

Explicit Instruction During Composing Workshop

Phases and Location	Explicit Instruction	Environmental Mediators
Minilesson (approx. 15 min.) Location: Meeting area, including benches, pillows, rug area	• Teacher demonstrating application of writing, art, and design • Delving into mentor texts • Students' examples of skills and strategies at work • Inquiry question (e.g., "What craft moves does Kevin Henkes use in one of his books to tell the story?") • Experiencing, conceptualizing, analyzing, and applying anchor charts and checklists	• Interactive Displays, such as videos, specific pages of Henkes books, teacher's writing sample, etc. • Teacher's writing sample • Kevin Henkes books • Students' work in writing folders • White Board easel and dry erase markers • Anchor charts and checklists
Workshop Time (approx. 25 min.) Location: Classroom, including: desk areas, two rug areas, floor chairs and cushions to spread out in various areas	• Independent composing time • Teacher-student small group work • Teacher-student conferences • Peer-to-peer conferences • Mid-workshop teacher instruction	• Art supplies, including: colored pencils, pencils, pens (green revision pens, red editing pens, black and blue writing pens), markers, sticky putty, different shaped frames, blank paper for words • Writing folders, including checklists, high-frequency words, blend and digraphs chart, story flow map plan, dummy book • Flexible seating • Anchor charts on display • Kevin Henkes books
Share (approx. 10 min.)	• Author's Chair, featuring up to three children who share their work and ask for feedback	• Interactive Display Board • Kevin Henkes books • Students' work in writing folders

Location: Meeting area, including benches, pillows, rug area	• Partner shares • Teacher shares student examples to highlight specific skills and strategies • Try-its • Advice • Reflections	• White Board easel and dry erase markers • Anchor charts and checklists

In the next phase, using cross-case analysis (Yin, 2003), I kept an inventory of practices and interactions across the phases of composing workshop, across my 12 days of observations. I triangulated field notes, images, video recordings, and reflections, to recreate all the practices I observed, and the teachers' own documentation of instruction. Internal validation (Merriam & Tisdell, 2016) also derived from analysis of the transcript of our grade group discussion, where we reflected on practices and interactions throughout the unit, analysis of transcripts of the teachers' own reflective journals, and my reflective sessions with all four classes. I also relied on member checks by the teachers, who co-authored another paper about this study (Kesler et al., 2021), and read and provided feedback on the results of this paper.

I identified 41 minilessons, 39 shares, 80 teacher-student conferences, 16 peer-to-peer conferences, and 27 small group conferences. For each practice or interaction, I kept a summary, notes and insights, and codes. Codes derived from characteristics of explicit instruction, the four knowledge processes of LbD pedagogy, and evidence of children's transformative knowledge and development of metalanguage. This inventory work identified illustrative cases and representative samples of explicit practices (Yin, 2003). I chose one representation across the phases of composing workshop (see Table 3) that showed teachers and students at work in two ways: 1) recognizing, discussing, evaluating, and applying Henkes's use of literary devices, in writing, art, and design; 2) children showing an awareness of audience and making deliberate choices during composition, thus demonstrating an emerging metalanguage that evidences learning (Myhill, 2018; Schleppergrell, 2013). I favored events that showed continuity across a composing workshop session. This analysis addressed both my first and second research questions.

Findings

Explicit Instruction During Composing Workshop

Reflexive pedagogy and mediational supports are apparent across the three composing workshop phases (see Table 3). Mediational tools provided experiential, conceptual, and analytical knowledge, and supported applying craft moves appropriately and creatively in every phase of composing workshop. Teachers co-constructed these tools with students, providing mediational means for developing social cognition (Vygotsky, 1978; Wertsch, 1991). Cope and Kalantzis (2015)

explain, "learning is a process of 'weaving' backwards and forwards across and between different pedagogical moves" (p. 4) and Knowledge Processes (p. 16), blending didactic and authentic instruction (p. 6).

A prime example was the story flow map children used to plan their stories. We designed this flow map to replicate the narrative structure of many Henkes stories. This became part of the semiotic landscape (Jewitt, 2009) of Jessica's learning community. Figure 1 shows two displays that Jessica actively uses in her minilesson. On the interactive display screen behind her (not pictured) is the flow map of her story. On the easel chart is "Writers can plan for and rehearse their stories before drafting." The chart specifies the procedural steps: first on their own, then with a partner, then make revisions. Teachers demonstrated speaking into a pretend microphone as they rehearsed their stories, using their flow maps. My data sources show students speaking into pretend microphones with flow maps of their own stories, internalizing the use of these mediational tools for their own authentic purposes.

Figure 1

Jessica's Mediational Displays
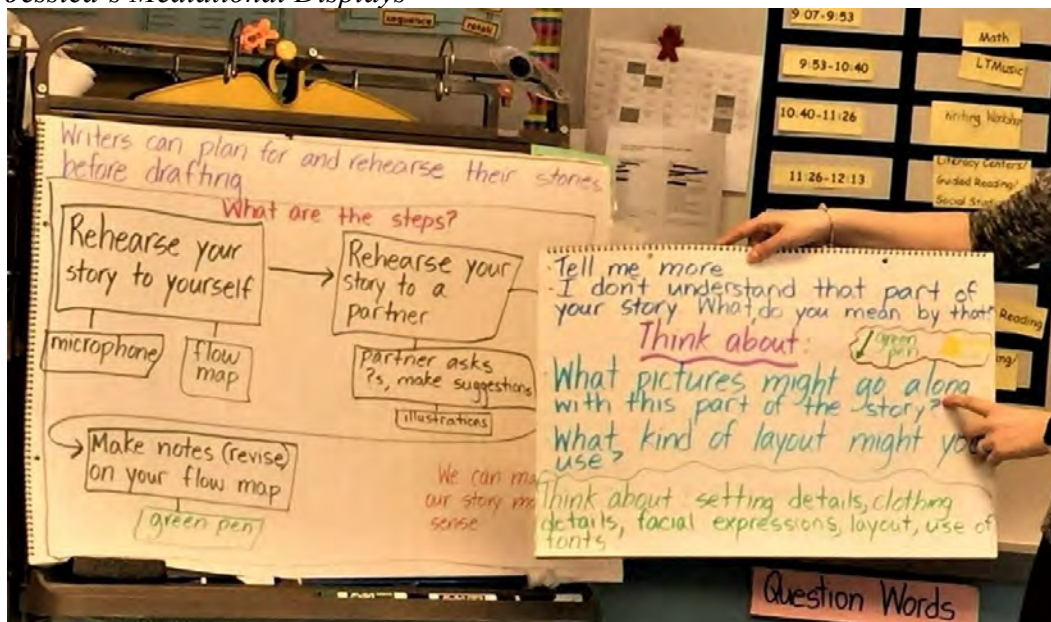
In Figure 1, Jessica is holding and pointing out details in a second chart that elaborates constructive feedback partners should provide. The chart values art and design: "What pictures might go along with this part of the story?" "What kind of layout might you use?" "Think about setting details, clothing details, facial expressions, layout, use of fonts." Jessica was explaining, and building conceptual and procedural understandings, using reflexive pedagogy. These charts and her flow map remained on display as children worked.

During the ensuing workshop time, children rehearsed privately then worked in partnerships around the classroom: at tables, on carpeted areas, in portable scoop chairs and bean bags. I noted partnerships with one flow map between them, in peer-to-peer conferences, applying mediational tools that Jessica explained for their own authentic purposes. Stacks of Henkes's books were spread around the classroom at tables and rugs for reference. Jessica's teaching charts remained on display on the easel. I noted children periodically looking up at anchor charts, hanging from a clothesline for guidance. For example, one anchor chart displayed a Tree Map of "What are Kevin Henkes Craft Moves We Know?" which was work they did previously. For revision work, teachers specified use of a green pen. Students supported each other with revisions to their flow maps. Figure 2 shows one child's revised flow map, with sticky notes and green pen revisions overlaying his plans. Reflexive pedagogy supported students' social cognition as they applied these mediational tools for their story development (Vygotsky, 1978; Wertsch, 1991).

Figure 2

Student's Flow Map with Revisions
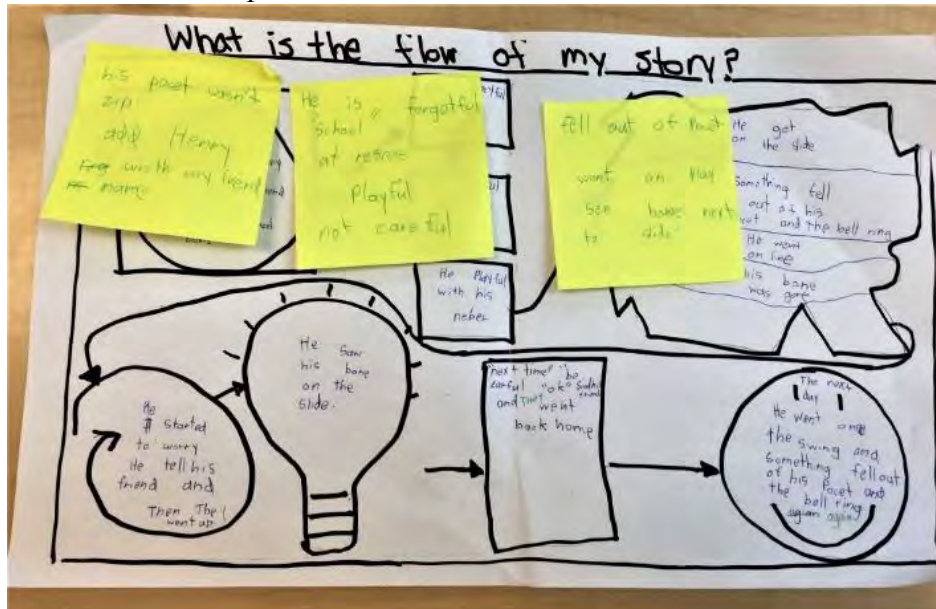
All four teachers had their own practice picturebook in progress to demonstrate their application of specific compositional skills or craft, such as show, not tell, in words, pictures, and design. These became mediational tools to provide experiential, conceptual, and analytical knowledge, and applying craft moves appropriately and creatively. In every phase of composing workshop, teachers applied constant vigilance, "in order to gauge which pedagogical move is appropriate at different moments of the learning process, for different students, and

for different subject matters" (Cope & Kalantzis, 2015, p. 16). For example, on the first day of drafting from their flow maps, I had the following field notes:

> As children worked, I noticed how they were writing their words directly on their draft paper. I suggested to Angela to provide "Word Paper" so children could also stick their words wherever they want on the page as part of the design work, including words that swirl or fall down the page, just like Kevin Henkes does. Angela immediately interrupted the class with this new practice, and quickly distributed white paper that the children could cut up at each cluster of tables. As we circulated, children were already making wonderful design decisions for their pictures and words. They were immersed in their work. When workshop time was up, there was an audible "Awww!" in the room.

Angela applied authentic pedagogy or "what-practically-needs-to-be-known" and "true to student interest and motivation" (Cope & Kalantzis, 2015, p. 10) to support their appropriate and creative application. Since Angela was the first teacher to start drafting work with her students, she shared this revision with the other teachers who then took up this practice.

Explicit Instruction in Practice

I now present all three phases (see Table 3) across one composing workshop session in Yvonne's class that show the range and flow of explicit instruction that occurred, including active use of mediational tools for developing social cognition (Vygotsky, 1978; Wertsch, 1991). In response to Finlayson and McCrudden's (2020) call for more research that shows elementary classroom teachers' pedagogical practices in writing, I deliberately present her explicit instruction in detail to animate the weaving of her reflexive pedagogy. I demonstrate how it supported students' social cognition as they applied these mediational tools for successful application of words, art, and design in their story development.

Minilesson

> The class is now revising their draft picturebooks. On this day in Yvonne's class, the focus is revising by using *show, not tell.* She first reminds them of other revision work they have done so far, such as *dialogue.* These are strategies the children have already experienced and conceptualized as they analyzed Henkes books for craft moves. Anchor charts hang from clotheslines showing Henkes craft moves in words, pictures, and design, included a tree map of *what, why,* and *examples*. "What do we already know about SHOW, NOT TELL?" (I use all CAPITAL LETTERS to show emphasis in the speaker's voice, as this emphasis is another mediational tool for learning.) Yvonne calls on children to "stand and teach your colleagues." After three students share their insights, Yvonne emphasizes that sometimes the author wants you to "figure it out, and the author wants you to INFER what the character is feeling. Do we understand what INFER means?" Some children point right away to the infer sign on their reading strategies wall. It is clear

that this sign supports their internalization of this concept. She tells them to turn and tell their partner what infer means.

Now Yvonne emphasizes analytical thinking, relying on didactic pedagogy. She points attention to Henkes. "Kevin Henkes LOVES to SHOW, NOT TELL. Kevin Henkes LOVES to SHOW you how characters are FEELING, so that YOU will have to FIGURE IT OUT, and make your BEST GUESS, and INFER." As she speaks, she regularly scans the children for their attention. She opens to a full-page spread from *Lilly's Big Day* (2014) that shows Ginger, as flower girl, is frozen in fear as the wedding ceremony is starting, and Lilly stands beside her and knows just what to do. This is a book the children have read several times so far, and now serves as a mediational tool for this composing strategy. "Listen and look for how Kevin Henkes SHOWS us in WORDS and PICTURES how Ginger is feeling." She displays the full-page spread on the screen, using the document camera, so all children can see as she walks to the back of the meeting area and reads aloud this scene. She is deliberate in positioning herself in proximity and distal from children and using eye contact to engage their thinking.

Afterwards, Yvonne waits 10 seconds, tapping her chin, whispering "you're thinking." This is a consistent gesture Yvonne uses with wait time to encourage students' thinking. Yvonne returns to her stool. "Kevin Henkes is SHOWING us how Ginger is feeling. Kevin Henkes is doing it in a COUPLE of ways. [Yvonne flashes two fingers.] What's Kevin Henkes doing to SHOW how Ginger is feeling?" [She points to the words and pictures.] Yvonne switches to authentic pedagogy, as she engages children in active meaning-making. She calls on students with raised thumbs. Rabia (all children's names are pseudonyms) comes up and embodies Ginger's expression in the illustration, with Ginger's big, round eyes, turned towards us, stiff body, and outstretched arms grasping the bouquet. Yvonne also wants attention to the words. She calls Raveena to come up and show "ONE place in the words that SHOWS us how Ginger feels." Raveena comes up and searches. Raveena points to the line, "Ginger was as still as a stone." Yvonne reads it aloud. "Let's all do that," and she and the students embody "still as a stone." This action supports students to realize how Henkes used illustrations to show, not tell, building their conceptual knowledge.

Yvonne then tells partners to turn and share "how Ginger is FEELING in this part of the story." This move to share with a partner pushes students to generate more analytical thinking. She crouches with a partnership for support. After 15 seconds, Yvonne calls them back to attention. "So, what did you INFER about how Ginger is feeling?" They generate some feeling words: *worried, shocked, embarrassed, scared, nervous.* She then asks them to turn and share for "the clues that Kevin Henkes gives us for how Ginger is feeling." She again joins a partnership. After another 15 seconds, she calls on students to share, and invariably asks each one, "HOW do you know? What CLUES does Kevin Henkes give his

READERS to SHOW us this feeling?" She is emphasizing the why behind the what that is integral to analytical thinking. She consistently establishes the rhetorical purpose of applying this strategy to engage readers. A child goes up to the screen with the pointer stick and points out one of the show, not tell details.

Yvonne sits on a cube at the opposite corner of the carpet. "So, WRITERS, when we are REVISING today, we're going to EXPLORE finding places in our story where we can SHOW, not TELL, how our characters are feeling." In this unpacking of experiential, conceptual, and analytical knowledge, fluctuating between didactic and authentic practices, she gives equal emphasis to both words and pictures.

Next, Yvonne's own drafting book becomes a mediational tool to support students' successful application of show, not tell. She demonstrates the part of her story where her main character, Trisha, is feeling more and more worried about losing important things (because she is messy). Yvonne uses a green revising pen to show, not tell. She embodies Trisha's reactions each time, as children suggest vivid verbs, sparkly words, and other descriptors, that are also anchor charts in the classroom. "Trisha began to shiver." "Her heart began to race." "The sweat began to drip from her brow." Her invitation for children's suggestions expresses authentic pedagogy and establishes sociocultural conditions for their own interactions during workshop time. When Rabia suggests another way to say this last phrase, Yvonne responds, "I like the sentence I came up with, but thank you for your suggestion. Remember: you can get a suggestion from a colleague and appreciate it, but you're the writer and you can make the decision you feel is best. Thank you anyway." Yvonne lets the class know that she has a few more places to show, not tell how Trisha is feeling, both in words and pictures.

She prompts the children to show thumbs up when they thought of places in their own story to show, not tell, before signaling them to their workplaces. She waits 10 seconds in silence in a thinking pose on her stool. She challenges the class, "Maybe you'll find FOUR places in your story to do that!" holding up four fingers. She establishes high expectations for successful application. Some children put their hands over their mouths in awe. Yvonne sends children off to work on their picturebooks. Children have choices of where to do their work: lying on the floor, sitting on scoop rockers or stools or cubes or bean bags or cushions or benches, using portable desks, or at their desks. She puts on quiet, soothing music.

This was a longer minilesson of 15 minutes. Yvonne demonstrated several practices of explicit, reflexive instruction, across all four knowledge processes. Based in experiential knowledge, she built children's background knowledge and made them experts in the room. She named the concept and generalized it by connecting writing to reading. She restated the strategy multiple times and in multiple ways. She guided the children to analyze show, not tell in one explicit example in a Henkes book, and "the effects of these choices in the representation

of meanings" (Cope & Kalantzis, 2015, p. 20). Her teaching emphasized the why behind the what, for the purpose of making the story interesting to the reader, emphasizing audience. She demonstrated with her own draft, writing from the inside out, the application of show, not tell. She referred to and encouraged the use of resources (mediational tools) in the room. She established clear expectations for their work. She modeled pro-social behaviors, such as "stand and teach your colleagues" and her response to Rabia's suggestion. She fluctuated between didactic and authentic pedagogy.

Equally important were all of Yvonne's pragmatic and multimodal cues to express instruction. She modulated her voice, and consistently emphasized terms that were central to the lesson. She scanned the class and moved around the meeting area, adjusting her proximity to various students to catch their attention. She used consistent gestures to indicate expectations, such as tapping her chin for thinking, and to emphasize concepts, such as when she held up two fingers to emphasize words and pictures. She encouraged children to embody characters' feelings to support their inferential thinking. She practiced wait time for children's responses, and skillfully moved them between whole class and partnership work to generate more thinking. She displayed the full-page spread so all children could easily reference words and pictures. She demonstrated use of the green revising pen. She was establishing and reinforcing specific, contextual language and tools, central for application of show, not tell, for children's own picturebooks.

Small Group Conference

Yvonne calls four children to the carpet who need support with show, not tell, after reading her students' drafts the previous day. As they settle, Yvonne does a quick mid-workshop teaching, displaying a chart for the children's reference, "Writers can show, not tell a feeling: What are the ways we can show a feeling?" that they created in their first narrative writing unit. In a tree map, the chart lists six different feelings, and some ways to show, not tell. This chart serves as a mediational tool for their revisions.

The four children sit in a semi-circle on the carpet, facing Yvonne, with their draft books open and green revision pens in hand. These are expected materials for revision work in the semiotic landscape of this writing community. She asks them to tell their main character's feeling. "For example, I [she puts both hands on her chest] would say Trisha is feeling NERVOUS. What is YOUR [she gestures palm open to the girl closest to her] character feeling?"

After each child shares, Yvonne says, "Now, I want you to THINK of one thing you can WRITE AND one thing you can DRAW to show this feeling for your character." As with her minilesson, Yvonne equally emphasizes words and art. She demonstrates looking at the anchor chart for *nervous.* One example is "quiver chin." "So, I might add in my picture the chin quivering on Trisha. [Yvonne tingles her fingers on her chin.] And I also notice 'heart pumping.' [Yvonne pulses both hands

over her chest.] I wrote that with my words, didn't I? 'Her heart began to race.' So, I want you to find ONE place [Yvonne holds up one finger and sweeps it in front of the children's faces] where you can SHOW in your WORDS, and ONE place [she holds up another finger and sweeps her hand back in front of their faces] where you can SHOW in your ILLUSTRATIONS FOR THAT FEELING. [She pulses her two fingers for the last three words.] So, thinking, thinking. Thinking looks like this, Nathaniel." [Yvonne taps her fingers on her chin and then touches her forehead, eyes focused downwards.] Her consistent gesture and wait time signal analytical work. After five seconds: "Signal when you're ready," and Yvonne shows a thumbs up. She waits ten more seconds, then begins with Rachel.

Rachel's character is angry. "I can put something in the picture."

"What IS that something you can put in the picture, Rachel?"

"Arms crossed?" This is one of the suggestions for *angry* on the anchor chart.

"Like this?" [Yvonne crosses her arms.]

"Yes."

"Show me."

Now Rachel shows crossed arms.

"Ooh! Good IDEA!" Yvonne responds. Now Yvonne turns to the other three children, "So, in her illustration, Rachel's going to have her character cross her arms. [Yvonne again crosses her arms.] Do you remember what her character is FEELING in that part of the story?" She is employing authentic pedagogy as she engages the children to be "cognitive agents" for "active meaning making" (Cope & Kalantzis, 2015, p. 11).

Jerry replies, "Angry."

"Yes, angry or mad. Do you think that's a good idea?" Jerry nods. "What could she add to her WORDS to give the READER also ANOTHER CLUE that her character is feeling ANGRY or MAD? [Three second pause.] What could she write in the WORDS of her story? [Yvonne taps her chin in her thinking gesture.] What could her character DO or SAY?" [She continues tapping and touching her chin.] Her emphasis on the reader establishes the rhetorical purpose of this revision strategy.

Now Nathaniel says, "She shook her fists." This is the first suggestion for *angry* on the anchor chart.

Yvonne looks at Nathaniel, still touching her chin. "So, she could write that in the words of her story?" Nathaniel nods, "Yes."

"Okay. So, why don't you tell her [Yvonne points to Rachel] instead of me [taps her chest], 'cause she's the author" [points back to Rachel]. Yvonne pushes this prosocial behavior to develop their social cognition.

Nathaniel looks at Rachel. Nathaniel begins, "You should…"

Yvonne scaffolds the academic discourse that she wants the community to value: "Why don't you try…"

Nathaniel begins again: "Why don't you try, 'She shook, she shook her fists.'"

"She shook her fists?" Yvonne repeats. Nathaniel nods, "Yes." Now Yvonne looks back to Rachel, open palm. "Alright. So, that's an idea. Do you have to USE that idea?" [Yvonne gives another open palm.] Rachel shakes her head no. "No. But, you MIGHT. [Yvonne smiles at Rachel.] Say, 'Thanks for that suggestion,'" reinforcing pro-social behaviors. Now, Rachel turns to Nathaniel and says, "Thanks for that suggestion."

Yvonne now turns back to Nathaniel and smiles, "Okay, Nathaniel, you're up." Yvonne provides scaffolding for each child to show, not tell in words and pictures, guiding children's pro-social interactions as a writing community.

This exchange with Rachel was two minutes and 32 seconds out of a nine minute and 53 second small group conference. Many explicit practices of Yvonne's minilesson occurred here. In this event, however, more emphasis was placed on application. Yvonne made a few critical, reflexive moves to support Rachel's application of show, not tell. She established purpose by emphasizing throughout the conference that applying this strategy helps the reader, thereby developing the children's sense of audience for their picturebooks. After naming the skill, she marked critical features of the strategy, as evidenced in the words and phrases she emphasized: we can show, not tell a character's feelings in a story in words and pictures. She then demonstrated with her own story. Yvonne used the anchor chart as a mediational tool to narrow and suggest choices. She directed and gave feedback for application: "Do you think that's a good idea?" "What could she write in the WORDS of her story?" When Rachel first gave a generic response to "put something in the picture," Yvonne pushed her for details so Rachel would know how to revise her illustration to show that her character was angry. Yvonne's support was in service of learning in progress, and her smiles and enthusiastic comments ("Ooh! Good IDEA!") expressed a can-do attitude towards accomplishing the challenges she gave the children. Yvonne's interactions in the small group conference were pitched to each child's particular needs. These supports are characteristic of scaffolded instruction (Benko, 2012/2013).

Yvonne's use of gestures was integral to her communication of explicit instruction. She used consistent gestures, such as an open palm towards a child and gaze, to regulate and signal their turn to respond. She embodied feelings to encourage children's own envisioning of show, not tell. She tapped her chin and forehead, with a downcast gaze to demonstrate "So, thinking, thinking. Thinking looks like this, Nathaniel." She coupled this gesture with wait time before rephrasing her prompt, raising expectations for their self-regulation. She was establishing "cognitive values" and "indexical socialization" (Wertsch, 1991, p.

116) of their bodies and minds for successful application of this composing strategy.

Yvonne was deliberate in her language and gestures to support social cognition of the writing community. The excerpt shows several places where Yvonne both gave and scaffolded children's development of social feedback. For example, "Okay. So, why don't you tell her [Yvonne points to Rachel] instead of me [taps her chest], 'cause she's the author" [points back to Rachel]. In her reflective journal that day, Yvonne wrote:

> Worked with a small group in order to support this revising skill, but also to practice social skills by being a writing partner. I wanted to give this group some guided practice in how they can give suggestions to others. I find this group to be pretty quiet when we have had opportunities to share and get some feedback.

Yvonne continued this language support throughout their conference. For example, when Nathaniel wanted to show that his character was sad in the illustration, Yvonne guided Rachel to suggest in a loud, clear voice, "Nathaniel, you can draw tears," and Nathaniel responded, "That's a great idea."

Share

In the share that day, Yvonne calls two children to display their work. Aaron shows an illustration of his character at the point in the story when the problem arose. Based on the illustration, Yvonne calls on children to infer the character's feelings. She calls on William, who, as a second language learner, struggles to get started. Yvonne says, "I think your character feels…" again scaffolding their use of academic discourse. Now William says, "I think your character feels angry." The anchor chart is still on display on the whiteboard easel. William points out the furrowed brows, which is one of the suggested ways to show angry on the anchor chart. Other children point out the stiff arms and fists and frown on the character. These too are suggested gestures on the anchor chart. The anchor chart is supporting their internalization of this concept.

Next, Rabia comes up to share, and shows only her words on one page of her book: "The next day, Jenny went to school. Jenny [*sic*] heart is pumping. She felt swet [*sic*] going down her face." Yvonne asks, "How is this character feeling right now? Signal when you think you know." The children respond: *nervous, worried, sad, embarrassed*. Rabia establishes that her character is feeling worried. Yvonne asks, "What are some clues that she gave the reader so the reader could INFER her character's worry." Children point out the writing details. They demonstrate analytical thinking for Rabia's application of show not tell. Yvonne concludes, "So, as a writer, from now on, you might ALWAYS want to think about how you can give your reader CLUES and show, not tell how characters are feeling. Kiss your brains for your hard work today. When I say, 'G-O-GO' get ready for social studies."

The share showed successful application of show, not tell in these children's pictures and words, as Yvonne instructed in her minilesson. Yvonne again used consistent language, emphasizing key concepts of *clues, infer* and *show, not tell.* As in her small group conference, she provided explicit language support for a second language learner. She used the same anchor chart and students' work as mediational tools to show successful application of show, not tell using words and pictures in this composing community. In the share session, Yvonne's reflexive pedagogy supported children's authentic purposes. During this composing workshop session, children took Henkes's available designs for show, not tell*,* and redesigned them for their own picturebooks.

One Child's Example

In another paper (Kesler et al., 2021), the teachers and I provide extensive analysis of narrative understandings children showed in their published picturebooks. Here, I present one example to show internalization of instruction in one child's work. Figure 3 shows one page from Rabia's published picturebook. It is the part of her story where the problem arises: Jenny forgot to do her homework. In our retrospective account session, Rabia reads Jenny's words in the speech tag in the illustration in a higher, worried voice, clearly expressing the change in typography to all capital letters. We then discuss her intentions with Jenny's wide eyes and open mouth to show worry. While we are talking, Henkes books are spread out on the table before us.

Figure 3

Excerpt from Rabia's Story
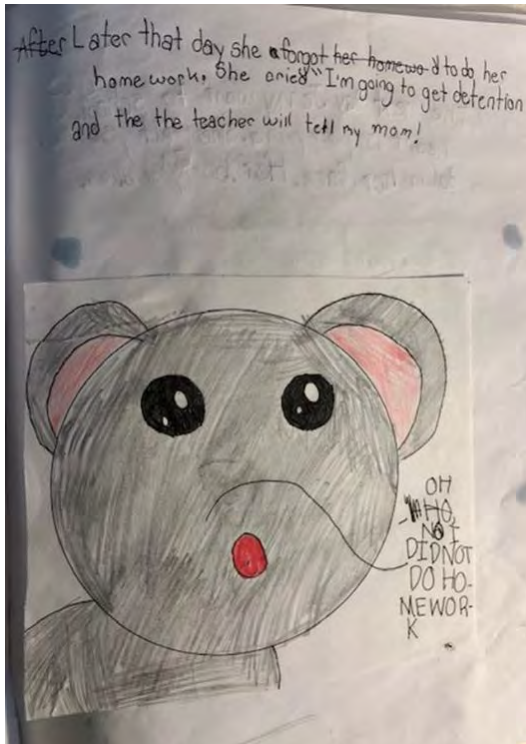
I say, "Oh! This picture reminds me of the cover of…" and Rabia completes, "*Wemberley Worried*" (2010) and touches the cover, making this intertextual connection.

I continue, "Where he [Henkes] just zooms in on the FACE." [I touch the book cover illustration.]

Rabia responds, "Yeah, to show the REAL [she touches Jenny with her hand] expression. Like, I see her eyes [she circles Jenny's left eye with her index finger] are very WIDE! Even I can't stare like that!"

"Right. But that's what happens when you get SCARED or NERVOUS." [Rabia nods.]

Nowhere on the page does Rabia tell that Jenny is worried. She gave some clues in her writing, "She cried 'I'm going to get detention and the the [*sic*] teacher will tell my mom!'" She used sparkly words, such as *detention,* and vivid verbs, such as *cried,* to strengthen this writing, and the use of the exclamation mark. Her speech tag gave more clues, enhanced with the use of all capital letters. Her excited reading voice reinforced her intentions. She deliberately zoomed into a close up of Jenny's face, like Wemberley in *Wemberley Worried,* and as she embodied during the minilesson for Ginger in *Lilly's Big Day*, and used a red open mouth and wide eyes to show Jenny's worry. Words and pictures oscillate to heighten Jenny's problem in the narrative arc of this story. She creatively applied show, not tell, in a blend of words, art, and design. She spoke of Jenny as a reader: "Like, I see her

eyes [she circles Jenny's left eye with her index finger] are very WIDE! Even I can't stare like that!" This shows her audience awareness, evidence of knowledge transformation (Bereiter and Scardamalia, 1987).

Discussion

Explicit instruction enabled children's knowledge transformation (Bereiter & Scardamalia, 1987) and metalinguistic awareness (Kesler et al., 2021; Corden, 2007; Maderazo et al., 2010; Martens et al., 2012; Myhill, 2018; New London Group, 1996; Pantaleo, 2016a, 2016b; Shanahan, 2013). This study demonstrates the equal attention teachers gave to words, art, and design, for narrative understandings (Martens et al., 2017), developing children's semiotic landscapes (Jewitt, 2009). This enabled children's redesigns for their own purposes of the available designs in Henkes's picturebooks (New London Group, 1996). I showed children's internalization of show, not tell and other composing strategies as they generalized from instances of the particular (Vygotsky, 1978). They made effective discursive choices (Schleppegrell, 2013) inter-modally. It was equally valid to show sadness by drawing tears on the character's face or to show anger by drawing the character with arms crossed or furrowed brows or stiff arms and fists, or to express worry with a speech tag in all capital letters. "Having children think about how authors use processes of different kinds to express something about a character helps them recognize how showing is accomplished" which develops their metalanguage (Schleppegrell, 2013, p. 164).

The findings show how teachers applied all the practices of explicit instruction that are articulated in research literature across the three phases of composing workshop. They used scaffolded instruction (Benko, 2012/2013; Stein & Dixon, 2001) for explicit strategy instruction (Finlayson & McCrudden, 2020) in their minilessons and all their one-on-one and small group conferences (Corden, 2007), teaching the *why* behind the *what* (Dawes et al., 2019; Hindley, 1996, Marten et al., 2012). In their scaffolded instruction, they guided by marking critical features of the task, reducing degrees of freedom, providing direction and support for successful application, and demonstrating possible ways to complete the task, with a collaborative, can-do attitude, smiling and gesturing, in their support (Benko, 2012/2013). They co-constructed anchor charts, checklists, and rubrics and supported children in their application (De La Paz & Graham, 2002; Stein & Dixon, 2001). They wove Henkes books throughout the unit, emphasizing the ways children could be authors like Henkes (Harwayne, 1992; Laminack, 2017).

The teachers used their own draft picturebooks to write from the inside out (Colwell, 2018; Graves, 1983) in minilessons and conferences. They ongoingly monitored children's progress, noting which children to pull together in a small group or one-on-one conference for more support (Wray et al., 2000). They were deliberate in their partnerships and small groups, for example, making sure emergent English speakers worked with proficient English speakers. They gave

constant language support through the use of mediational tools (see Table 3 and Figures 1 and 2) and in their ongoing interactions with children. As Yvonne demonstrated, they expressed intentions through multimodal and pragmatic language supports, such as modulating their voice, using consistent gestures, moving around to be in consistent proximity to all children, embodying application of strategies, practicing wait time, and demonstrating use of tools for composing.

Table 1 delineates the learning objectives of our LbD framework across the four knowledge processes. Findings showed the ways teachers were explicit in all their practices and mediational tools, applying reflexive pedagogy for the synergy of words, pictures, and design (Sipe, 1998) to achieve these objectives. Cope and Kalantzis (2015) explain: "The mix and the sequence can always vary, and teachers need to be constantly reading student reactions to each move in order to determine the next best move" (p. 16). The teachers immersed students' in Henkes's books to experience available narrative ideas and designs. Yvonne's reflexive pedagogy supported children's conceptualization of show, not tell in words, pictures, and design elements. Yvonne's minilesson was a cogent example of analysis of available designs for her students' own use. Small group instruction demonstrated her scaffolding of students' application of show, not tell that Rabia then applied to her story. I showed the teachers' responsiveness, such as when Angela provided blank paper for design choices of children's writing, or when Jessica guided children to use sticky notes and green revision pens on their flow maps while they conferred with their partners (see Figures 1 and 2).

The teachers established a learning community that promoted social cognition (Beaufort, 2000; Vygotsky, 1978; Wertsch, 1991). Table 3 showed the volume of peer-to-peer interactions, small group and teacher-student conferences, and share sessions. Yvonne's instruction showed constant language supports she gave to teach children ways to interact as authors with their "colleagues." In addition, children were aware of and constantly influenced by each other's work, as depicted in Jessica's workshop time and Yvonne's small group instruction. The children relied "on the artifacts of collective memory, and work[ed] with others in the essentially collaborative task of knowledge making" (Cope & Kalantzis, 2015, p. 32). Children learned to draft, revise, and edit recursively, supported by tools of their learning environment. For example, in Angela's class reflection, the children discussed how mistakes were "no big deal" because they had correction tape to fix up. Sticky tack also made it easy "to move parts around." They learned to play around with their design decisions prior to publishing. This process of revising their texts and in rethinking rhetorical choices provided "a strong indication of increasing compositional maturity" (Bereiter & Scardamalia, 1987, p. 266).

They supported this synergy in the design of their learning environments. As Yvonne did, each workshop time, teachers played soothing music in the background and children had choices of where to do their work. As I noted in

Jessica's classroom, they had choices of whether to work alone or with a partner. As Angela showed in her mid-workshop teaching, they had choices of using composing materials purposefully and how to use their workshop time for drawing, layout, writing. While teachers monitored and directed these choices, they always gave it back to the children, by having them evaluate if they used their time wisely, if they were productive in their work, or how they might improve tomorrow.

Implications

This paper informs research and practice on how to implement explicit instruction to maximize young children's composing of multimodal narratives. The data shows how the teachers applied reflexive practices in their explicit instruction. It was a lot for the teachers and children to literally manage all the moving pieces of their picturebook composing process. The teachers knew how to rely on each other for support. We discussed better solutions, more ways to support ELLs and provide differentiated instruction. We realized that curriculum design is always a work in progress, always in need of redesign to be responsive and supportive of the children in front of us. It resides in a community of practice that depends on a supportive team of teachers and administrators. But the challenge is worth it. The teachers expressed how the children loved it, that they would cry, "Awww!" when composing workshop time came to an end. Karen stated, "I don't think that there's a student in my class that didn't show something new and that didn't feel proud. And I'm so proud of them."

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